

Maritime Times

Tasmania

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It's our **50th** birthday!

Maritime Museum Tasmania

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Cover:
volunteer crew
aboard Museum
vessel, *Westward*.
image: Sally Dexter



City of **HOBART**



ENERGY IN BLUE



TasPorts



Events
Tasmania



MURDOCH CLARKE
LAWYERS

Maritime Times Tasmania welcomes original historical or newsworthy articles for publication that reflect the Museum's mission to promote research into, and the interpretation of, Tasmania's maritime heritage. Contact editor@maritimetas.org for further details on contribution requirements, guidelines and editorial standards.

from the president's log

This year we celebrated the fiftieth anniversary of the establishment of Maritime Museum Tasmania. Since first opening in the St George's Church hall in Battery Point, the Museum has continued to develop and evolve with the aim of promoting and conserving Tasmania's maritime heritage.

Over the past half-century, the Museum's volunteers have been central to our operations and achievements. In this edition of the Maritime Times some of our volunteers have recorded their recollections and reflections on the Museum, the collections and our visitors. While providing an insight into the Museum's past they also highlight the enjoyment and benefits that can be had from volunteering.

Our exhibitions this year underscored our aim of promoting and conserving Tasmania's maritime heritage. Beginning with 'Life of a Port', the photography of Rex Cox, and then 'Across the River: a story of ferries and resilience', the work of Louis Rodway. Both of these exhibitions provided new insights into Hobart's port and life on the river. The third exhibition for the year, 'Fine Lines: the art and purpose of shipwrecks' features the work of many makers and artists, and is not to be missed.

The exhibition showcases the Museum's extensive collection of ship models, many of which are deeply connected to Tasmania—either through the ships they represent or the model makers themselves. This diverse collection highlights the wide-ranging purposes behind ship model creation. From meticulously crafted engineering miniatures designed to impress new shipowners, to practical working models built in Tasmania's small boatyards, and even to charming, naïve pieces made for enjoyment or sale, the variety is both surprising and fascinating.

The development of the Museum's collection is also an important means of promoting and conserving Tasmania's maritime heritage. Some important new acquisitions are discussed in this issue of the Maritime Times, and include a number of significant items from the collection of the Wesley Hobart Museum. This follows the decision earlier this year by the Uniting Church to close the museum and transfer the collection to a number of cultural institutions in the state, including the Maritime Museum. Some of the items donated to us will be displayed early next year in the Semaphore Cottage at Princes Park in Battery Point, while others will be incorporated into the Tasmanian Maritime History exhibition in the Carnegie Gallery.

Summer is the time Tasmanians celebrate the sea and this issue of the Maritime Times brings news about Tasmania's involvement in this year's Sydney to Hobart race with Colin Denny looking at the nine Tasmanian entrants in this year's fleet of 108. Summer is also the time that the Bruny Island ferry service faces sustained demands unimaginable when the ferry *Melba* commenced operation in December 1954. The history of the ferry service in making Bruny Island more accessible since then is explored by Brendon Bowes.

In November at our Annual General Meeting, it was pleasing to be able to report that our fiftieth anniversary year was a successful one with sustained visitor numbers, significant collection acquisitions and strong support from our committed volunteers. The Museum's success this year owes much to the continued generous support provided by Hobart City Council, Tas Ports and Arts Tasmania.

Although 2024 is rapidly drawing to a close, the new year promises to be another very active year for the Maritime Museum, including the development and installation of a new digital artwork in the laneway adjacent to the Museum. This project—supported by the Hobart City Council—will draw on the Museum's collections and community members experiences of the sea. Also, planning is well underway for the installation of the new interpretative displays in the Semaphore Cottage at Battery Point.

On behalf of the Maritime Museum, I would like to thank all our volunteers, members and supporters and wish you a very enjoyable and successful 2025.

**CHRIS TASSELL,
MMT PRESIDENT**



Westward sets sail for a cause

BY ROSS JAMES

Few Tasmanians are unfamiliar with the tireless work of the Variety Club in raising funds for children's charities. Known for their quirky events—most famously a wacky car rally featuring vehicles in flamboyant makeovers and themed costumes—they also host less conventional, yet equally entertaining, fundraising initiatives. The Poker Run is one such event, blending fun, competition, and nautical adventure.

On Saturday, 9 November, the Motor Yacht Club of Tasmania (MYCT) brought the Poker Run to life, pitting an eclectic mix of watercraft against each other. Jet-skis went head-to-head with cruising yachts, Sunday sailors competed with sleek speedboats, and the Derwent River became the stage for this delightful contest.

You might think handicapping such a varied fleet would require a PhD in mathematics—perhaps a blend of calculus, trigonometry, and allowances for vessel age and dynamics; but in true Poker Run fashion the system is simple. Each crew registers separately and begins the race with two playing cards. Along the way, they stop at checkpoints to collect additional cards until their poker hands are complete by the race's end.

This year, iconic yacht *Westward* joined the action. Generously offered a berth at MYCT for the weekend, she left Constitution Dock on Friday in the capable hands of Peter Wright and Ross James.

Despite battling a blustery northerly wind, the crew berthed her safely at Lindisfarne Marina, ready for the 9:00am start on Saturday morning.

After a hearty breakfast of egg and bacon rolls at MYCT's morning briefing, the *Westward* crew—Sally Dexter, Sally O'May, Mark Chilardi, Ross Gates, Bernard Callington, Peter Wright, and Ross James—cast off lines and set a course for South Arm.

It wasn't all smooth sailing, though. Testing *Westward*'s sail configurations revealed some challenges (note to self: sailing to windward with genoa and staysail is not ideal unless your helmsman is over two metres tall and a daily gym enthusiast!).

At South Arm, the fleet paused to collect their next cards. Spirits were high as Sally O'May's orange and poppy seed cake was shared among the crew. With new poker hands in play, it was time to tackle the return leg. The Derwent River delivered its usual mix of conditions, making the journey back to MYCT an exhilarating blend of beats, reaches, and runs.

By 3:00pm, *Westward* was snug in her berth, greeted by the lively sounds of a band and the aroma of a sizzling barbecue. While none of the Maritime Museum members managed to snag a winning hand, the camaraderie and goodwill made the event a resounding success.

The Poker Run may not have crowned *Westward* victorious, but the real winners were the children supported by Variety Club's incredible efforts. As the day wound down, participants left with smiles, stories, and a deep appreciation for the work this organization does.

Here's to another year of wacky, wonderful events—and perhaps a lucky hand for *Westward* next time!

WESTWARD

Welcome

to the Museum's newest members...

- Elizabeth Hayes
- Gail Young
- Quentin Smith
- Peter Hoult
- Michael Lynn

Become a member and experience all the Maritime Museum has to offer.

- Free admission for the year,
- Invitations to member-only events,
- Access to the museum's library and photographic collection,
- Subscription to member's email newsletter,
- 10% discount at the Museum Shop.

[Download an application form: maritimetas.org/support/membership](http://maritimetas.org/support/membership)

Tasman Bridge disaster anniversary

In December, the Maritime Museum will unveil a temporary display dedicated to the memory of the Tasman Bridge Disaster, a tragic chapter in Tasmania's history.

On the night of January 5, 1975, the bulk carrier Lake Illawarra collided with the Tasman Bridge, causing a section of the structure to collapse into the Derwent River. The disaster claimed twelve lives, including seven crew members from the ship and five motorists whose vehicles plunged into the waters below. The event left Hobart geographically split, and deeply impacted its community.

The commemorative display will showcase a collection of objects and images and tell the story of this catastrophic event, exploring its immediate aftermath and long-term repercussions on the city.

Travelling Display and Memorial Service

A portion of the exhibition will also travel to the Motor Yacht Club, which is hosting a memorial service. The anchor of the Lake Illawarra, currently on loan, will feature prominently in this moving tribute.

Lunchtime Talk by Dr. Tom Lewis

As part of the museum's monthly lunchtime talks program, author Dr. Tom Lewis will present on January 29, 2025. His talk will delve into insights from his book, *By Derwent Divided: The Story of The Lake Illawarra, The Tasman Bridge & The 1975 Disaster*.



image: Lake Illawarra life ring bouy, MMT collection A_2017-071

Fine Lines: the Art and Purpose of Ship Models

Model boats are more than miniature representations of ships—they are vessels of history, creativity, and craftsmanship. Maritime Museum Tasmania’s newest temporary exhibition, *Fine Lines: the art and purpose of ship models*, showcases these fascinating creations and the stories they carry.

BY CAMILLE REYNES

Some of the earliest models on display were made by sailors, often while at sea. Using scraps of wood, bone, or fabric, they crafted vessels from memory. These models, while sometimes imprecise, reflect the sailors’ ingenuity and emotional ties to their life at sea. Others were mounted in decorative boxes, creating detailed maritime scenes that served as keepsakes or gifts.

In contrast, models created by professional boatbuilders were precision tools used to plan, design, and market full-sized ships. These meticulously crafted prototypes, including carved half models, demonstrate the skill and practicality of the shipwright’s craft, offering a glimpse into the technology and artistry behind traditional shipbuilding.

A highlight of the exhibition is the post-war boom in hobbyist model-making. From the 1940s to the 1960s, enthusiasts turned their attention to creating detailed replicas of historical ships, as well as embracing modern material. Today, this vibrant community continues to innovate, blending tradition with fresh approaches to this timeless craft.

Model boats serve as windows into history and culture. They reveal how ships were built, used, and valued, while reflecting the societies that created them. From commemorative pieces to religious offerings, these models capture the spirit of maritime life across centuries and continents.

‘Fine Lines: the Art and Purpose of Ship Models’ showing at Maritime Museum Tasmania from Monday 16 December 2024.



image: model of a Chinese ocean-going junk with a fully-rigged hull, late nineteenth-century (MMT collection A_1984-152)



image: model of whaler *Elizabeth*, whalebone and tortoiseshell (MMT collection A_2017-013)



image: 3D-printed model of MV *Blythe Star*, Nicholas Dare (MMT collection A_2023-090)

New Acquisitions

BY COLIN DENNY

The Museum, supported by the Hobart City Council, has a new project to interpret and make the Semaphore Cottage in Princes Park, Battery Point more accessible to the community. Several recent acquisitions fit well with the era of the cottage. They will be displayed inside the cottage to enhance interpretation.

Colonial cedar furniture

The cottage needed furniture and three colonial cedar pieces from the Wesley Chapel Museum in Melville Street will be added. The furnishings include a rectangular cedar table with single drawer from the 1830s; a cedar Trafalgar-back Dining Chair c1850; and a cedar single drawer table cupboard c1845.

New Testament, 1845

A very different artefact from the Wesley Chapel is a leather bound 1845 New Testament impressed 'Navy Office Convicts'. It will be added to the display. The Museum is grateful for these and other recent donations from the Uniting Church of Australia.



Drawing by Alan E Slevin

The current acquisition of a pen and ink drawing of the cottage and semaphore mast by Alan E Slevin is most appropriate. The drawing, donated by David Bennison, came from the estate of the late Tom Murdoch, formerly a well-known Museum volunteer. Tom was known for his calligraphy and hand-wrote many of the early artefact labels.

London and Westminster Light Horse Volunteer Sergeant's Jacket, c1815

Another interesting artefact in remarkable condition is an early nineteenth-century military jacket donated by Mike Hewitt. It is suitable for display in the cottage. The red London and Westminster Light Horse Volunteer Sergeant's Jacket, c1815, belonged to Frederick Propsting. Military uniforms of this age in good condition are very rare.

Frederick Propsting was born in Germany in about 1765 and served with the Royal Marines for more than 18 years including as Sergeant on HMS *Acasta* from 1797 until 1802. It is thought that he later served as a drill Sergeant with the London and Westminster Light Horse Volunteers from 1813 until at least 1819.

The jacket arrived in Tasmania with one of Frederick's children who all came here. Henry came as a convict on the *Argyle* in 1831, Richard as a free settler in 1845 and John, George and Sarah in the following year.



Maritime Museum Tasmania accepts gifts of objects, documents and artefacts relating to Tasmanian maritime history and that meet the Museum's Acquisition and Collection Policy. These donations are tax deductible under the provisions of the Income Tax Assessment Act, subject to certain conditions.

The Museum is happy to explain the procedures and benefits of donating to the collection to potential donors, simply [contact us](#) for more information.

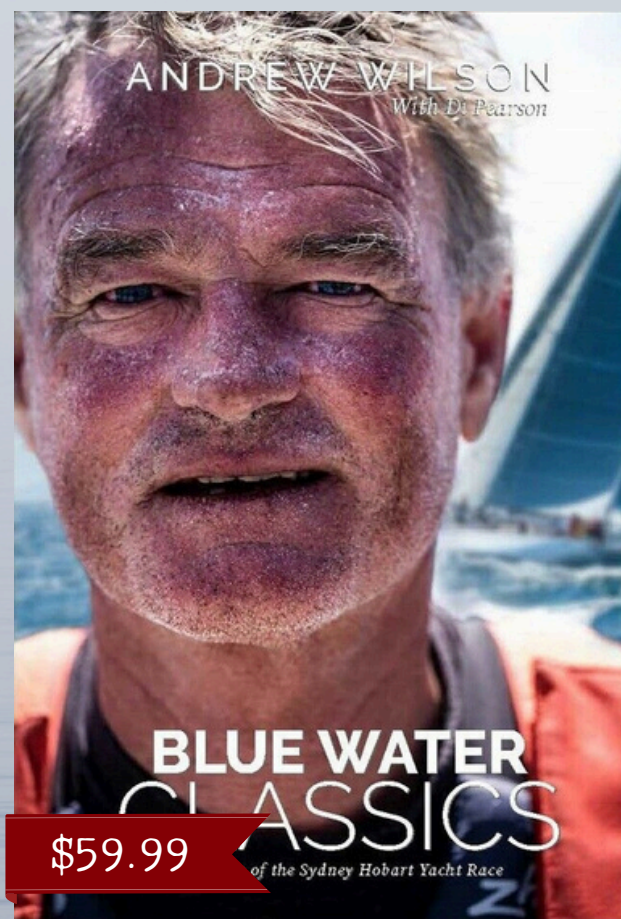
In the bookshop: Sydney Hobart



Into the Storm, Dennis N. T. Perkins

In the face of turmoil and tragedy, a crew of "amateur" sailors piloted their tiny vessel--the AFR *Midnight Rambler*--through a treacherous storm to achieve victory in a world-renowned sailing competition. Their triumph--perhaps even their survival--owes itself to their astonishing commitment to teamwork: an alchemy of cooperation, trust, planning, and execution.

The Sydney to Hobart Yacht Race is among the most demanding sailing competitions in the world. Unpredictable seas make the approximately-630-nautical-mile course gruelling under the best conditions, but the 1998 race proved to be the most perilous to date when a sudden and violent storm struck. Six sailors perished and another 55 were saved in what became the largest search and rescue operation in Australia's history. But even while bigger, better-equipped yachts attempted to maneuver around the storm, Ed Psaltis and his crew on the AFR *Midnight Rambler* made the daring decision to head directly into its path.

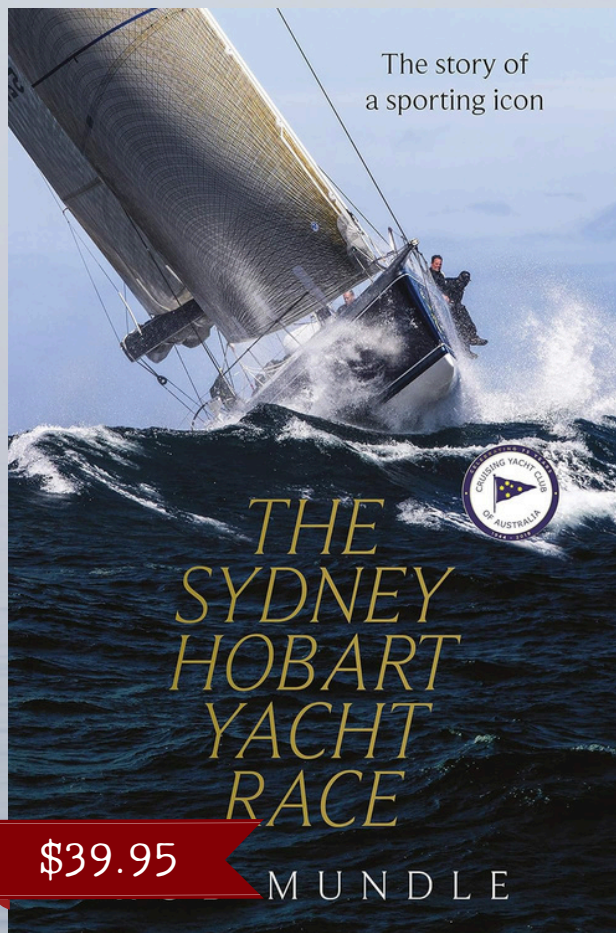


Blue Water Classics: Portraits of the Sydney Hobart Yacht Race, Andrew Wilson

This new book on Australia's most famous blue water classic 'the Sydney Hobart Yacht Race' will become a collector's item for anyone who has an interest in the race. Participants and spectators alike will revel in photographer Andrew Wilson's amazing array of intimate portraits of some of the absolute legends of the race' including owners' crew' administrators and even the odd journalist.

Backed by extensive interviews from journalist and race media manager Di Pearson, 'who probably knows more about the race than anyone else alive', this is a book that examines the people who make the race.

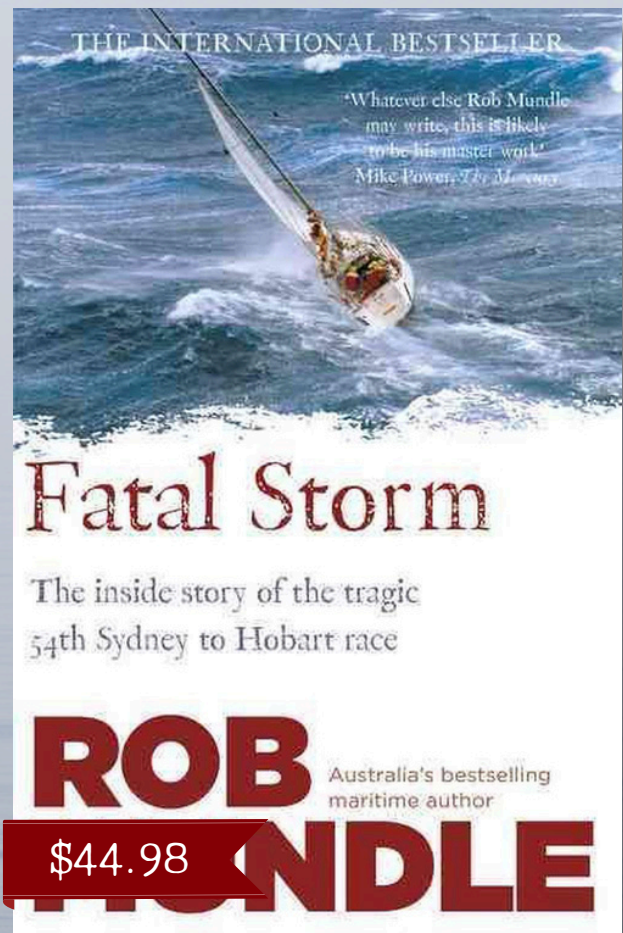
As David Kellett AM says in the foreword, "Andrew has covered all aspects of the race from the preparation to the finish and everything in between, including the personalities involved in the control of the race' the safe haven of Eden and the officers of the vital search and rescue organisations."



The Sydney Hobart Yacht Race, Rob Mundle

One evening in May 1945, a small group of Sydney sailing enthusiasts decided that their planned post-Christmas cruise south to Hobart would be more enjoyable if they made it a race. And so began the story of a contest that quickly became ranked among the world's premier offshore racing events - a race that demands both immense physical and mental endurance of the individual sailor along with the coordinated effort of a close-knit team. It's a challenge where one mistake can lead to defeat, while success can deliver international acclaim.

The Sydney Hobart Yacht Race has become an icon of Australia's summer sport, ranking in public interest with such national events as the Melbourne Cup, the Australian Open tennis and the Boxing Day cricket test. No regular annual yachting event in the world attracts such huge media coverage or public interest as does the start on Sydney Harbour.



Fatal Storm, Rob Mundle

Just before 1pm Boxing Day 1998, many thousands of Australians gathered - on and around Sydney Harbour, or in front of their televisions - to watch the start of an annual summer sporting tradition: the 628 nautical mile Sydney to Hobart yacht race. It was the 54th staging of one of the world's three classic offshore races, and the harbour was laden with excitement and colour as the 115 competing yachts jostled their way towards the start line while the countdown was in its final seconds.

The moment the cannon boomed its signal, the fleet began the short dash towards the heads, before turning south and onto the waters of the Tasman Sea. It was an adrenaline-charged time for all competitors, but little did they know an unpredicted major storm cell was developing offshore and lying directly in their path. The fleet and the storm were destined to intersect.

Fear of typhus: the immigrant ship *Persian* arrives in the Derwent

BY COLIN DENNY

The Museum's incoming mail often uncovers remarkable stories of maritime Tasmania. A recent email from the United Kingdom revived memories of the fear of typhus on an 1857 immigrant voyage. The correspondent wrote:

"I have in my possession an original letter sent from my great-great uncle who lived on Argyle Street to my great-great grandfather in Stockport, Greater Manchester, England telling him of the demise of the Persian ship arriving in Hobart flying the yellow flag of typhus. My great-great great grandparent and other relatives died on the ship...I wondered if you would like the original for your museum?"

A transcript of Joseph Blakeley's 1858 letter from Hobart Town to his brother followed. The letter began by telling of the death of their parents at sea aboard the immigrant ship *Persian*:

My dear Brother

In taking up my pen to address you, I have sad and sorrowful news to tell you. On Sunday November 1st I was informed that the "Persian" had dropped anchor on the previous evening with the yellow flag at the masthead indicating that sickness was onboard. I soon after learned that the Typhoid Fever was raging fore and aft, and that 14 deaths had taken place among the passengers. Their names were all read out by The Health Officer and among them was Charles Blakeley aged 63 on 5th October and Margaret Blakeley aged 64 on 28th October, just 3 days before the arrival of the vessel. The news was as sudden as it was painful...



The White Star Line chartered *Persian*, a fully-rigged ship of 1068 tons, that sailed from Liverpool on 27 June 1857 carrying 325 immigrants. Two hundred were poor Scottish Highlanders from the islands of Coll and Harris, many of whom only spoke Gaelic. They were sent out by the Highland and Island Emigration Society and were, "chiefly crofters and fishermen, and with them are some young women who appear calculated to make excellent Colonists".

The majority of the remaining passengers embarked under the Bounty System that provided for sponsorship of immigrants by relatives and employers in Tasmania. They came from throughout Britain including some from Cornwall. On arrival they were to work to pay off their fares.

Late on 31 October 1857 after a passage of 126 days *Persian* reached the Derwent flying the yellow quarantine flag because typhus had broken out. Fifteen passengers had already died and 29 more were sick. The pilot boarded and *Persian* proceeded to the Quarantine Ground anchorage south of Kangaroo Bluff.

Hobart Town authorities feared a spreading epidemic so the ship was isolated – even the pilot was ordered to be, "detained on board for incautiously boarding the ship". Fresh provisions were loaded from the fore yardarm to prevent contact. *Persian* was towed by steamer to Impression Bay (now Premaydena) under government orders to anchor and offload the passengers and crew into quarantine in the Impression Bay Probation Station.

By 5 November 1857 the passengers and crew were ashore and relatively comfortably accommodated. The station once held 600 convicts but had recently closed following the end of transportation. Nevertheless, a few convicts remained and helped look after the immigrants and crew.

While at Impression Bay another eleven people died, including Joseph Blakeley's son-in-law John Spencer, aged seven. All were buried on a point at the eastern edge of the bay. The spectacular location near the probation station wharf had an elevated over-water wooden tramway for transport to the head of the bay.

Persian was released from quarantine on 20 November with a newspaper report saying, "the *Persian* is on her way from Impression Bay and is reported to free from infection. The immigrants are progressing favourably". However, many Hobart Town residents feared an outbreak of typhus when the ship returned.

Persian unloaded its cargo of salt at New Wharf despite panicking residents saying using the salt "would spread typhus". After discharging cargo, *Persian* cleared the Derwent for Callao, Peru on 12 December 1857.

The immigrants were still in quarantine spending Christmas at the Probation Station until they finally left Impression Bay for Hobart aboard the steamer Derwent in early January 1858. The risk of epidemic receded and life in Hobart Town returned to normal.

image: Impression Bay Quarantine Station, Libraries Tasmania (188027)



Crossing the Channel to Bruny

BY BRENDON BOWES

Residents of Bruny Island have a proud history of fighting for a reliable vehicular ferry service, and it has taken decades of lobbying the Government for upgraded services. In the 1930s a passenger-only service across the channel was operated by the motor launches *Gayclite* and *Taruna*, but they were insufficient to meet resident's needs. What they really wanted was a vehicular ferry, and in 1947 a war-surplus 16m army barge trialled a service between Dennes Point and Tinderbox. This ended in fiasco after the first southerly storm destroyed the new terminals.

Inhabitants waited until 1954 for a dedicated vehicular ferry when *Melba* began operating between Kettering and Barnes Bay. The veteran *Melba* had been the last river steamer built in Tasmania. In a major 18-month operation, *Melba* was converted to a diesel-driven double-ended ferry.

December 13 1954 marked a turning point in the history of Bruny Island when the new service was inaugurated. Most of the 700 residents took the day off and both schools were closed to witness the memorable event.

Melba became the relief ferry in March 1961 when *Mangana* entered service. With the entry of Harry O'May in 1978, *Melba* was sold.

The diesel powered *Mangana* had an eventful career before arriving in Tasmania. Originally named *George Peat*, it was one of a pair of ferries on the Hawkesbury River, NSW. Army service in World War II was as powered barges in New Guinea waters, each armed with anti-aircraft cannon. Both were sold to operate in Auckland, with *George Peat* renamed *Ewen W Allison*. Sold in 1960 to the Tasmanian government for Bruny Island service, the name was changed to *Mangana* to honour the last leader of the Bruny Island Aboriginal community and father of Truganini. *Mangana* became the relief ferry with the arrival of the *Harry O'May*, and it is now a workshop and wharf at Prince of Wales Bay.

Harry O'May was originally called *Man On*, a two deck ferry built in Hong Kong in 1952, brought to Hobart in the wake of the 1975 Tasman Bridge disaster. The cavernous interior of the "beast from the east" held 950 passengers, a welcome relief for Hobart commuters. Converted back to a vehicular ferry, *Harry* started on the Bruny run in March 1978 to displace the 48-year-old *Mangana*.



The opening of the Roberts Point terminal on June 4 1983 reduced the travel distance to 3.2 km and duration from 35 to 14 minutes. New terminals cost \$3 million and the Roberts Point Road \$1.6 million.

The introduction of the *Mirambeena* in June 1991 marked a new era for Bruny Island. Purpose built in Launceston for \$6.2 million, it could carry 400 passengers and 74 cars on two decks. *Mirambeena* is an Aboriginal word for welcome, an appropriate name as the ferry was the first point of contact for Bruny visitors. After 30 years of faithful service with 230,000 crossings and carriage of 6 million vehicles, *Mirambeena* was withdrawn in May 2021.

Operating only one ferry on the run sometimes meant long delays, and upgrades were needed. As a step forward the barge *Bowen*, formerly the Risdon Punt, was converted to the relief ferry in 2014. It was motorised and fitted with loading ramps.

The biggest transformation in recent years was in June 2018 when the Bruny Island contract was awarded to SeaLink, a national ferry business. Their landing barge, *Moongalba*, was sent from Stradbroke Island to help run the service with the *Bowen*, the new operator starting by September.

Two new fast catamaran ferries have since entered SeaLink service, *Nairana* in February 2020, and sister *Parrabah* in April the following year. Both were built of aluminum in Hobart by Richardson Devine Marine. They operate at 12 knots (22 kph) and reduced travel and queuing times, with double berths now constructed at both terminals.

The delays and isolation sometimes felt by Bruny residents appear to be behind them, and with the new service more visitors can enjoy the scenic island.



image: SS *Melba*, underway River Derwent Tasmania.
A small freighter built at Cygnet in 1921, used on the Derwent until 1954 when the vessel was converted to a vehicular ferry to service Bruny Island. (MMT collection, P_Sle_15_45)



image: *Mangana*, Bruny Island. (MMT collection, P_CR_58223)



image: *Bowen*, formerly the Risdon Punt, repurposed as a relief ferry in 2014.

Vessel	Built	Length	Tonnage (GRT)	Cars	Years of service	Fate
<i>Melba</i>	1921	39m	100	20	1954-1978	Broken up in 1989
<i>Mangana</i>	1930	46m	355	40	1961-1991	Floating workshop 1991
<i>Harry O'May</i>	1951	39m	388	48	1978-1995	Hulk Launceston
<i>Mirambeena</i>	1991	52m	500	74	1991-2021	Scrapped in 2022
<i>Moongalba</i>	1973	45m	249	28	2018-2022	Returned to Queensland
<i>Bowen</i>	1975	30m	140	30	2014-current	In service
<i>Nairana</i>	2020	45m	350 (displacement)	30	2020-current	In service
<i>Parrabah</i>	2021	45m	350 (displacement)	32	2021-current	In service

Fifty years of maritime memories



Alan Leitch

"I started volunteering at the Maritime Museum of Tasmania prior to COVID, so no sooner had I got the lay of the land than the Museum closed. Upon re-opening, there was a regime of COVID cleanliness that all volunteers had to abide by or expect the wrath of Beth. While learning how to keep on her good side, I had many volunteers re-showing me the various things that were required to make our visitors' experience shipshape and memorable.

"The *Blythe Star* exhibit and the statue of George (pictured, right) are two exhibits close to my heart. Having worked in the tourism industry for over 40 years prior to starting at the museum, it is great to still be able to pass on my knowledge and experiences to our visitors from the mainland and overseas. It is also great volunteering with a group of people from all walks of life, some with a maritime background and some from a learned maritime background at the museum and, between us all, we pass on that maritime experience verbally and through the exhibits to our visitors."



Colin Denny

"On becoming president of the Maritime Museum over 20 years ago I discovered how good it was to work and meet interesting volunteers, visitors, and donors. In 2004 we accepted the donation of Sir John Franklin's 1836 percussion pistols under the Cultural Gifts Program. Valued at \$345,000 the pair remain the Museum's highest value donation under that program.

"In 2010, when visiting the Bahamas I attended the famed Bahamian sloop regatta on Salt Pond Harbour. The regatta was broadcast live by Nassau's Star FM. They were aware I was Museum president so when lack of wind delayed racing I joined the broadcast to tell stories of our Museum's artefacts, my own sailing and Tasmanian maritime history. The Bahamas has a long history of pirates and smugglers so it wasn't surprising that the Franklin pistols created great interest. I had fun broadcasting Tasmanian stories to a faraway audience.

"An artefact of special interest to me is the La Pérouse Bell, a small French bell, c1780. While on remote Ndendo in the Solomon Islands in 2006, my wife saw the bell for sale. An islander told us it had been recovered in 1915 by his great-grandfather from a wreck site on Vanikoro Reef.

"La Pérouse led a French expedition to the Pacific in the vessels *L'Astrolabe* and *La Boussole*. He visited Botany Bay in 1788 and departed six weeks later but was never heard of again. The mystery was solved in 1826 by Captain Dillon who was given relics from *L'Astrolabe* at Vanikoro in the Solomon Islands. But it was not until 1964 that the wreck-site of *La Boussole* was discovered.

"We brought the bell back to Tasmania and donated it to the Maritime Museum where a marine archaeologist confirmed it was of French origin from the eighteenth century."



Rex Cox

"Having attended the opening at St. George's, I was invited to join the Maritime Museum committee not long after the move to Secheron. This occasion (or at least the setting) was unusual, to say the least – though some would say 'very Tasmanian'! A chance encounter with foundation member Jack Millar at the Hobart tip one Saturday afternoon resulted in my appointment as Public Officer at the AGM. Shortly afterwards the Secretary, Mike Desmarchelier, became very ill and I was asked to temporarily take over the role – the rest is history.

"That first committee meeting that I attended was a shocker. It commenced at 5pm, giving me time to get there from work and then be home in time to accompany my wife to the movies – or so I thought! It turned out that these meetings involved lots of chat, so I ended up excusing myself somewhere around 6.45 – and they were still going strong. Committee meetings these days are much more businesslike.

"Most of those associated with the Museum in the 1980s have now passed on, most recently Philip Fowler, but their hard work in laying the foundations of what we have today shouldn't be forgotten. I recall Bert Johnson, John Watchorn, George Makepeace, Ken Wriedt, Max Chesterman, Henry Baldwin and Marion Knight amongst others from that time, and am pleased to say that at least one person is certainly still around – Jonathan Davis, who was then working behind the scenes, filing and cataloguing photos, negatives and documents from what was already a substantial collection.

"Secheron was a great home for the Museum, but had its limitations – not least that it was a bit out of the way for tourists who had difficulty finding it at the end of a narrow cul-de-sac. A highlight of our time there was the annual Maritime Art exhibition, the opening of which was always well attended by members and associates. Sherry was the drink of choice while viewing the paintings and sales commissions helped to swell the coffers.

"Another social occasion on 1 October 1986 was the presentation by ANL of the Empress of Australia model, now in the Carnegie Gallery. One of its former masters did the handover, but a condition was that the model's funnel be repainted in ANL's new corporate colours of green, yellow and white – replacing the traditional red, white and blue. This needed to be done at very short notice beforehand, and fortunately committee member Bill Court – a very skilled model maker – had the paint and patience required.

"The grand opening at Carnegie in March 2000 stands out in my memory. Queen Elizabeth II did the honours, and volunteers were scattered around the Museum to (hopefully) answer any questions that she might have. I was stationed next to the Rhexenor bell and breathed a sigh of relief as she walked past. Next moment there was a gruff "what's this?" – I had forgotten about HRH, a few paces behind! By the time I managed to say "your Royal Highness, this is a bell from the British cargo ship *Rhexenor*..... " the Duke was gone.

"Thinking back to 1985 I can confidently say that the Maritime Museum today is something that would have been beyond our wildest dreams then, and of which those early members would be very proud."



above image: Rex in waitering guise at a Secheron social function

below image: Rex (centre, with hair) at the St. George's opening December 7 1974. Philip Fowler (left) is talking to Bert Johnson.



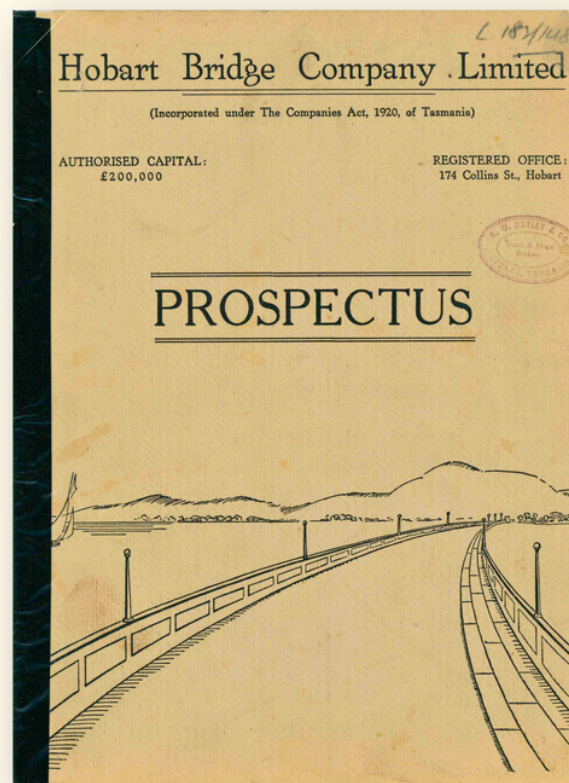
image: from left, Henry Baldwin, Max Chesterman, Joy Michael, Philip Fowler and Les Michael at Secheron House, October 1986

Ron Gifford

"My favourite object is a document issued by the Hobart Bridge Co Ltd in 1938. (D-2019-002) The company was a private organisation set up to build the bridge and as land was scarce in Hobart at this time it was seen as a good investment to open up accessible land on the eastern shore. The current ferry arrangements were congested.

"This document is the prospectus for the issue of Shares in the Bridge Company. 200,000 Shares would be issued. The Company would initially operate the Bridge as a Toll Bridge with vehicles to pay for each trip across the Derwent. The bridge was seen as closing off the missing link in the State Highway System as the then road from Hobart to the Eastern Suburbs was a journey of twenty six miles. The Bridge was to be sold to the Government after the franchise expired in an estimated thirty years.

"What a fascinating document to have in our collection. Imagine the reaction today if you were to suggest putting a toll on the Tasman Bridge!"



John Spooner

"Working on the front desk at the Maritime Museum you meet some very interesting people wanting to know all sorts of information. I have found talking to them and letting them tell their stories leads to some interesting discussions, some quite hilarious, and others very informative. Our visitors are from all over the world. One interesting comment recently was from a gentleman from Perth, WA; he said, "if you want to find out the history of a place, go to the Maritime Museums first, as that gives you the information on how the first settlers arrived there." I thought this was very true!

"One afternoon, two Scottish ladies came out of the museum with some items they had purchased and Ken asked them where they were from. In a very broad accent, they replied, "Aberdeen!" With that, Ken asked them if they knew the song 'The Northern Lights of Aberdeen', and they both burst into song, singing in beautiful harmony, much to everyone in the foyer's delight. In the meantime, a group of tourists entered. When the song was finished everyone clapped, including the tourist group, who must have thought it was part of the show included in their entry fee."



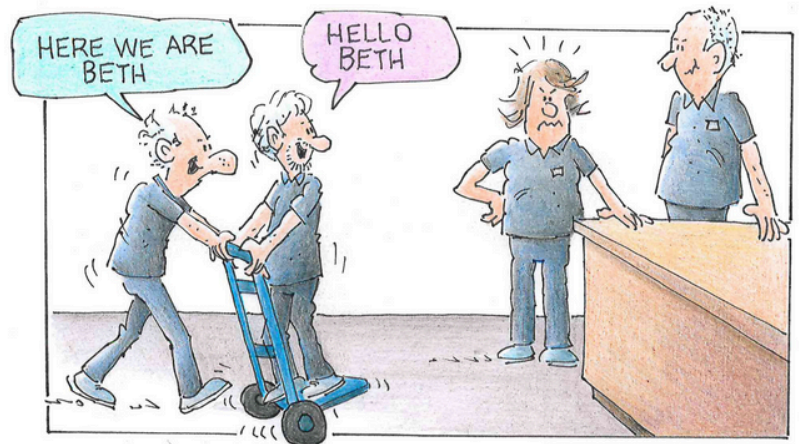
Louis Rodway

Rather than fade away in retirement, Louis joined the Maritime Museum and became a proud, active, dedicated volunteer. He joined the Museum in 2009 and found this the perfect place to be with his interest in local maritime history.

As a volunteer, his years with the Museum have been enjoyable with opportunities to offer his skills allowing him to participate in many activities throughout the Museum.

Regular Reception Desk duty has been interesting, allowing him to meet people from all over the world. He has made good friends with fellow volunteers and together have enjoyed happy times and lots of laughs.

Over the years, Louis has illustrated some of his favourite memories and interactions between volunteers and visitors...



Michael Stoddart

"The Maritime Museum is fortunate to have such a fine model of the barge *Good Intent* built by Ken Stevens which was acquired in 1993. The vessel, of which this is a copy, was built at Cygnet in 1877 by the Wilson family for use in trade between Cygnet and Hobart. The vessel was proclaimed the as one of the finest and fastest boats in the trade, and the pride of the Port of Cygnet. *Good Intent* won the First Class ketch race at Hobart's Regatta in 1886 and 1895. With a beam more than three times its depth it needed a drop keel to give it stability in open water, a feature shared with *May Queen* and other Tasmanian trading ketches. Our model sits quietly in the entrance foyer of the Museum, a little bit out of the way, though probably glanced at by everyone who enters the building. For the December 2024 display of models in our temporary gallery it will have pride of place such that its fine points can be readily appreciated.

"What makes it such a fine model? There are plenty of reasons, many rational and some psychological. Let's take the psychological ones first. This kind of shallow-water barge is quintessentially Tasmanian and because of that should take pride of place in our Museum. It would have been wonderful to see a dozen similar vessels racing each other at Hobart regattas. What makes these ships so special was the way they used their squarish jack-yard topsails. Note that the angle between the top spar and the mast is very narrow – sometimes you could hardly see light between them. This was a typical Tasmanian innovation which let the vessels sail close to the wind, though mostly the lower yard (the jack-yard) was used only during the races. But these things apart, our model is simply a beautiful object.

"It is unlikely that, even on launch day, the vessel would have looked as crisp and clean as the model depicts but that's the thing with models. Some makers believe they should look as much like the real thing as possible with planks and deck painted black and sails all sooty and worn. I take the opposite view; I like model ships to look like works of art. They should be pleasing to the eye like something you'd want to put on your mantelpiece to admire every day. If the hull is planked with a rich, figured timber this should be left to the gaze and not hidden under black paint. *Good Intent* gives us a bit of both. It's hull is painted black but its deck and masts are left with varnished timber.

As far as the rational reasons are concerned, let's start with the masts and yards. Look carefully and you'll see they are tapered and not left as naked sticks of dowel. The bowsprit is particularly beautiful with its square-section base tapering towards its point. Look at how the mast tops are embellished with turned finials, lovely little details showing the confidence of the maker. Look closely at the rigging; the thicknesses of the cords used are in proportion to the ship's scale. The maker has used white cord for hauling lines and black cord for the ropes (the stays) holding the masts in the correct position; in real life the latter would be covered in tar to stop them rotting while the ones handled all the time were left as raw hemp. The pulleys are nicely painted, and in perfect scale with the model. When you see pulleys that are too large for the model it is usually a giveaway that the shipbuilder's eyesight is not what it used to be.

"Look out for this, particularly on small models where tiny pulleys and blocks are very fiddly. Note also how nicely the maker has made the hanks of rope slung over the belaying pins. Tiny hanks of thin cord do not have enough weight to hang realistically; at the scale of *Good Intent* there is a better chance they will look good but you can be sure a lot of work has gone into them to make them look like the real thing.

"Another telling feature with model ships is the deck. Sometimes makers cheat a bit and use a single piece of veneer which has had the deck planks and nails drawn or printed onto it. In *Good Intent's* case each plank has been separately laid; you can see this is so because of the changing wood grain from one plank to the next. In real life deck planks on all ships were seldom more than about 12 feet long, 1 foot wide and about 4 inches thick because that is about the maximum dimensions one man could work with. Our model has planks much too long for the scale of the vessel.

"Further minor niggles are that the maker has used an anchor chain that is too flimsy to be realistic, though I understand how the pressures of finishing a model could have led him to this compromise (but check out the lovely detail of the anchor plate, where the anchor chain leaves the hull). And what happened to the detail on the hold cover, and the forward hatch? You can see that the hinges on the lid of the hatch have missed out on a little bit of black paint. But these are the most minor criticisms of a first class model of one of our endemic and beautiful Tasmanian boats. I only wish I had a mantelpiece..."



Ship spotter

BY REX COX



Philippine Bear's first Hobart arrival, 13 May 1973. Photo: Rex Cox



China Bear transits the Tasman Bridge, 14 December 1973. Photo: Kingsley Barr.



Australia Bear ex *Philippine Bear* at Battery Point anchorage, 13 January 1975. Photo: Rex Cox.



Farrell's *Austral Moon* ex *Australia Bear* ex *Philippine Bear* berthing in Hobart, 5 April 1976. Photo: Nancy Jacobs

At the time of the Maritime Museum's opening in late 1974, American LASH vessels were creating considerable interest with their monthly calls to Hobart and Burnie on a cargo service from US West Coast ports. Operated by Pacific Far East Line Inc., they carried barges or lighters (LASH being an acronym for 'lighter aboard ship') which were handled by a gantry crane, with another crane catering for a limited number of containers. An unusual feature for the time was the streamlined bridge situated almost on the ship's bow.

The LASH system had the advantages of not requiring specialised, costly shore facilities and of achieving a speedier turn-around by one ship leaving barges to be unloaded and then filled with another cargo in time for the next ship's arrival. However, cost effectiveness declined due to unforeseen labour and logistics problems and the rapid development of cellular container services.

By necessity these vessels were worked alongside in Burnie. This was initially the case in Hobart also, but from October 1974 until the end of 1975 they anchored off Battery Point, and tugs moved the barges to and fro – probably the first time in 50 years that Hobart cargo had been handled "in the stream". Base cargoes were mainly paper pulp in and zinc out.

With an overall length of nearly 250 metres, *Philippine Bear* and *China Bear* became the longest ships to transit the Tasman Bridge when they refuelled at Selfs Point in late 1973. To my knowledge that record still stands.

A third ship, *Golden Bear*, was added to the service in 1974 and *Philippine Bear* received the more appropriate name of *Australia Bear*. Another American company, Farrell Lines, took over in 1976, giving the ships Austral names and eventually replacing them with container vessels. Farrell withdrew from the Hobart run in early 1977 and later also ceased its Burnie calls. The LASH vessels were handed over to the US military where they enjoyed a more successful career.



Austral Lightning berths at Burnie, 1 October 1978. Photo: Rex Cox

ROLEX SYDNEY HOBART YACHT RACE

TASMANIAN ENTRIES FOR 2024

BY COLIN DENNY



Nine Tasmanian yachts have entered the 2024 Rolex Sydney Hobart Race, an increase of two on the Tasmanian entries last year. They will join a fleet of 108 yachts from every state and five overseas countries attempting to win the race.

Advantaged, PDYC/RYCT

Andrew Jones's Inglis 47 *Advantaged* from the Port Dalrymple Yacht Club has entered the race again this year hoping to improve on his eighth in IRC Division 2 in 2023. In recent years he and his experienced crew have raced the northern Tasmanian yacht out of Hobart and the entry is under both the PYDC and RYCT.

Alive, DSS

Philip Turner's Reichel Pugh 66 skippered by Duncan Hine, will have the owner aboard this year as they defend their 2023 Tattersalls Cup win. They aim to be the second yacht ever to win the Sydney Hobart on handicap three times. Hine told *The Mercury*, "We don't see it as defending our title, we're going in it to win again this year." In March 2025 Hine will join fellow-Tasmanian Glenn Myler to compete in the Melbourne to Osaka two-handed race.

Blue Moon, TYC

Ken Gourlay and his son Tristan from the Tamar Yacht Club have entered their Adams 16.4 in the double-handed division. Ken bought *Blue Moon* in December 2023 and by the end of January, Ken and Tristan had covered 2000nm double-handed, including a circumnavigation of Tasmania. Previously, Ken sailed alone and unassisted around the world and in March 2025 he will also race with Tristan in the Melbourne Osaka two-handed race.

Hip-Nautic, DSS

Jean-Pierre Ravanat sailed his Jeanneau Sunfast 3300 in the double-handed division of the race in 2022. Despite the master mariner having vast experience sailing short-handed he didn't enter last year, and this year has entered as a fully-crewed yacht. It will be interesting to see how he performs with the keen young crew he has put together.



Advantaged



Alive



Hip-Nautic

Just Farr Love, PDYC/TYC

Northern Tasmanian entrant Scott Lovell will be sailing his yacht, a 51ft fast cruiser built by Binks Yachts in Adelaide in 1996 (Farr design No 193). Lovell has a lot of sailing experience but *Just Farr Love* is no lightweight racing yacht. It may not be in contention for honours but the yacht is expected to give its crew a comfortable and safe ride to Hobart.

Magic Miles, BYC

Mike Crew has entered his luxury cruiser/racer sloop from the drawing board of French naval architect Philippe Briand. The Dynamique 62 built in 1985 is primarily used for private charters in the waters of Tasmania. The heavy yacht is designed more for creature comforts and cruising, not racing. The crew is expected to enjoy a comfortable sail to Hobart.

Midnight Rambler, RYCT

Ed Psaltis, the 1998 outright race-winning skipper, has again entered his Sydney 36 *Midnight Rambler*. Last year he was unable to repeat the division wins of 2022 so he will be hoping to improve the result in his 42nd Sydney to Hobart race. The experienced and successful skipper has won every major offshore race on Australia's east coast with various *Midnight Ramblers*.

Porco Rosso, DSS/RYCT

The Cookson 50, formerly raced in Hobart by Michael Pritchard as *Oskana*, and now owned by Paul McCartney has recently been refitted and upgraded. The re-named yacht won the 2013 Rolex Sydney Hobart outright when owned by Darryl Hodgkinson. *Porco Rosso* has a good pedigree and given the right conditions and crew, has a chance of winning again.

Tenacity, BYC

John Lawrie has entered his Mark Mills designed racer *Tenacity* again this year. With more experience he hopes to finish better than his 44th in IRC in 2023. McConaghy Boats built the Mark Mills-designed IRC41 and Bellerive Yacht Club member Lawrie purchased the yacht from a Hong Kong owner in 2022. He will be looking forward to his second race to Hobart in the yacht.

The Maritime Museum wishes all entrants fair winds and safe racing to the Hobart finish line!



Magic Miles



Midnight Rambler



Porco Rosso



Tenacity

ANTARCTIC SEASON BEGINS

Australia's Antarctic science and logistics season has started, with RSV *Nuyina* leaving Hobart on a six-week resupply voyage to Davis research station in October.

The first of four planned voyages to Antarctica had 100 expeditioners on board, two helicopters, a hot pink Antarctic tractor, 240,000 litres of water, 13 tonnes of dry food and more than 20 tonnes of fresh and frozen food.

The voyage marked the start of an ambitious year for science and infrastructure at Australia's Antarctic and sub-Antarctic stations.

"We're all very excited to be underway," Voyage Leader Anthea Fisher said just prior to departure.

"We've been chatting to the team who are down at Davis - they've been there for a year now - and they're pretty excited for us to turn up too, to resupply the station and bring them home again."

The journey south took 15 days and required *Nuyina* to break ice for the last ten kilometres. The ship parked up in the fast ice about one kilometre out from the station, allowing resupply to occur across the sea ice and for people to walk off the ship to the station.

A trades team that travelled to Davis on the ship aim to complete work on a new reverse osmosis plant, which creates drinking water from sea water. Along with a third water tank installed last year, it will give the station the water capacity it needs to support station populations in future.

"Davis station doesn't have a fresh water source so we have to produce fresh water from salt water via a desalination plant and then store that water for most of the year until we can produce fresh water for a short window in summer," Construction Supervisor for the summer, Tom de Leon, said.

"A huge amount of planning goes in to making sure we don't run out of materials. There's no Bunnings down there that we can duck into, so we have to think very carefully about what we bring and what we use when we're down there."

There were also science project teams on board.

"We have an important season of science ahead of us this year, which kicked off with the first voyage," the head of the Australian Antarctic Division's Science Branch, Rhonda Bartley, said.





image: Loading cargo prior to *Nuyina*'s departure to Davis. © Pete Harmsen / AAD



image: Rhonda Bartley, Anthea Fisher, and Tom De Leon. © Pete Harmsen / AAD



image: Emperor penguins at Davis. © Tiarnan Colgan / AAD

Two seabird scientists are staying at Davis for a few weeks to monitor local seabird colonies and look for any signs of avian influenza in bird populations and seals near the station. They will then go to Mawson research station for the rest of the summer season to monitor and conduct research on penguins and flying seabirds.

"We haven't had any signs of avian influenza in East Antarctica yet, but it's really important that we have people there to look for those signs and assess the impacts of any outbreak," Ms Bartley said.

"We're also very concerned for the health and welfare of our expeditioners, so a lot of our planning is around having good biosecurity measures in place and being able to respond to protect our people."

Another three scientists from the Cleaner Antarctica program – which assesses and remediates legacy waste at Antarctic and sub-Antarctic stations – were on the voyage, to carry out work at Davis before transiting to Mawson for the summer's program of works.

Three scientific technicians also did a round trip, to maintain key geophysical and atmospheric monitoring equipment on board *Nuyina*.

In December, scientists will return to Bunger Hills for the third and final year of the Denman Terrestrial Campaign, which aims to increase our understanding of the glacier's stability and possible contribution to sea level rise, through research projects carried out inland.

After the scientists leave Bunger Hills in January, trades teams and expeditioners will start the mammoth task of packing the camp up and remediating the site.

In February, RSV *Nuyina* leaves for the 60-day Denman Marine Voyage, the ship's first dedicated marine science journey. The voyage will take 60 scientists from a range of universities and disciplines to the Denman Glacier region so they can study the system from the sea.

This story is reprinted with permission from the Australian Antarctic Division. A version of this story first appeared on the AAD website at: www.antarctica.gov.au/news/2024/antarctic-season-begins/



Featured vessels

NGATAKI (if she makes it across the ditch!)

Ngataki was built by a 20-something Johnny Wray while he lived at his parent's house in Auckland during the Great Depression. In classic Kiwi fashion, Johnny designed the vessel from scratch, scavenged the materials, learnt all the necessary trades, and relied on the goodwill of friends and family to complete the project. He and his crew went on to have hilarious and sometimes nail-biting adventures throughout the South Pacific. Detailed in his autobiography *South Sea Vagabonds*, these exploits included the first trans-Tasman race against *Te Rapunga* in 1934.

TE RAPUNGA

Te Rapunga was launched by George Dibbern and his cousin from a small boatyard on the shores of Northern Germany on the eve of WWII. In 1934, she faced off against *Ngataki* in the first trans-Tasman race, from Auckland to Melbourne to Hobart. A self-declared citizen of the World, George flew a flag of his own design and sailed with many crews in the Pacific and as far north as Canada. *Te Rapunga* has since been meticulously restored and was relaunched in 2023.

TE UIRA

Built in 1896 by the storied Bailey Brothers in Auckland, *Te Uira* was one of the first racing yachts to be exported to the thriving colony of Victoria, Australia. One hundred and twenty-eight years later, *Te Uira* has been returned to her former glory after a faithful restoration by Cygnet Wooden Boats, utilising a lucky cache of locally stored kauri, which rivals Huon pine as a boatbuilding timber.

LADY GAY

Lady Gay was built for Joseph Wilson, proprietor of the New Zealand Herald and considered one of Auckland's founding fathers. Like many New Zealand vessels, *Lady Gay* was offered to the New Zealand Navy and served as part of the coastal defence during WWII, clocking up 8,000 hours before returning to civilian life as a day cruiser. Classed as a New Zealand Protected Object, *Lady Gay* has permission to remain in Australia until 2027 before she must return home.

MAHI MAHI

Originally built by brothers Dan and Matt Tucker of Bruny Island, *Mahi Mahi* was inspired by the outrigger voyaging proa of the Pacific. The unique design and sailing prowess of the Pacific proa served voyagers faithfully for thousands of years and has since influenced many high-performance and experimental modern yacht designs.

GRACE

Small proas like this sit on the beach outside most outer-island houses in Kiribati. Used for transport and fishing in the large atoll lagoons, and racing on Sundays, they are often given poetic names like *Tebutinnang* ('movement of clouds'). *Grace* is just under 18' in length, with a maximum hull width of 16" (400 mm) and is strip-built of paulownia to a Gary Dierking design, which allows the boat to be easily disassembled and cartopped.

TE KARANGATAHI

Te Karangatahi, Australia's first traditionally carved Māori waka taua, launched in Fremantle in 1996 and was later showcased at Federation Square in Melbourne, drawing over 50,000 spectators. The project, sparked by a suggestion from Jill Morgan (CEO of Kulcha Multicultural Arts WA & Multicultural Arts Victoria) to Wairangi (the vessels' custodian), was always aimed at supporting at-risk youth. Initially hesitant, Wairangi gathered local rangatira, and together, they brought the waka to life, with the hull crafted in New Zealand and other taonga carved at Fremantle TAFE. Propelled by 20 paddlers, *Te Karangatahi* continues to embody cultural resilience, unity, and strength.



Ngataki



Te Rapunga



Grace



Lady Gay



Mahi Mahi

We are the Ocean: Voyaging and the Pacific

The vast Pacific covers a third of the world's surface, and the story of its exploration and settlement is an epic tale of human endeavour. Cross-cultural historian Dame Anne Salmond, visual artist Michel Tuffery and waka captain Hoturoa Barclay-Kerr recount and relive this incredible story in writing, artworks and waka voyaging.

Their work celebrates the achievements of the original Pacific explorers, voyaging in wooden watercraft, guided only by the stars and their intimate knowledge of the sea. It also provides new insights into contact history, and the key role played by charismatic individuals, both Polynesian and European, in creating cross-cultural understanding.

This is a unique opportunity to hear these three revered interpreters of Pacific history and contemporary identity, in conversation with Kate Fullagar, with performances by Māori cultural troupe Ngā Mātai Pūrua, on Friday 7 Feb at 6:30pm at the Theatre Royal, Hobart.

Moderator Kate Fullagar is a professor of History at Australian Catholic University, a Fellow of the Australian Academy of Humanities and Vice President of the Australian Historical Association. She is the author of *The Savage Visit: New World Peoples and Popular Imperial Culture* (UCP, 2012) and *The Warrior, the Voyager, and the Artist: Three Lives in an Age of Empire* (YUP, 2020). Her most recent book is *Bennelong & Phillip: A History Unravelling* (Simon & Schuster, 2023).

Dame Anne Salmond is a Distinguished Professor in Māori Studies and Anthropology, and a former Pro-Vice-Chancellor (Equal Opportunity) at the University of Auckland. She has written a series of prize-winning books about Māori life, European and Pacific voyaging and cross-cultural encounters in the Pacific.

In 2013, Dame Anne won the Rutherford Medal, New Zealand's top scientific award, and became the New Zealander of the Year. She is a Foreign Associate of the National Academy of Sciences in the US, a Corresponding Fellow of the British Academy, and a Foreign Member of the American Philosophical Society. In 2021, she was awarded the Order of New Zealand.

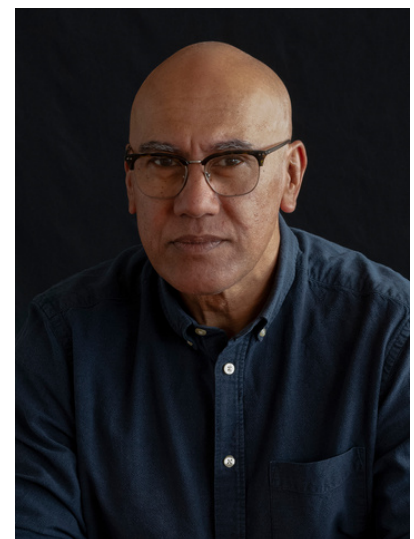


Cookie in Te Wai Pounamu meets Cook Strait, by Michel Tuffery, 2011

Hoturoa Barclay-Kerr is the captain of the oceangoing waka *Haunui, Hinemoana* and *Aotearoa One*. Hoturoa has been sailing around the Pacific for more than thirty-five years. He paddles waka, sails waka, and teaches waka—Hoturoa lives waka. Diving deep into the art form of waka, he is one of the few holders of mātauranga whakaterere waka (waka sailing knowledge) in Aotearoa.

Throughout the years, Hoturoa has used his specialised knowledge to encourage taura (students) to look at mātauranga waka from all aspects, which include science, technology, astronomy, arts and more. These teachings have taken him to many different indigenous spaces, working with many different rōpū (groups). Hoturoa is an orator on his marae at Kāwhia, the home of his waka, and the ancient landing and settlement place of his ancestral waka, Tainui, captained by his tupuna (ancestor), Hoturoa.

Michel Tuffery is an Aotearoa / New Zealand-based artist of Samoan, Rarotongan and Ma'ohi Tahitian heritage. In his art practice, he plays the role of connector, working "in between" people and places and focusing a fresh lens on environmental, community, cultural and art historical divides. He exhibits worldwide and has undertaken research and community residencies throughout the USA, Germany, France, the United Kingdom, Asia, India, Australia, Aotearoa, and the Pacific. In 2008, Michel was appointed as a Member of the New Zealand Order of Merit for services to art, but his real reward comes from enriching communities through his art.



images from left to right: Dame Anne Salmond, Hoturoa Barclay-Kerr, and Michel Tuffery



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