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Antarctica is Melting:

DAVID NEILSON CAPTURES A CHANGING WORLD

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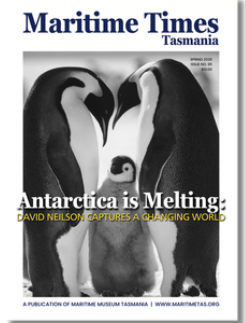


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cover image:
David Neilson's
'Emperor
Penguins with
Chick' from the
exhibition
*Antarctica is
Melting.*



City of **HOBART**



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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

The spectacle and logistical success of loading Incat's *Hull 096* onto the 217-metre-long semi-submersible heavy-lift ship *MV Black Marlin* in the Derwent gained national attention and captured the imagination of the people of Hobart. One hundred and thirty metres long, *Hull 096* is the world's largest battery-electric ship, and its departure for service in South America is further testimony to Tasmania's tradition of innovative shipbuilding. Documenting this innovation, past and present, is a continuing focus of the Maritime Museum and will be explored in the forthcoming exhibition *Hobart: Port City*.

Also capturing the imagination of the Tasmanian community, and indeed people around the world, has been the arrival at the Museum of Dr Tony Sprent's 1:12.7 scale model of the Jessop & Appleby steam crane. A feature of the Hobart waterfront since its arrival in 1899, the crane has been meticulously recreated in Tony's working model, built over many years. It is a tour de force of precision, skilled craftsmanship and beauty. Generously donated to the Museum by Tony, the model attracted worldwide attention, with the video of its installation in the new *Hobart: Port City* exhibition receiving more than 800,000 views.

In this edition of *Maritime Times*, Colin Denny, chair of the Museum's Acquisition Committee, discusses a number of recent acquisitions to the Museum's art collection. They include three works by early nineteenth-century French artists associated with voyages to the Tasmanian coast, depicting its coastline and maritime life, as well as two later ship portraits. One of these, depicting the battlecruiser *HMAS Australia*, is by the relatively little-known Tasmanian artist Vivian Phillip Webb.

All of these acquisitions were made possible by the support of the Museum's Endowment Fund. The Fund, with its objective of ensuring Tasmania's maritime heritage remains accessible to the Tasmanian community, was created and is sustained by the continuing generous donations of Museum members and supporters.

Among those members and supporters have been members of the Master Mariners Association of Tasmania. It is with regret that we record the winding up of the Association, which has made such a contribution to Tasmania's maritime life. We also appreciate the confidence they have shown in the Maritime Museum through their generous decision to donate the Association's assets to the Museum.

The Museum's continuing role in documenting and supporting Hobart's position as Australia's gateway to Antarctica is highlighted by Michael Stoddart's history of Captain Larsen's attempts to establish a whaling base on Macquarie Island in the 1920s.

David Neilson's recently opened exhibition at the Museum, *Antarctica is Melting*, is a measure of how community attitudes and values towards Antarctica and the sub-Antarctic islands have changed over the past century. This powerful photographic exhibition makes us realise how profoundly beautiful and full of life this southern world is, but also how much it is under threat.

The generous support of the Tasmanian Government through Arts Tasmania is enabling the Maritime Museum to continue promoting Tasmania's maritime heritage and its importance to the state. *Maritime Times* provides an opportunity to document the efforts of the many community-based organisations supporting Tasmania's maritime heritage. In this edition, Sue Smedley outlines the program to celebrate Stanley's bicentenary in October. A highlight of the celebrations will be the presence of the sailing vessel *Julie Burgess*, long associated with Captain Dick Burgess, a strong advocate for the preservation of Tasmania's maritime heritage.

As a community-based organisation, the Maritime Museum is dependent upon the support of its members and supporters. I would encourage you not only to renew your membership of the Museum, but also to encourage others to join and support it.

At the heart of the Museum's operation is the support of our volunteers, who contribute in so many different ways. Most importantly, it is the Museum's volunteers who enable us to open 364 days a year, more than any other cultural organisation in Hobart. This is a remarkable achievement, but one only made possible through many individual contributions. It is also something I would encourage you to consider being part of.

This will be my last President's Log, as after six years I will be stepping down as president at the November annual general meeting. I would like to thank all the Museum's volunteers, members and staff for their great commitment, generosity and enthusiasm over that time. The Maritime Museum of Tasmania is a truly remarkable community treasure.

**CHRIS TASSELL,
MMT PRESIDENT**

Welcome

to the Museum's newest members...

Matthew Firth
Kim Ellis
Keith Logan
Steven John
John Read

Paul Kerrison
Bruce Finlay
Leslie Corrigan
Charles Hunt
Amanda Paul

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 & photo collection,
- Subscription to member's email newsletter,
- 10% discount at the Museum Shop.

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

Master Mariners support maritime history

The Maritime Museum recently received a generous donation from the Master Mariners Association of Tasmania, following the winding up of the organisation in 2025.

The donation included the Association's residual funds, along with a decorative plaque displaying the Master Mariners' crest. The Museum is grateful for this thoughtful gift, which will help support our work preserving and sharing Tasmania's maritime history.

The Master Mariners Association of Tasmania was formed in December 1966, when fourteen Master Mariners met in Campbell Town to establish a dedicated Tasmanian organisation. Its initial membership included sixty-five Master Mariners, and the Association served as both a social network and a professional advocacy group.

One of its primary aims was to provide a source of technical expertise for government, industry and commerce. Over time, membership expanded to include Associate Members with backgrounds in ships and shipping, even if they weren't Master Mariners themselves.

From the early 2000s, however, membership began to decline, reflecting broader changes in the Australian shipping industry. Falling numbers, combined with an ongoing shortage of volunteers, eventually made it difficult for the Association to fill the roles required under its constitution.

As a result, the Master Mariners reluctantly resolved to wind up the Association in December 2025.

Museum members will be sorry to see the end of the Master Mariners Association of Tasmania, an organisation that made a meaningful contribution to the state's maritime community for almost sixty years. We're very grateful for its final gift to the Museum, which will help us continue telling the stories of Tasmania's mariners.



Julie Burgess returns to Stanley for big bicentenary weekend

BY SUE SMEDLEY, STANLEY DISCOVERY MUSEUM

Stanley will mark its Bicentenary, commemorating 200 years of European settlement, from 30 October to 2 November 2026. As part of the program, the sailing vessel *Julie Burgess* will return to a port it once visited regularly during its working life as a crayfishing boat.

Julie Burgess will be open for inspection at the Stanley wharf on Saturday 31 October and Sunday 1 November, with two-hour tours offered twice-daily over the weekend, weather permitting. Bookings are essential. The visit has been made possible through the support of TasPorts.

The vessel's return is a fitting addition to the bicentenary program, linking Stanley's working waterfront with the wider maritime history of Circular Head. For many years, small trading and fishing vessels connected isolated communities across Bass Strait, carrying cargo and supplies in difficult conditions.

Stanley's harbour was part of that network, and vessels such as *Julie Burgess* belonged to a period when fishing, coastal trading and family-run seafaring businesses were central to the life of north-west Tasmania.

The Burgess family's long connection with the crayfishing industry is recorded in *Against the Tide: A Maritime History of Circular Head* by Kerry Pink and Gill Vowles.

According to *Against the Tide*, the Burgess family were Circular Head's first professional fishermen and helped pioneer the crayfish trade with Victoria. Richard Burgess, a Devonshire seaman, settled in Hobart Town in the early 1800s and traded between Van Diemen's Land and Port Jackson. Later generations of the family worked around Stanley, King Island, Devonport, Melbourne and the north-west coast, building and sailing vessels for fishing, farming and coastal trade.

The last vessel launched for the Burgess seafarers was *Julie Burgess*, a fishing ketch built by Ned Jack in Launceston and launched in the Tamar River in 1936 for Harry Burgess. Purpose-built for the crayfish trade, the vessel had a central well designed to keep large quantities of live crayfish for transport to the Melbourne markets. *Julie Burgess* carries seven sails.

Harry Burgess died aboard *Julie Burgess* while fishing around the Furneaux Islands in 1956. His son, Captain R.J. "Dick" Burgess, continued fishing with the vessel out of Devonport until his retirement from the sea in the late 1980s.

For Stanley's Bicentenary weekend, *Julie Burgess'* return will connect the town's maritime past with a vessel that remains closely tied to the story of Tasmanian fishing, family enterprise and coastal trade.

Book your *Julie Burgess* tour by visiting [Stanley Discovery Museum's Facebook page](#) here:



image: (left) *Julie Burgess* as a crayfishing vessel, 1960s. (right) *Julie Burgess* in more recent times.

Bringing maritime heritage into the future

BY CAMILLE REYNES

During the last week of May I had the opportunity to attend the [Australian Maritime Museums Council's](#) 'Bringing Maritime Heritage into the Future' program in South Australia, held across Adelaide, Port Adelaide and Morgan.

I attended as the Maritime Museum of Tasmania's representative on the AMMC Board. The program brought together people from maritime museums, heritage organisations, vessel groups and the wider heritage sector from across Australia. It was a chance to talk about where maritime heritage is heading, but also to see some inspiring projects up close.

The first day was held at the [Migration Museum](#) in Adelaide, with presentations and workshop sessions on museum marketing, logistics, design, innovation and audience engagement. A major focus was the future role of the AMMC as the national peak body for maritime museums.

The conversations we had were very familiar. Many maritime museums are facing similar challenges to us: attracting and keeping volunteers, growing audiences, caring for collections, responding to climate risks, building skills and making sure our stories continue to feel relevant to visitors.

For smaller museums, especially those working with limited staff and resources, the value of sharing ideas and supporting each other was clear. It's reassuring to know that many of the challenges we face are shared across the sector, and that there's real value in working together rather than trying to solve everything alone.

The day ended with a dinner attended by AMMC Board members and special guest the Honourable Hieu Van Le AC, former Governor of South Australia. Mr Le spoke about his arrival in Australia as one of the Vietnamese boat people after the Vietnam War.

The second day took us to Port Adelaide, where we visited the [South Australian Maritime Museum](#) and toured its galleries and facilities. It was interesting to see how another maritime museum approaches interpretation, visitor engagement and the challenge of telling complex stories in accessible ways.

We also went out on the water aboard the heritage launch *Archie Badenoch*, owned and operated by the South Australian Maritime Museum. Seeing Port Adelaide from the river gave a completely different sense of the place. From the water, the port's history, industries and working character become much easier to understand.

It was also a useful reminder of the strength of operational heritage vessels. There is something immediate about being aboard a working vessel. Visitors don't just look at maritime history; they feel it under their feet.





Another highlight was the *Endeavour* Rigging Project, where traditional rigging is being produced for the reconstruction of *Endeavour*. The project showed the importance of specialist maritime skills, and the role volunteers and craftspeople play in keeping those skills alive. These are not skills that can be preserved in a display case. They need to be practised, taught and passed on.

We also visited the clipper ship *City of Adelaide*, one of the world's most significant surviving sailing vessels. The scale of the ship is impressive, but so is the scale of the commitment behind its conservation.

What interested me most was the bigger vision being developed around the ship. Rather than treating *City of Adelaide* as a single attraction, the long-term aim is to build a wider maritime heritage precinct linking the vessel with other historic ships, waterfront sites and visitor experiences throughout Port Adelaide.

That idea felt particularly relevant to us in Tasmania. It showed how one significant maritime object can become a starting point for something much broader: heritage activation, tourism, community engagement and a stronger connection between collections, vessels, public spaces and place.

The final day took us to Morgan for the Morgan Living River Festival and the official recommissioning of the paddle steamer *Canally*.

Built in 1907, PS *Canally* spent decades working on the Murray River before sinking in Victoria in the 1950s. After being recovered in 1998, the vessel underwent a major restoration involving around 4,500 volunteer hours and more than 15 years of work.

The recommissioning ceremony was attended by community members, volunteers, local and state government representatives, heritage organisations and Her Excellency the Honourable Frances Adamson AC, Governor of South Australia, who formally returned the vessel to service.

It was clear that *Canally* means a great deal to the Morgan community. The vessel is no longer just a restoration project. It has become part of the town's identity, and an important focus for tourism, education and regional pride.

After the ceremony, we were invited aboard *Canally* and had the chance to experience the vessel in operation. We also travelled aboard the historic paddle steamer PS *Marion*, which gave a broader sense of the living paddle steamer tradition that remains such an important part of Murray River heritage.

The Morgan Living River Festival was a wonderful example of heritage being brought to life. The event included heritage vessels, historical displays, local museums, community groups, volunteers, traditional crafts, food stalls, local produce, live music and family activities.

For the Maritime Museum of Tasmania, the program offered plenty to think about. There were strong examples of volunteer-led conservation, operational heritage vessels, heritage tourism, precinct development, community festivals and sector partnerships. Many of these ideas may be useful in future conversations about our own collections, vessels, programs and public engagement.

It was also a valuable opportunity to represent the Museum nationally, strengthen relationships with colleagues across Australia, and contribute to AMMC's future direction.

The strongest message I took from the program was that maritime heritage here in Australia is very much alive. It needs care, planning and support, but it also needs people to keep finding new ways to share it. Whether it's a restored paddle steamer on the Murray, a clipper ship in Port Adelaide or a museum collection here in Tasmania, maritime heritage continues to connect people with place, memory and community.

Antarctica is Melting

photographer David Neilson's view of a changing world

BY CAMILLE REYNES



image: a detail from *King penguins, Salisbury Plain*. Photo by David Neilson

David Neilson's *Antarctica is Melting*, now showing at Maritime Museum Tasmania, brings together black-and-white photographs from six journeys he made to Antarctica and the sub-Antarctic between 1990 and 2009.

The title - *Antarctica is Melting* - is direct, and that's the point. It sets the environmental context clearly, but the photographs themselves are more measured than the title might suggest. Neilson isn't presenting Antarctica as a dramatic spectacle or a distant wilderness to be admired from afar. His images show a place that is active, wild, beautiful and evolving, shaped by weather, wildlife and the people who travel through it.

The stark black-and-white photography gives the exhibition much of its force. Without colour, the eye goes straight to texture, light and contrast. Neilson writes that "the stripping away of colour can reveal shape and form with significant and timeless clarity," and that idea sits at the heart of the exhibition. Ice becomes sculptural, snow turns into pattern, and weather can flatten the whole landscape until a person or vessel appears very small within it. That sense of scale is one of the most striking parts of the exhibition, with the photographs making human activity feel temporary against a much larger environment.

In maritime museums we often tell maritime stories through ships, tools, charts, models, documents and objects connected to working life at sea. Neilson's photographs, though, add something different by showing the conditions that sit behind those stories: the weather, distance, exposure and uncertainty that shape any journey south.

For Tasmanians, this exhibition also has a local significance. Hobart's connection to Antarctica is not just symbolic. The port, the Derwent, the Southern Ocean and the city's long relationship with Antarctic science and exploration have made Antarctica part of Tasmania's maritime identity. It can feel remote, but it is closely connected to this place through vessels, scientific institutions and the working waterfront.

Neilson's own connection with wild places is also part of the story of *Antarctica is Melting*. His photography grew out of mountaineering and exploration, and his travels have taken him through Patagonia, Greenland, the Karakoram and South Georgia. He first travelled to Antarctica in 1990 to Mawson Station under the Humanities Program to photograph for the Australian Conservation Foundation's conservation work, and returned in 2004–05 as an Antarctic Arts Fellow. His later yacht voyages to South Georgia, the Antarctic Peninsula and the Ross Sea region helped form the body of work published in his book *Southern Light: Images from Antarctica* in 2012.



image: David Neilson at work in South Georgia

Neilson's photographs suggest someone who has spent real time looking at these wild southern places, not just passing through them. Antarctica can't be easy to photograph. Its scale overwhelms the camera, its dazzling whiteness flattens detail. Neilson writes that in Antarctica "there is never enough time to catch what are often fleeting moments," and that pressure is easy to understand when looking at images made in conditions where weather, light and wildlife can shift quickly.

Neilson's working methods also add to the way we understand the photographs. About three-quarters of the images in the exhibition were taken on film with a large-format camera mounted on a tripod, equipment that gave him exceptional image quality - but also slowed everything down.

When photographing penguins, he writes, "You have to anticipate what the penguins might do and work as quickly as the camera will allow." That detail changes the way the viewer looks at the wildlife images, which are not simply lucky moments, but the result of patience, judgement and a likely a fair amount of physical discomfort.

The photographs of wildlife give the exhibition much of its movement and life. Penguins, birds and other animals appear throughout the work as part of a broader living system, part of the wild landscape.

Neilson has written about the richness of wildlife around Antarctica's coastal fringe, and that feeling comes through strongly in the exhibition.

Neilson notes that still photographs cannot easily convey the full scale of change in Antarctica, but they can show "what will be lost if this melting continues."

Antarctica is Melting is a great exhibition for us here at the Maritime Museum because it brings together seafaring, photography, environmental change and Tasmania's Antarctic connection. It asks us to think about Antarctica not only as a place of exploration and science, but as a living environment under immense pressure.

In Hobart, where the Antarctic presence is woven through the waterfront, these photographs feel especially relevant. They show a place that may be far south, but is closely connected to Tasmania, to the oceans, and to our choices being made now.

David Neilson's 'Antarctica is Melting' is at the Maritime Museum from 7 August to 1 November 2026. Entry is free on 8-9 August for Hobartica & 22-23 August for the Australian Antarctic Festival.



Paradise Harbour, Waterboat Point. Photo by David Neilson

New acquisitions

BY COLIN DENNY

Recent acquisitions include an interesting assortment of images. Among the donations are two rare, early hand-coloured coastal-profile etchings by Charles Alexander Lesueur. The etchings of the coast of Van Diemen's Land were published in 1807 in François Péron's account of Nicolas Baudin's expedition.

In 19th-century maritime navigation, coastal-profile charts were visual illustrations of the shoreline as it would appear to navigators looking towards the land from the sea. These depictions assisted with visual navigation and dead reckoning, serving as an important tool for identifying landfalls.

Charles Lesueur attended the School of Hydrography in Le Havre and was well qualified to produce the coastal profiles. He joined the Baudin expedition in 1801.

In January 1802, Baudin reached the south coast of Van Diemen's Land and surveyed many locations, including along the east coast, before sailing into Bass Strait. The expedition eventually left Van Diemen's Land waters in June 1802.

The two pages of engravings include nine coastal profiles, ranging from De Witt Island in the south, along the east coast and north to Wilsons Promontory. The latter may be the earliest printed image of Victoria.

The Museum also acquired two early hand-coloured etchings by French watercolourist and draughtsman Louis Auguste de Sainson, published by d'Urville in his voyage reports of the 1830s. De Sainson joined Dumont d'Urville's expedition to the Pacific in 1826 and visited early Hobart Town from mid-December 1827 until January 1828.

The first image, *Naturels de la Tasmanie penchant des Coquillage*, depicts Indigenous Tasmanians fishing for shellfish in the River Derwent. The second, *Vue de Hobart Town en Tasmanie*, depicts Sullivans Cove and the burgeoning settlement of Hobart Town as seen from the water.



Terre de Diemen, Charles Alexander Lesueur



Naturels de la Tasmanie penchant des Coquillage, Louis Auguste de Sainson



Vue de Hobart Town en Tasmanie, Louis Auguste de Sainson

In addition to the engravings, the Museum acquired two oil paintings. The first is an unsigned ship's portrait of *SS Derwent*, a vessel purchased by the Tasmanian Steam Navigation Company in 1864 for coastal and interstate trade. Pictured flying the house flag of its original owners, the painting shows *Derwent* with Nobbys Head, Newcastle, in the background.

The Tasmanian Steam Navigation Company is important to Tasmania's maritime history. Four portraits of the company's vessels are already held in the collection, together with 16 small watercolours of its ships painted in 1894 by Charles Dickson Gregory. The watercolours are displayed in a single frame. The portrait of *SS Derwent* complements this collection.



SS Derwent, artist unknown.

A naval portrait of *HMAS Australia I* by Tasmanian artist Vivian Phillip Webb has also recently been acquired. The Museum already holds one work by Webb, a portrait of *SS Togo*, which is considered one of the better Tasmanian works in the collection.

HMAS Australia I first visited Hobart in February 1913, before being formally commissioned later that year. The Indefatigable-class battlecruiser became the first flagship of the Royal Australian Navy and served as the flagship of the Royal Hobart Regatta in 1920.



HMAS Australia I, Vivian Phillip Webb

IN THE MUSEUM BOOKSHOP: NEW ARRIVALS



Big Fish card game

Big Fish is a Tasmanian-made card game about fishing, marine life and looking after the places we fish. Designed for 2–5 players, the game invites players to find the best fishing strategy, collect points by catching fish, and keep their fishing spot healthy along the way.

The idea is simple, but the message is a serious one. Big fish play an important role in healthy oceans, rivers and lakes. They support reproduction, ecosystem balance and resilience, yet in many places they have become much less common because of commercial and recreational fishing.

The game turns those ideas into something hands-on and social. Players grow fish, catch fish, release fish, respond to events and make choices about how to manage their fishing spot. It's a clever way to explore sustainability without feeling like a lesson.



There's also a strong local science connection. Big Fish was developed by a team from the Institute for Marine and Antarctic Studies at the University of Tasmania, led by Matt Testoni, Asta Audzijonyte and Amy Coghlan. The project also drew on the knowledge of researchers, naturalists, students, anglers, divers and game enthusiasts. Matt Testoni, a game developer and science communicator, contributed photography and design, while the original artwork was created by Amy Coghlan, with design by Stacey McCormack from Visual Knowledge.

For anyone interested in fishing, the ocean, games, science, or simply a good gift with a local flavour, Big Fish is well worth a look. Big Fish is available now from the Maritime Museum Tasmania Gift Shop.

Reflections on a Timeless Sea

A new title in the Museum Shop invites readers to pause, look out to sea, and consider the many ways Tasmania's waters shape memory, identity and connection.

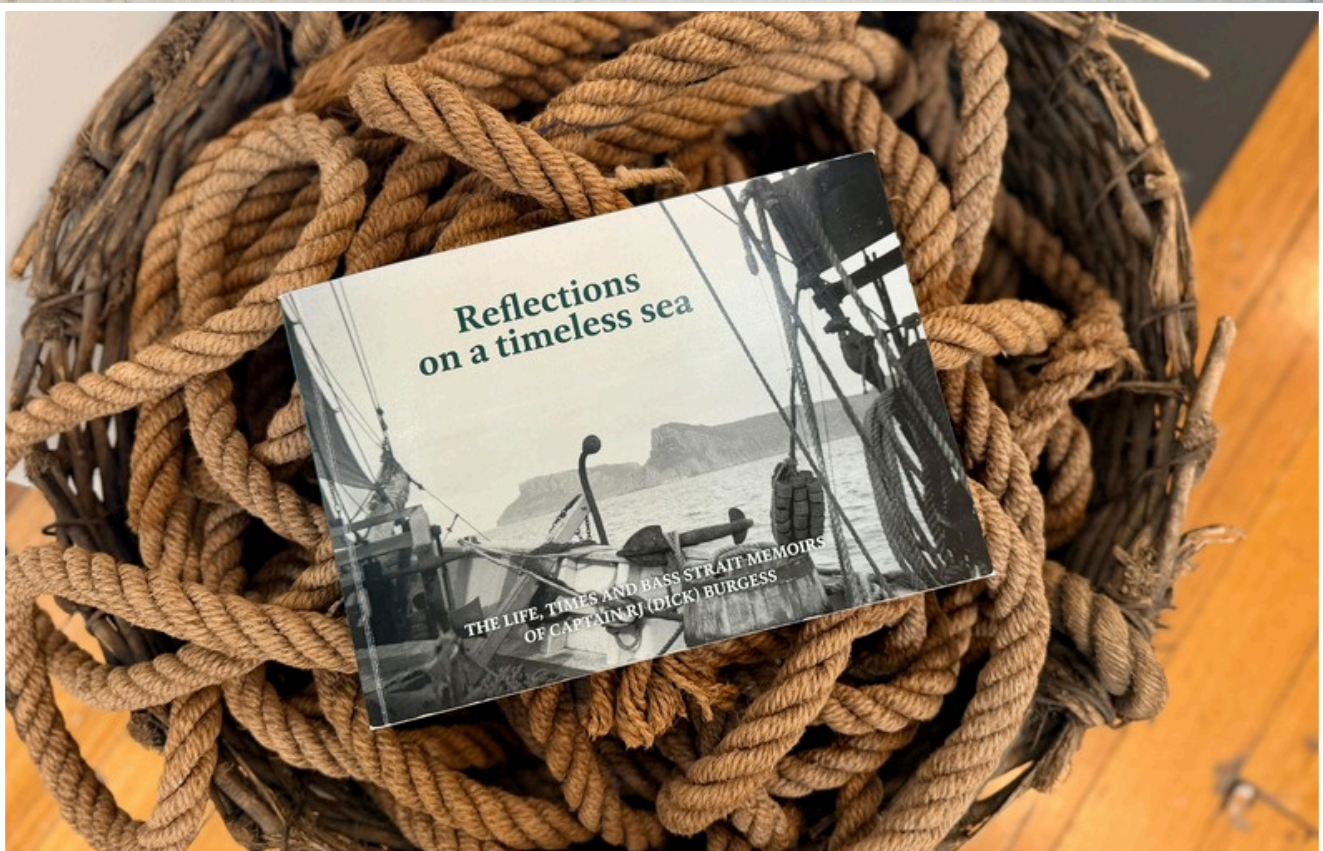
John Burgess's *Reflections on a Timeless Sea* brings together the history of generations of Burgess seafarers and their ships. At its centre is Dick Burgess's account of training as a Master Mariner, and his long career working Bass Strait and visiting island communities aboard the *Julie Burgess*. Through these stories, the book charts a distinctly Tasmanian saga of vessels, families, island communities and lives shaped by the sea.

Paired with the diaries and artwork of Dick's wife, artist Deda Burgess, these reflections weave a tapestry of memory and maritime tradition.

The result is a personal and historical record of families shaped by weather, tide and the shared experience of those who sailed and settled the strait and its islands in the 19th and early 20th centuries.

The book sits comfortably within Tasmania's long tradition of maritime storytelling. Around this island, the sea has been a workplace, a highway, a boundary, a source of food, a place of danger and a place of return. Burgess draws on that broad emotional and historical terrain, offering a reflective account that will appeal to readers who enjoy local history told with care and a strong sense of place.

It's a thoughtful addition to the Museum Shop for anyone interested in Tasmania's maritime heritage, Bass Strait history, island life, seafaring families and writing that takes time with place.



BEHIND THE SHIPS:

the story of F. H. Stephens

BY REX COX

From shipping agency and customs brokerage to road transport and coastal trade, F. H. Stephens Pty Ltd became one of Tasmania's most influential maritime businesses of the twentieth century.

A vital but often overlooked cog in the machinery of the shipping industry is the agent, handling all the paperwork and shoreside business on behalf of the master while a ship is in port. This ranges from Customs clearances and cargo documentation to collecting the mail, and just about everything in between.

Tasmanian agencies have often been offshoots of larger enterprises, e.g. H. Jones & Co., A. G. Webster & Woolgrowers, W. D. Peacock and shipping companies like Holyman and Huddart Parker. This was certainly the case with F. H. Stephens Pty Ltd, a Launceston company formed by Frank Herbert Stephens in 1925. Born in Evandale, he died in Launceston on 30 November 1953 at the age of 75.

Originally the firm dealt mainly with primary produce. Over time it expanded its role as a shipping, forwarding and customs agent, while also developing a road transport fleet with the motto "Speed it thru Stephens". By 1953, in addition to the head office in Launceston, there were branches in Hobart, Burnie, Devonport, Melbourne, Sydney and Brisbane.

The story actually begins much earlier with Frank Stephens taking over the Launceston shipping and customs agency Walter S. Bell & Co. in 1907. By 1922 he was Launceston agent for the Commonwealth Government Line of Steamers and the Tasmanian Government Shipping Department, and was busily promoting Beauty Point and the Tamar for the shipment of produce to the mainland and overseas.





Stephens' Launceston building on fire, 22 May 1963 (AOT)

The company soon had fingers in many pies. During the 1930s it was involved with insurance and fertiliser manufacture, as well as acting as agent in Launceston and Hobart for James Hardie & Co. products and as Tasmanian distributor for Goodyear tyres. There were offices in St John Street, Launceston, and Argyle Street, Hobart, as well as an office and stores in William Street, Melbourne. The Burnie office opened in June 1936.

In this same period F. H. Stephens Pty Ltd was shipping agent for the British-owned Aberdeen & Commonwealth Line (successor to the ill-fated Commonwealth Government Line) and Norwegian company Wilh. Wilhelmsen. Frank was a regular passenger on the Bass Strait ferries, travelling frequently to Melbourne on business. He was also an early adopter of air travel, arriving in Launceston from Melbourne aboard Holyman's *Kurana* on 22 July 1939. (At that time the names of aircraft passengers were regularly reported in the daily press.)

A keen sportsman, Frank encouraged similar activity amongst his employees and the firm was well known for its cricket team and rowing club. In 1937 he undertook a three-month tour of the Far East and on return in October observed that "The people of Japan are all war mad" and (ironically) that he found Singapore to be "very strongly fortified. Vast sums were being spent at the base on defences." (*The Mercury*, 15 October 1937). Despite those fortifications, Singapore was to quickly fall to the Japanese advance in February 1942.

A fire on 31 March 1942 destroyed a quantity of tyres and drums of rubber solution owned by the Goodrich Tyre Company and stored at Stephens' Argyle Street premises in Hobart. Just over 21 years later the Launceston office building on the corner of St John and Cimitiere Streets was badly damaged by a fire which broke out on 22 May 1963.



Stephens' Hobart building, during the 1942 fire (AOT)

F. H. Stephens became more prominent as a shipping agency following World War II, not only for overseas lines like Wilhelmsen and American Pioneer Line, but also for many of the smaller coastal traders operating between Tasmanian ports and the mainland. These included the auxiliary ketches *Falie* (226/1919) and *Jillian Crouch* (226/1948), which traded to Melbourne and Adelaide. The company also represented the freighters *Mulubinba* (1,262/1937) and *Karuah* (1,353/1940) of Newcastle & Hunter River S.N. Co. Ltd (later Southern Shipping Co. Ltd), which provided regular services from both Launceston and Hobart to Sydney and Newcastle throughout the 1950s. I have a childhood memory of Stephens' Hobart office window displaying the Southern funnel colours: yellow with a black top and green and white bands, based on the colours of the 35th Battalion, 1st AIF, which was recruited from the Newcastle area.

Another coastal trader with which the company was associated achieved a degree of notoriety on Christmas Day 1952 by stranding at Bluestone Bay, Freycinet Peninsula, on a general cargo voyage from Sydney to Hobart. *Merino* (549/1949), owned by Launceston wool scourers L. W. Smith Pty Ltd, was carrying a passenger bus as deck cargo and had a touring exhibition of modern French paintings stowed in the hold. These were works by 80 contemporary French artists which were intended for an exhibition at the Tasmanian Museum and Art Gallery, due to be opened by the Consul-General for France on 22 January 1953.

Some cargo was offloaded into Hobart Marine Board barge B4, and *Merino* was refloated on New Year's Day by three tugs, safely berthing in Hobart two days later. A Marine Court of Inquiry put the stranding down to compass error and poor visibility, but perhaps the last word on this affair should go to "Art Lover" of South Hobart who wrote the following letter to *The Mercury*: "I read that after the stranding of the *Merino* errors were found in two compasses. After having seen the French 'art' exhibition I am not surprised! I wonder if any ship could keep her sense of direction when her cargo has completely lost it."

Around this time Stephens was diversifying further into real estate, but it was the company's road transport arm that developed rapidly, particularly after the introduction in 1959 of ANL's roll-on/roll-off ferries (the Searoad Service) on Bass Strait. Concurrently, cargo handling methods were being refined, with increasing reliance on unit loads as a precursor to containerisation.

After operating for nearly 50 years F. H. Stephens Pty Ltd was taken over by Mayne Nickless in 1972, and was wound up in 1989.

It is interesting to note a connection with Bass Strait Shipping Co. Pty Ltd, owners of the second *Blythe Star* (321/1955). That company's registered address was the same as F. H. Stephens' office in Flinders Street, Melbourne.

Also of note is that two of the vessels mentioned above still survive. *Falie* is preserved at Port Adelaide, while *Jillian Crouch* can still be seen in Launceston as *Lady Jillian*, lying in an enclosed dock just downriver from Kings Wharf.



above: *Karuah* at Kings Wharf, Launceston, early 1950s (AOT)

below: *Merino* at Hobart, August 1952 (Hal Wyatt photo)



Ship spotter

BY REX COX

Tankers galore!

Another conflict in the Middle East has disrupted worldwide maritime trade, and the resulting concern about fuel supplies is a reminder of how dependent we are on the humble oil tanker bringing its precious cargo to our shores.

Government efforts to secure additional fuel have increased tanker traffic into Tasmanian ports. Hobart, for example, which generally receives a shipment about once a fortnight, saw 11 ships discharge at Selfs Point between mid-March and the end of June. At least two of them arrived directly from overseas.

All this activity is good for the ship photographer, of course, and here are images of three of those Hobart visitors.

The Liberian-flagged *Palma* (30,109/2008) arrived on 17 May via NSW ports with a cargo loaded at Corpus Christi, Texas. Its next port was Burnie.

The splendidly named *Forever Splendor* (29,684/2018, Hong Kong registry) arrived on 15 May and went on to both Bell Bay and Burnie.

Another Liberian vessel, *Pacific Blue* (29,476/2020), arrived on 19 June directly from Onsan, Republic of Korea, and sailed the next day for Burnie.



Palma transits the Tasman Bridge en route to Selfs Point, 17 May 2026 (Rex Cox photo)



Forever Splendor at Selfs Point, 16 May 2026, viewed from Lutana (Rex Cox photo)



Pacific Blue sails for Burnie, 20 June 2026 (Rex Cox photo)

The last voyage of SS *Koonya*

BY FRANKIE MUNRO

Tasmania's West Coast has never been an easy place for shipping. Its coastline is wild and exposed, with rough seas, shifting weather and few safe places to shelter. For decades, Strahan was the vital harbour that kept many West Coast communities connected to the rest of Tasmania and beyond. Goods, passengers, news and supplies moved in and out by sea, but reaching that sheltered port meant first passing through one of the most feared entrances in Tasmanian waters.

Hells Gates, the narrow entrance to Macquarie Harbour, earned its name from the convicts who were sent through it on their way to the penal station at Sarah Island. The name has stayed, and so has its reputation. Many ships have come to grief in and around this part of the coast. Yet Hells Gates wasn't the only danger faced by those working the West Coast run. The wrecking of *SS Koonya* in 1919 is a reminder that even after leaving the harbour safely, a vessel was never truly clear of danger.

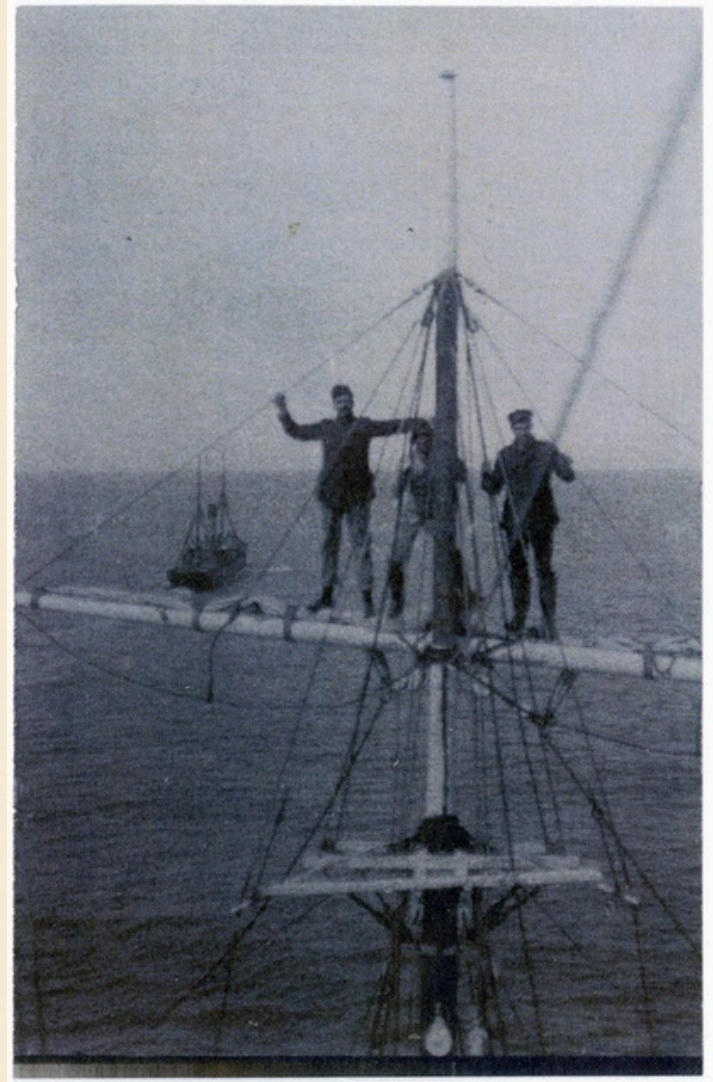
On Tuesday 3 June 1919, *SS Koonya* left Strahan bound for Burnie. On board were 399 bags of galena concentrates, part of the steady flow of mineral cargo that linked the mines of the West Coast to ports and markets elsewhere. The ship was under the command of Captain Jackson, who was on his first voyage on the West Coast.

By 1919, *Koonya* already had a notable career behind it. Built in 1898 at Grangemouth, Scotland, the steam cargo ship later became part of Antarctic history. In January 1908, under Captain Frederick Pryce Evans, *Koonya* towed Ernest Shackleton's *Nimrod* south from New Zealand towards the Antarctic Circle, a practical measure designed to conserve *Nimrod's* coal for the work ahead. The tow covered about 1,400 nautical miles before *Nimrod* continued under its own steam. It was an unglamorous but important role, and one that gave *Koonya* a small place in the story of polar exploration before its final West Coast voyage.

Jackson had already managed one of the most difficult parts of the journey. He had brought *Koonya* into Macquarie Harbour safely, then taken the ship back out through Hells Gates without incident. It was no small achievement for a captain new to the route. With the entrance behind them, *Koonya* steamed north.

That night was pitch black. As the crew settled down for dinner, the ship struck a rock off Sandy Cape.

For those waiting at Burnie, the first sign that something was wrong was simply silence. Thursday passed with no sign of *Koonya*.



Nimrod's crew waving goodbye to *SS Koonya*.
image via Christchurch City Libraries.

By Friday morning, concern had turned to real anxiety. The ship had not arrived, and no word had been received. *SS Taviuni* abandoned its voyage to Sydney and set out to search for the missing vessel.

Meanwhile, the crew of *Koonya* had endured a frightening ordeal. After the ship struck, they spent Tuesday night camped on the rock. The following day, they were able to make their way ashore. Some stayed near Sandy Cape, while others began the long and punishing journey overland in search of help.

Late on Saturday night, six exhausted men emerged from the bush at Zeehan. Among them was Second Officer Sanderson. They had walked more than 100 kilometres from Sandy Cape, through difficult country and with little protection. Some had only strips of canvas wrapped around their feet as makeshift shoes.

It was an extraordinary survival story. Despite the violence of the wreck and the isolation of the coast, no lives were lost. Those who had walked overland reached Zeehan, while the remaining crew at Sandy Cape were later found by Taviuni.

The wrecking of *Koonya* sits within a much larger maritime history of the West Coast, a history shaped by mining, isolation, dangerous passages and the skill of those who worked the sea.

For coastal communities, ships were more than transport. They were lifelines. When they failed to arrive, whole towns felt the worry.

Today, stories like *Koonya*'s help us understand the risks built into everyday maritime work in Tasmania. They also remind us of the resilience of crews who knew that one mistake, one dark night or one hidden rock could turn a routine voyage into a fight for survival.

The West Coast Heritage Centre in Zeehan features vast displays detailing the area's maritime history. Drop in to learn the stories of the people, ports, and ships that were built and lost there, and the lighthouses that saved many more.



SS *Koonya* at Burnie, photo by Fred Reid, MMT collection P_2015-0589



SS *Koonya* wrecked at Sandy Cape, 1919. MMT collection P_2015-0587

Captain Larsen's Macquarie Island plan

BY MICHAEL STODDART

In 1923 Hobart was abuzz with talk of a Norwegian whaling base on Macquarie Island. While newspapers reported that negotiations were progressing smoothly, correspondence held in Norway reveals that Captain Carl Anton Larsen had already decided to abandon the proposal.

In November 1923 Captain Carl Anton Larsen arrived in Hobart aboard *Sir James Clark Ross* from Sandefjord, Norway. Accompanied by the whale catchers *Stars I-V*, he was making final preparations for a pioneering whaling voyage to the Ross Sea.

Whales would be harpooned at sea and towed back to the mother ship, where the oil would be rendered and barrelled for transport home. In Hobart, Larsen recruited a dozen young men as auxiliary whalers to help meet the needs of a busy season.

Larsen was no stranger to Macquarie Island. He had visited the island on previous voyages between Norway and Antarctica and recognised its potential as a strategic base for southern whaling operations.

Shortly after arriving in Hobart, Larsen approached the Tasmanian Government seeking a lease over Macquarie Island. His proposal was ambitious. He envisaged establishing a whaling base where catcher boats and equipment could be repaired and maintained between seasons. He even suggested introducing reindeer to the island.

The proposal attracted considerable interest. At a reception hosted by the Hobart Marine Board on 26 November 1923, Larsen hinted that Hobart might become one of his company's principal ports if satisfactory arrangements could be reached. Speaker of the House J. W. Evans publicly supported the proposal, while the Norwegian Consul reported that government departments were already preparing lease conditions.

The Mercury enthusiastically promoted the scheme, suggesting that a Macquarie Island whaling station would bring significant economic benefits to Hobart. If the island became a support base for Ross Sea whaling operations, Hobart stood to benefit from additional shipping, labour and trade.

Even after Larsen departed Hobart for the Ross Sea on 30 November 1923, negotiations appeared to be progressing. Government officials indicated that a draft agreement had been prepared and that only details remained to be resolved before the proposal could proceed.

A further report in *The Mercury* on 16 December suggested that the matter was still advancing. The newspaper advised readers that discussions were continuing between Larsen, the Norwegian Consul and government authorities, and that the agreement would likely be finalised when Ross returned from the Antarctic in April 1924.

Yet while Hobart speculated about a future whaling colony on Macquarie Island, Larsen had already decided to abandon the proposal.

Correspondence preserved in Norway reveals that negotiations had stalled over three key issues. The Tasmanian Government refused to grant Larsen exclusive rights over the entire island and insisted on retaining the power to terminate the lease with six months' notice. More importantly, the Commonwealth Government declined to waive customs duties on imported equipment required to establish the base.



photo: 1939 Australian Government map of Antarctica.



photo: Captain Carl Anton Larsen, image via Wikipedia



photo: site of the Australian Sub-Antarctic base & the location of Captain Larsen's whaling base, via Michael Stoddart

Writing to the Norwegian Consul in Melbourne on 27 November 1923, Larsen dismissed the proposal in blunt terms: "...without these things the licence was worthless to me. I did not want to risk putting my head in the lion's mouth. They had to laugh at this and replied that you are right Captain"

According to Larsen, government representatives accepted his reasoning, effectively bringing the negotiations to an end.

What remains unclear is why news of the proposal's collapse never appeared in *The Mercury*. While the newspaper continued to report that negotiations were progressing, Larsen had already rejected the lease conditions.

One possible explanation lies in a separate dispute between Tasmania and the Commonwealth over lighthouse dues.

Since the passage of the Commonwealth's Lighthouses Act 1911, ships passing Australian lighthouses had been required to pay a levy. Tasmanians argued that these charges disadvantaged Hobart, as many overseas passenger and cargo vessels increasingly bypassed the port on their way to Melbourne and Sydney to save paying more light dues.

The dispute intensified when Hobart's Master Warden, Thomas Murdoch, discovered that trading ketches operating in Port Phillip and Port Jackson had been granted exemptions from lighthouse dues that were not granted to Tasmanian vessels. Murdoch responded by proposing a dramatic redefinition of the Port of Hobart, extending it from Cape Raoul to Southport Island. Such a move would place the Derwent Light under Tasmanian control and potentially create significant costs for the Commonwealth.

Faced with embarrassing disclosure of unequal treatment of the States, the Commonwealth eventually agreed to return ownership of the Derwent Light to Tasmania. Thereafter, Tasmania imposed no charges on vessels passing its navigational lights.

Whether the Government deliberately avoided public discussion of Larsen's failed lease proposal while these negotiations were underway cannot now be proven. Nevertheless, the silence was striking.

In the end, the opportunity to build a whaler's base on Macquarie Island passed. With the support of the New Zealand Government, Larsen's company established its southern whaling base on Stewart Island/Rakiura following the 1924-25 season. The remains of the base can still be seen at Paterson Inlet today.

As for Larsen, he died of a heart attack aboard *Ross* on 8 December 1924, only days after departing Hobart on his second Ross Sea expedition. His ambitious plan for a whaling base on Macquarie Island had quietly faded away, leaving behind one of the more intriguing "what ifs" in Tasmania's maritime history.

The author is grateful to Elin Smaavik and Inger-Lise Krekling of the Vestfold Archives in Sandefjord, Norway, for accessing Captain Larsen's correspondence and translating the relevant material into English.

BIG E'S BIG HOBART WELCOME!

Remembering USS *Enterprise*'s visit to Tasmania

BY BRENDON BOWES

There was tremendous excitement early on the morning of Friday 29 October 1976 as Hobart braced itself for the friendly invasion of 5,500 men from USS *Enterprise*. The world's largest warship cut through the calm waters of Storm Bay, with the destroyer escort HMAS *Derwent* following in its wake, dwarfed by the giant American nuclear-powered aircraft carrier.

By the time they reached Hobart, over 200 pleasure craft had formed a guard of honour reminiscent of a Sydney to Hobart Yacht Race finish. It was the start of an extraordinary welcome for the American visitors and the beginning of a special bond with Tasmanians.

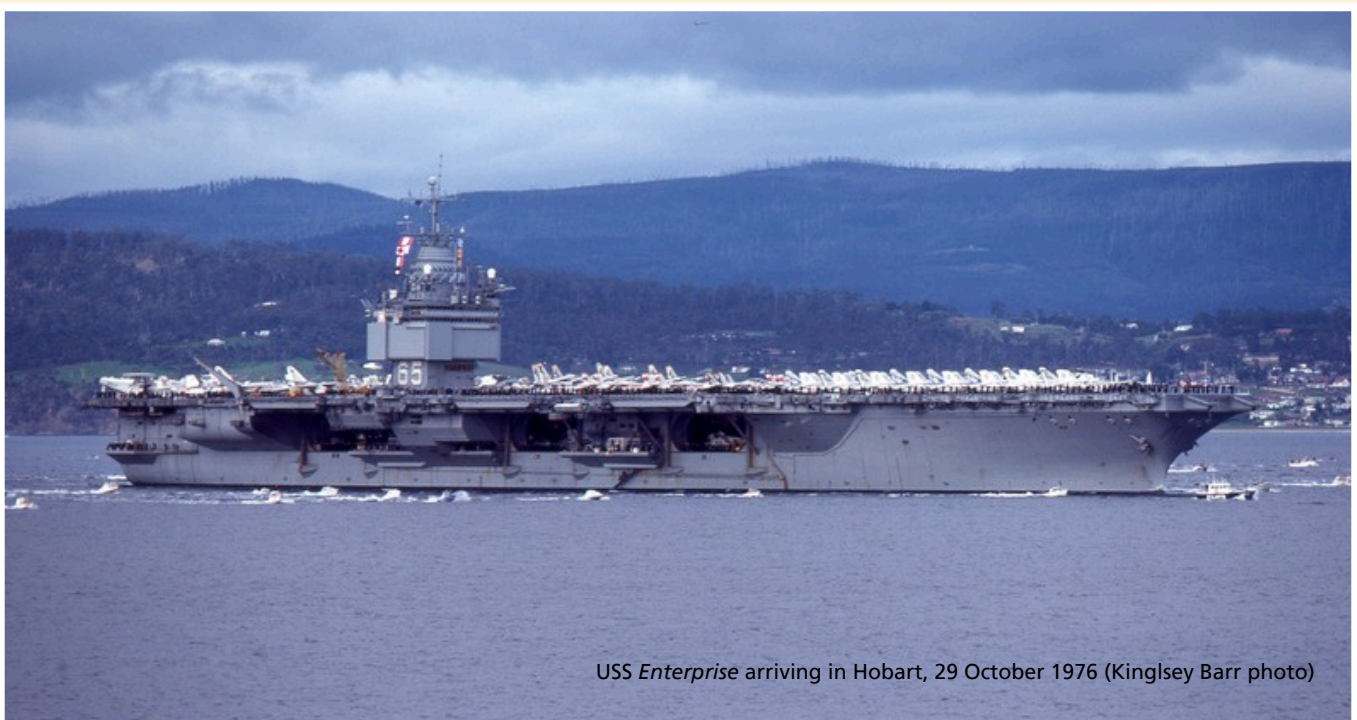
The pride of the US Navy and affectionately known as the 'Big E', *Enterprise* was the world's first nuclear-powered aircraft carrier, displacing 90,000 tonnes and measuring 342 metres in length.

Enterprise carried more than 80 aircraft, including two squadrons of the new F-14 Tomcat, the most advanced jet fighter then in service. The Hobart stopover resulted from the lifting of a ban on nuclear ship visits, part of Prime Minister Malcolm Fraser's foreign policy supporting a United States presence in the Indian Ocean to balance growing Soviet interest in the region. American prestige had suffered following the fall of Saigon in 1975, which marked the end of the Vietnam War.

Moored off Bellerive Bluff, the carrier presented a wonderful opportunity for ferry operators. At the Hobart beachhead, thousands of *Enterprise* liberty men stepped ashore. Meanwhile, despite wind and rain, 40,000 people waited for hours to catch a glimpse of the carrier. Owing to security restrictions, most had to be content with views from the ferry. Bob Clifford reported that over the weekend alone his 'Bushranger' fleet (including *Matthew Brady* and *Martin Cash*) carried 10,000 passengers, including 3,000 crew returning from leave.

VIP visitors included the US Ambassador, Governor-General Sir John Kerr, Prime Minister Fraser, Premier Bill Neilson, Hobart Lord Mayor Doug Plaister and Francine Maras, Miss Australia 1976.

For many of the crew it was a once-in-a-lifetime opportunity to see Tasmania. The big attraction was Wrest Point Casino, which enjoyed full houses on both Saturday and Sunday nights. While the Americans showed interest in the gaming tables, it was Two-up that they patronised most heavily. The influx was so great that the Convention Centre was converted into a bar. There were, however, disappointed faces among those who had shore leave on Saturday, when the major stores were closed and there was little to do beyond visiting the pubs.



USS *Enterprise* arriving in Hobart, 29 October 1976 (Kingsley Barr photo)

The Dial-a-Sailor service was kept busy, receiving around 1,500 invitations for American sailors each day. The spontaneous friendliness of Tasmanians was illustrated by a couple of examples:

- As Hobart had no zoo, 12-year-old Janine Plunkett of Chigwell brought her pet wallaby to the waterfront for sailors to see.
- So much free beer was given away that only one crew member managed to make it to Cascade Brewery for a guided tour, and even more free beer.

It did not take the visitors long to discover northern Tasmania. Travelling by car, coach, train and, in one instance, motorcycle, US Navy personnel were in evidence at public events and tourist attractions across the state. In Launceston, 80 per cent of bookings at one motel were made by *Enterprise* crewmen. The Ross Rodeo proved a particular attraction, with one Californian remarking that it reminded him of a county fair back home.

Souvenir editions of The Mercury and Saturday Evening Mercury were printed, with copies wrapped and mailed home to families in the United States.

With exemplary behaviour by the crew and fraternisation with locals proving a roaring success, the Big E's visit was a memorable occasion for both the US Navy and the people of Tasmania. The crew responded to the outpouring of hospitality by donating \$10,000 to local charities.

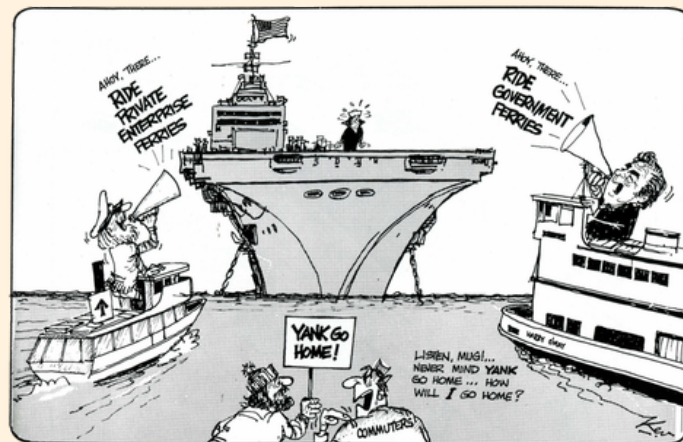
below images: USS Enterprise in the River Derwent with the Tasman Bridge behind (US Navy photo).
centre: Cascade Brewery commemorative label.
right: Locals enthusiastically welcomed the American visitors (photo from ABC News footage).

Task Force Commander Rear Admiral Henry P. Glindeman Jr. said the ship's men had been overwhelmed by the Hobart welcome. He had not known such warmth and hospitality at any other port in his many years with the US Navy: "The extraordinary reception given to *Enterprise* defies description."

The crew's consensus was equally clear:
"Hobart was the best liberty port west of Alameda."

When the carrier got underway on 5 November, passing shores thronged with waving crowds, the angelic voices of the Rosny Children's Choir touched the sailors manning the rails. For some, it brought tears to their eyes.

Despite hopes that it would return, *Enterprise* never visited Tasmania again. The carrier was decommissioned in 2012. A new USS *Enterprise*, a Gerald R. Ford-class aircraft carrier, is currently under construction.



SWIFT & ALERT: TasPorts' pilot vessels

TasPorts has added two modern pilot vessels to its fleet, strengthening the safe and efficient movement of ships in and out of Tasmania's ports.

PV *Alert* entered service in Hobart in late 2023, followed by PV *Swift* in Devonport in late 2025. Together, the two vessels represent a significant investment in Tasmania's pilotage services and the skilled crews who operate them.

Pilot vessels play an important role in port operations. They're used to transfer marine pilots to and from larger ships as they arrive, berth, anchor or depart. It's precise work, often carried out in difficult weather, close to much larger vessels and with little room for error.

TasPorts' newest pilot vessel, PV *Swift*, is based in Devonport. Its name was chosen after strong input from staff across the organisation, with employees offering a range of suggestions that reflected their connection to TasPorts' fleet and operations.

The name *Swift* sits neatly alongside PV *Alert*, continuing a tradition of names that suggest agility, responsiveness and purpose. It also carries a Tasmanian reference, with a nod to the endangered swift parrot, a small, fast and streamlined bird.

PV *Swift* is an ORC 173, a 17-metre fast pilot craft designed for all-weather work. The vessel is self-righting and fitted with a Volvo Penta IPS900 system, twin Volvo Penta D13 engines and the Volvo Penta Interceptor System, which helps reduce wave resistance and improve efficiency.

The vessel also includes joystick docking, allowing for more precise manoeuvring at low speeds. This is particularly useful during close-quarter navigation and berthing, where control and responsiveness are essential.





PV *Alert* operates from the Port of Hobart and is named after HMS *Alert*, the first vessel served on by renowned navigator Matthew Flinders. Built by Hart Marine, PV *Alert* measures 16 metres in length, with a beam of 5.43 metres. It has a top speed of 27 knots, a maximum draft of 1.5 metres and is classed as a High Speed Craft.

With its tropical yellow finish, PV *Alert* is hard to miss on the water. Like PV *Swift*, its work is practical, highly skilled and central to safe port operations.

Pilotage is a vital service at most ports around the world. When a ship approaches port, a marine pilot boards the vessel near the entrance and assists the ship's master with local navigation. The pilot brings detailed knowledge of the port, including channels, tides, berths, hazards and traffic conditions.

TasPorts' Marine Operatives, including Masters and Deckhands, operate pilot vessels around the state. They hold a minimum Master <24 metres qualification and Marine Engine Driver Grade II ticket, supported by extensive competency-based training.

Their work can involve operating alongside large vessels at around eight knots, often in strong winds, swell, rain and sea spray. During pilot transfers, the pilot vessel must come alongside safely while the pilot ascends or descends a ladder between vessels. Constant communication, careful vessel handling and strict safety procedures are essential.

PV *Swift* and PV *Alert* bring together modern design, advanced technology and experienced crews. As part of TasPorts' contemporary ORC fleet, they support the safe and reliable movement of shipping across Tasmania and reflect the ongoing investment required to meet the needs of modern maritime operations.



A defining moment for Tasmanian shipbuilding

After years of design and construction, the most significant ship ever built by Incat, and one of the most significant projects in modern maritime history, will soon depart Tasmania.

In the coming weeks, the heavy-lift vessel *Black Marlin* will arrive in Hobart to collect Incat *Hull 096*, the world's largest battery-electric ship.

The arrival of *Black Marlin* will be a remarkable spectacle on the River Derwent. At 217 metres long and 42 metres wide, it will be among the largest vessels ever to enter Hobart, before undertaking the complex task of loading *Hull 096* for its journey to South America.

But for Incat, the departure of *Hull 096* marks far more than the completion of a single vessel.

It represents a defining chapter in Tasmania's shipbuilding story, and a major step forward in the global transition toward sustainable maritime transport.

Built for South American ferry operator Buquebus, *Hull 096* will carry 2,100 passengers and 225 vehicles entirely on battery-electric power when it enters service between Argentina and Uruguay.

Its significance extends well beyond its size. The vessel demonstrates that lightweight aluminium shipbuilding, an area in which Incat has led for decades, will play a critical role in decarbonising ferry fleets around the world.

And *Hull 096* is only the beginning.

Incat now has five additional large sustainable vessels in its construction pipeline, including three 129-metre battery-electric ferries for Denmark. Once delivered, they will become the largest electric ferries in Europe, further cementing Tasmania's position at the forefront of maritime innovation.





Hull 096 undertaking speed trials on the River Derwent. Photo via Incat.

With what is now the world's most advanced aluminium electric shipbuilding program underway at Incat's Prince of Wales Bay shipyard, the company is preparing for significant expansion.

The Glenorchy City Council recently approved Incat's Development Application for a new 120-metre production shed, which will sit alongside the company's two main production sheds at Prince of Wales Bay and allow Incat to increase production capacity and efficiency.

The expansion is expected to support a substantial increase in Incat's workforce and strengthen Tasmania's growing shipbuilding sector, while positioning the company to pursue additional international contracts.

At the same time, Incat continues to progress its long-term vision for an additional shipyard at Sorell Creek, a major expansion designed to allow Incat to deliver up to 12 electric ships per year while supporting thousands of jobs across Greater Hobart.

Together, the Prince of Wales Bay and future Sorell Creek facilities will form the largest and most advanced electric shipbuilding operation in the world.

For Incat, this marks the most exciting period in the company's history, as growing international demand for low-emission vessels drives a new era of innovation, investment, and opportunity.

For Tasmania, the months ahead represent more than the departure of a world-first vessel. They mark the beginning of a new chapter, one where a state long known for maritime craftsmanship is helping shape the future of global shipping.





Maritime Times Tasmania

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