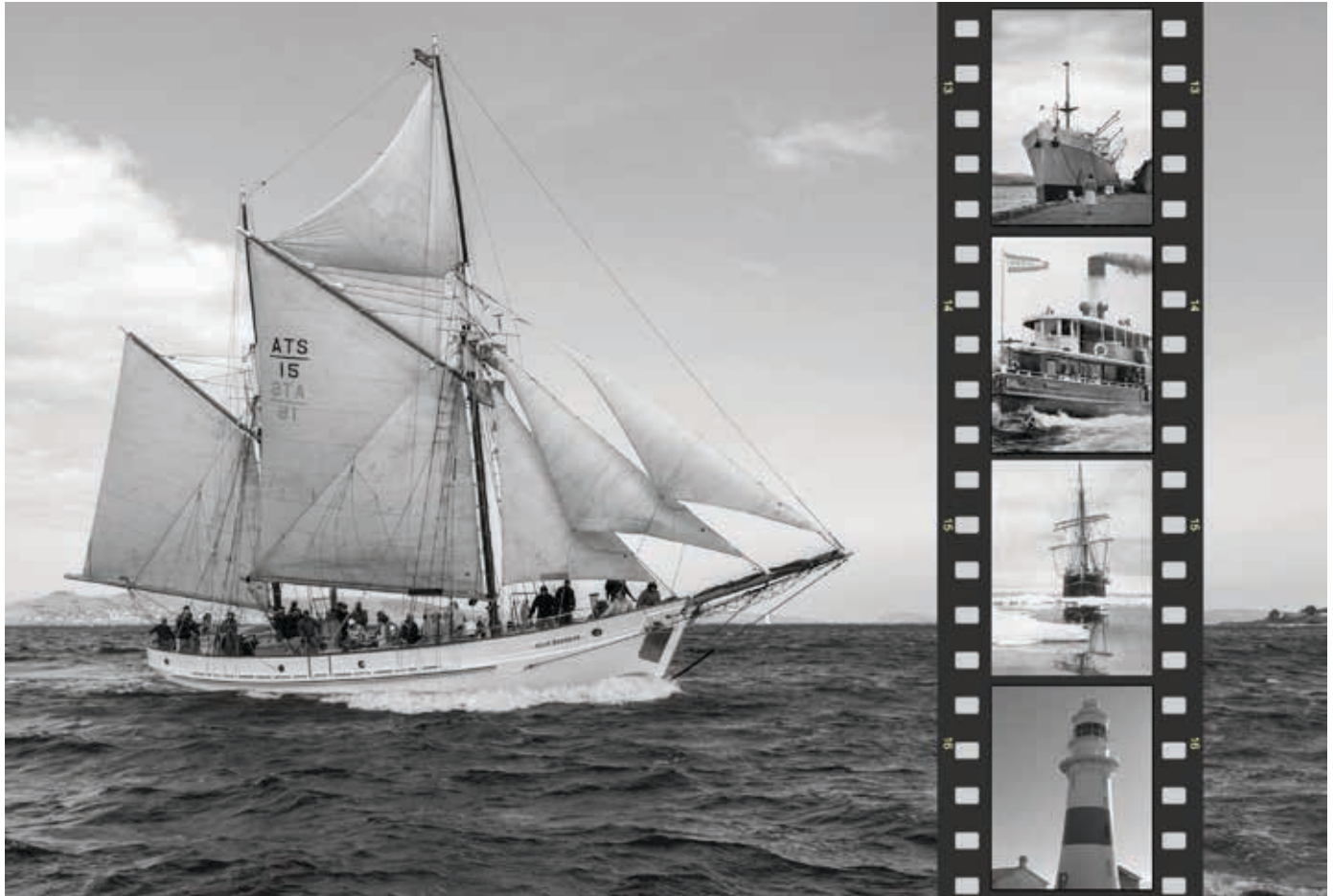


Maritime Times

of Tasmania

Our maritime history & present day news. No. 54 Autumn (March) 2016. \$2.50 where sold.



Restored fishing ketch *Julie Burgess*

Photo: Bass Strait Maritime Heritage Centre / Paddy Fazackerley

*Our Maritime Heritage
and the work to record and conserve it*



Maritime Museum of Tasmania

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Cargo ship *Port Wyndham* at Princes Wharf, Hobart (1960)

Photo: Rex Cox

Ferry *SS Rosny* leaving Hobart for Lindisfarne (1918)

Photo: D.G. O'May, MMT Collection

Antarctic Ship *SY Aurora* left from Hobart (1915)

Photo courtesy of Port Chalmers Maritime Museum

Lighthouse at Low Head, near George Town, Tas.

Photo courtesy of AMSA, MTT 52, Sept. 2015



May Queen in D'Entrecasteaux Channel

Photo: Peter Campbell

MARITIME TIMES OF TASMANIA WELCOMES ORIGINAL ARTICLES FOR PUBLICATION

Contributions may be historical or newsworthy and with themes reflecting the Museum's mission to promote research into and interpretation of Tasmania's maritime heritage.

They may be short notes, or articles with text about 700 -1200 words, accompanied by images if possible. Text may be edited and publication is at the discretion of the editor.

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

Images should have a caption, be credited to the photographer or to the source, and have written permission to publish.

Please submit contributions to The Editor at the postal address above or email admin@maritimetas.org

Alternatively you can leave your contribution at the front desk of the Museum at the street address above. Please remember to include your contact details.

Deadline for the next edition is 16 May 2016

from the president's log



View to Jam Factory (UTAS School of Art) early 2015 after Shed 1 was demolished Photo: Rex Cox

A very happy and productive 2016 to everybody! I'm writing this column in my role as Interim President, having been appointed by the committee pending an extensive review of the Museum's structure and operations. This is looking at, amongst other things, the roles and responsibilities of those who contribute so much to our successful operations and ways in which we can ensure even greater success in the future.

'If only we had the Carnegie Gallery' has been a catch cry amongst members over the last 15 years. Well, thanks to the combined efforts of people in the Museum and the City Council, negotiations regarding the new lease for the Carnegie Building are now complete and signing is expected soon. This provides MMT with a 10-year tenure, plus the option of another 10 years, and of course that long wished-for access to the Gallery. Meanwhile, the lift installation is running on schedule and it is hoped that handover will be achieved in the latter half of April.

Welcome back to Liz Adkins, returning to the Museum after maternity leave, and sincere thanks to John Wadsley, who has done a sterling job as Maritime Heritage Co-ordinator in her absence. John's cheerful demeanour will still be seen around the place, though, as he will continue to work with us for one day a week until the end of June.

Hon. Secretary, Beth Dayton, has been arranging for the Museum to remain open a few hours longer when cruise ships are sailing late in the evening or are over-nighting in Hobart. Our experience has been that other tourists, quite apart from cruise passengers, are attracted by finding something open after 5pm other than a bar or restaurant! This has prompted Beth and Mark to consider expanding this activity to include non-cruise-ship days, at least in the warmer months, so have a talk to them if you're interested in being involved.

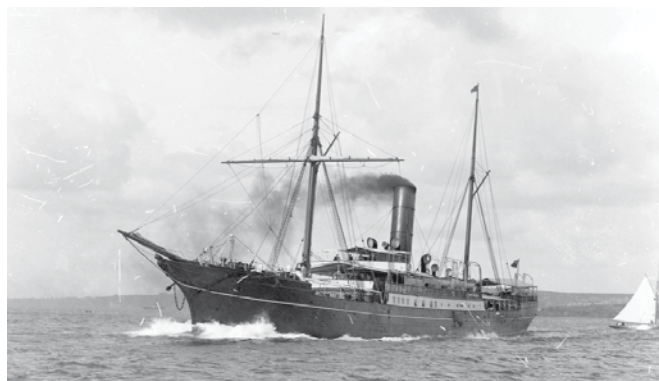
As a keen observer of Hobart's port activity, I'm finding plenty to occupy my attention and keep the camera busy. Work continues on the new hotel development at Macquarie Wharf No. 1, remembered by many as the site of Ocean Pier between 1914 and 1959. There was a brief period last year between demolition of the 1960s cargo shed and commencement of hotel construction where—for the first time in just over a century—you could

obtain an unobstructed view of Hunter Street and Macquarie Point from across the Cove.

It's interesting to note that the new Swire coastal container service into Hobart has renewed an association which goes back to 1904 when the lovely clipper-bowed steamers *Chingtu* and *Tsinan*, which belonged to Swire's China Navigation Company, loaded timber paving blocks for Manila at Port Esperance, plus the first fruit shipments from Southern Tasmania to SE Asia. For two decades after 1950 ships of 'The China Nav' were a familiar sight in Hobart and other Tasmanian ports, connecting with the Philippines, Hong Kong, Taiwan, South Korea and Japan.

Naval visits continue to provide interest, and an event of note will be the first arrival at her name port of the new destroyer HMAS *Hobart*, expected to be in June this year.

The coming year looks as if it will be very exciting for the Museum, presenting plenty of challenges and opportunities for our volunteers and staff. Our Museum's story started 85 years ago in 1931, when the Shiplover's Society started lobbying for a nautical room at the Tasmanian Museum and Art Gallery. The challenge is for us to continue building on the work of those that have gone before us in creating a Maritime Museum that does justice to the fascinating and important stories that make up the Maritime Heritage of Tasmania.



Swire's China Navigation Company steamer *Tsinan* c. 1904

Photo: Rex Cox Collection

in this issue

- **Maritime Heritage Seminar, December 2015**
 - Maritime Heritage (Aus. Wooden Boat Festival)
 - Maritime Heritage and Management (ANMM)
 - **Nautical terms – All at Sea**
 - **Maritime research – Adela**
 - **Maritime history – Sea Bird**
 - **Antarctic ship due Hobart, March 1916**
- plus book reviews, news and regular features**

from the brig

It's been a whole summer since the Museum's Annual General Meeting in November, and the election of a new committee. There are familiar and new faces on the committee. Beth Dayton and Ross Studley remain in their executive roles as Secretary and Treasurer respectively. Following the election at the AGM our three committee members are Bill Bleathman, Bob Frost and Michael Stoddart. Bill, Bob and Michael bring a wealth of experience to the Museum, as can be seen from the following brief notes.

Bill Bleathman has recently retired after 37 years in the Tasmanian Public Service including 2 1/2 years as Director of Antarctic Affairs, and almost 25 years service to the Tasmanian Museum and Art Gallery, including 12 as Director. During this time Bill had overall responsibility for the largest public cultural building project in the state's history, one that has transformed TMAG. Bill has a strong commitment to collecting, safeguarding and researching our unique history and cultural heritage and developing innovative ways of engaging with our communities in show-casing our treasures.

Bob Frost's maritime roots go back to the three years spent at the Merchant Navy Officers Training Ship HMS *Conway* in North Wales from the age of 14. Bob subsequently failed eyesight exams and so joined the Orient Line as a purser in 1957. Since then Bob's career has taken him to all parts of the globe gathering worldwide experience in marketing, business operations and general management. He maintains strong connections with things maritime by way of belonging to a HMS *Conway* group of such enthusiasts while being an associate member of the Master Mariners Association, Tasmania.

Michael Stoddart was Chief Scientist at the Australian Antarctic Division before becoming the first Director of the Institute for Marine and Antarctic Studies in 2009. Prior to a period of work in NSW in the late 1990s he was a member of the Board of TMAG. For many years Michael has been build-

ing a collection of scale models of early Tasmanian ships that he displays at the Australian Wooden Boat Festivals. At MMT, he is researching the involvement of young Tasmanians in deep-sea whaling expeditions to the Ross Sea, Antarctica in the 1920s, when whalers recruited crew in Hobart.

Following the AGM, health issues brought about President Mike Webb's retirement. Rex Cox has assumed the role of Interim President while the new committee undertakes a review of how the Museum's varied and expanding activities are managed.

In this issue of *Maritime Times of Tasmania* our theme is 'Heritage'. This was the theme of a two-day seminar in Hobart in December 2015, jointly hosted by the Maritime Museum and the Australian Register of Historic Vessels (ARHV), an initiative of the Australian National Maritime Museum in Sydney. ARHV curator David Payne's report of the seminar appears on page 11 in this issue. Preserving stories through research and interpretation of objects, be they complete boats, photographs, documents or small artefacts, is the essential job of our museum. On page 14, read how research into the history of *Adela*, inspired by her restoration, reveals stories of people and families that are an important part of the boat's history.

As I write, work continues on the construction of a lift that will allow us to expand into the first-floor Carnegie Gallery space. Completion of the lift, though, is merely the end of the beginning as refurbishment of the gallery and design and installation of exhibits can only commence once the builders have finished.

Exciting times at the Maritime Museum look set to continue into the future!

new members

We welcome new members:

Tim Nossiter
John Beazley
Chris Fyshe
Mary Cook
Nigel Holland
Murray Doyle
Anthony Boden
Patrick Riley
Andrew Ralph
Ian Minett
Barry Pemberton

Membership Fees

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

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

Once only, or 4 years
Quarterdeck membership.



THE GETTING OF OUR NEW LIFT



1. The Carnegie Building is built right on the original Sullivan's Cove shoreline, and bedrock was hit only inches below the museum floor. A shovel head was discovered under the floor.
2. Ground floor ceiling was removed, ready for a hole to be cut through to the upper floors.
3. A temporary wall was set up between the gallery and the workspace.
4. Dust preventative measures in the office space were more or less successful!

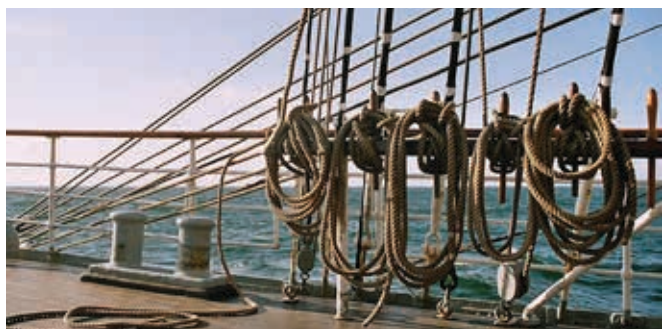
5. The completed pit at the base of the lift. We toyed with the idea of filling this with water for sailing model boats.
6. Steelwork for the lift-shaft takes shape
7. Looking through the lift doorway from the Carnegie Gallery to the office space on the mezzanine floor.
8. The lift entrance in the Carnegie Gallery.
9. Artwork (Men at Work) by MMT member, Louis Rodway

All photos: John Wadsley

ALL AT SEA

and other expressions from our maritime heritage

Part of our maritime heritage is the range of expressions which have been absorbed into everyday language. We use these terms from our seafaring past without always being aware of their origin.



Getting to know the ropes

Photo: Commons

All at sea, the title of this article, is obvious, meaning we are not sure what is the best course of action. If a situation is the same for everybody involved we may say we are all in the same boat. If a person in charge does not give much **Leeway** in an organization we say he **Runs a tight ship**.

Getting to know the ropes refers to the rigging on the ship. With hundreds of ropes all having various tasks it took an experienced sailor a long time to learn all the ropes. To play safe and not take any chances we are told to **Keep things on an even keel** and someone penny-pinching on a project and trying to cut costs more than is advisable may be told **Do not spoil the ship for a halfpenny worth of tar**. If we are annoyed by a person we may not want to see for a while, we will give them a **Wide berth**, and if we make a mistake and send someone the wrong way we have put them on the **Wrong tack**.

Most of the above are fairly straight forward, others are a little obscure. To describe someone as **Broad in the beam** refers to the beam of a ship which is the widest part of the ship. **Touch and go** was an expression regarding a ship that was scraping the keel in shallow water and risked being stranded. **Hard and fast** was used to describe the unfortunate ship that was stranded, and **By and large** was to sail a ship at a slight angle to the wind which was by and large the safest way to sail into an oncoming wind. On days when all is going well it's referred to as **Plain sailing** but when risks are taken by perhaps trying an unsafe trip it is known as **Sailing close to the wind**. The risk was that a slight shift in the wind might suddenly press the sails back against the mast, causing the ship to lose its stability and course. If one of the crew on watch was on the weather side of the bow he would be subjected to the wind and the sea all the time, not a good experience and he would feel **Under the weather**. If all was well on board ship with no problems below decks everything would be said to be **Above board**. If you sailed in an unfriendly manner to another ship and by going close you were diverting the wind from getting to her sails you were said to be **Overbearing** or **Taking the wind out of their sails**. The expression used when a ship floundered or capsized was **Overwhelmed**. We all get like this from time to time.

A few expressions we use today are not easy to see as having a nautical connection, e.g.

Between the devil and the deep blue sea. There are two versions of this: 1) When a sailor was made to walk the plank on a pirate ship, the devil was a sharp toothed or spike tool being shoved into his back by a pirate, so he had not much option either way. 2) The seam between the planks on the side of the ship was also known as the devil, and required constant care. To caulk that seam, a sail-

or would be lowered by a rope from the deck, a precarious and dangerous position to be in, he would be suspended between the devil and the deep blue sea.

The devil to pay also refers to the devil as a seam on the ship. To pay in this expression meant to apply tar to the ship, its location near the waterline made the devil seam the most dangerous so paying the devil was a rotten task. Tar is also a nickname for sailors and comes from the tarpaulin which was a canvas waterproofed with tar.

Show a Leg is an expression which came about in the early days when sailors were allowed to have their wives or sweethearts on board. During the rounds of inspection, the sailor would often come across hammocks or bunks still occupied after the morning turnout, and in order to make sure that the sleeping figure was a woman rather than a work shy sailor, he would call out the order 'Show a leg!' or sometimes 'Shake a leg!' If a female ankle emerged from under the bedclothes, the sleeper was left in peace. Later the regulations were tightened, and women were no longer allowed to live on board.

Three sheets to the wind. A sheet, to a sailor, is a rope attached to the lower edge of a sail and used for controlling it or binding it to the mast's crossbeam. With up to four such sheets on any sail, if all of them were hanging loose, or even three of them, the sail would flap about in the wind and prove difficult to bring under control. Any drunken sailor would move in a comparably jerky way, and was accordingly likened to a loose sail and said to be three sheets to the wind.

Editor's Note: The article above, originally published in First Response, the newsletter for the Volunteer Ambulance Officers Association of Tasmania Inc. Vol 20 No 3, February 2016, was reprinted with the author's kind permission.

PS. We thought of a few more everyday expressions with a nautical origin.

In the doldrums refers to the equatorial region where the lack of winds mean that a sailing ship is unable to progress. Someone in the doldrums is listless, not motivated.

No room to swing a cat doesn't refer to a four-legged animal but to the cat o' nine tails. When the assembled crew, obliged to be in attendance to witness a punishment, were all on deck, there was little or no room for the officer in charge to swing the 'cat'. The expression refers to having less space than needed.

Show your true colours / **Flying colours** both refer to the use of the ship's flags. False flags (or colours) could be flown to deceive another ship in wartime. To show your true colours means to be honest, to not be deceitful. Victorious ships would return with their flags flying; defeated ships were obliged to lower their flags. **Flying colours** means to be triumphant, e.g. passing an examination with distinction.

To bite the bullet is to face an unpleasant situation bravely. The origin of the expression is the practice of giving sailors (and soldiers) a bullet to bite prior to an operation when there were no anaesthetics.

And there's many more, including: **The cut of your jib**, **Pipe down**, **Toe the line**, and **Batten down the hatches**.

MARITIME HERITAGE

Bringing it to the people

In this extract from his entertaining talk, given at the Maritime Heritage Seminar in December 2015, Paul Cullen, General Manager of the Australian Wooden Boat Festival (AWBF), considers several factors that contribute to our ongoing appreciation of heritage.

At the Australian Wooden Boat Festival, we're pretty enthusiastic about our maritime heritage, as you might expect. It's one of the primary reasons the festival was founded 21 years ago. The festival seeks to celebrate and pass on that heritage to as many as possible by making it accessible, interesting—and fun! Fun is important in engaging people, and the support of those people is vital to the preservation of the heritage that we all value.

When I thought about how and why we devote so much effort to preserving our maritime culture, four questions occurred to me.

1. Why do we keep stuff?
2. What do we keep, and for how long?
3. How do we use our collections?
4. How do we measure success?

1. Why Do We Keep Stuff?

We have developed the knack of passing on culture. That is to say, the use of tools, of language, learning and record keeping. We collect tools and pass them on, so that we don't have to invent them again with every generation. We are keenly aware that when a thing is gone, it's gone. We can't un-burn the Great Library at Alexandria (and that one probably put back western philosophy by 1000 years).

We save and re-examine things later with better information or technology or context. We try to recognise the quality or importance of things; we try to understand what is valuable and what is not and, if we're wise, we agree that we don't always know what we're looking at. The Rosetta Stone was just a curiously marked rock until someone brought to it an understanding of what those inscriptions meant.

In the National Museum in Dublin, Ireland, there's a fabulous collection of Celtic gold and Neolithic treasures, dug up in farmer's fields all over the country. One of them is a tiny

Cretan bull, cast in bronze, probably around the 5th century BC. When a farmer from County Kerry in the west of Ireland brought it in and said he had found it in his potatoes, experts were highly excited. While it was well documented that Phoenician traders had reached the south coast of Great Britain by that date, this was the first, and unique piece of evidence to suggest that they had reached Ireland. Within weeks, a group of fresh-faced young archaeologists turned up in a muddy barnyard in West Kerry and banged on the farmer's door.

'We've come to dig up your field,' they said.

'And why would you be wanting to do that?'

'Because that little bull you found could be very important. We're here to see if there's anything more.'

'If there is, you won't be finding it in my field.'

'What do you mean? You said you found it in your potatoes.'

'I did. I found it in the bag of Cyprus potatoes I bought at LIDL (supermarket) last month.'

Great collections enthuse and educate, and they introduce enquiring minds to new threads of knowledge. They attract support—and that's how we pass on culture.

2. What Do We Keep, and For How Long?

Physical storage, as we know, gets more challenging as the collection grows. We must control the environment, prevent decay, and catalogue items so that we can find them again. We choose what things we will display and how we make them available to the public. Many museums struggle to display even 5% of their collection. Tours of cavernous storage facilities have become attractions in their own right. Many museums and libraries have begun the lengthy task of digitising their collections. The Australian Register of Heritage Vessels and the Maritime Museum of Tasmania's e-Hive project are examples of opening up physical collections to the digital world by means of the Internet.

At the AWBF, we have had people standing next to historic boats, who are living experts on the voyages of Matthew Flinders or the aerodynamic properties of curved sails, or the navigational methods of the Polynesian explorers or the traditional sea shanties of the Breton Coast. It's truly remarkable to overhear some of these conversations and realise that the festival makes it possible for these living encyclopedias to pass on rare knowledge and interest to another generation. We see this as an important role for the AWBF. We don't manage these exchanges between experts and novices; we just make it possible for them to take place.

3. How Do We Use Our Collections?

When we choose to preserve a book or an artefact or a photograph, we've already acknowledged that it is important. But what do we do with it? One particular use is, of course, research. (Historians and other researchers can collate and pass on information to a new audience or readership.)

I have seen brilliant displays in museums all over the world. At the National Gallery of Victoria one afternoon, I decided to take the lift up to another gallery. Next to the lift was a small glass case containing a single object, a clay jar. I looked at the description and learned that this little jar was 6,000 years old and came from Mesopotamia. I was charmed that the NGV had decided to put it there—just to keep me amused while I waited for the lift.

I visited the splendid Maritime Museum in Fremantle recently and enjoyed all of exhibits. The one that captured my interest best was the Naval Defence gallery, not just because there was an enormous submarine, HMAS *Ovens*, sitting in dry dock outside the window, but because a lively video of a real training exercise aboard a submarine put you into the story immediately, bringing the whole exhibit to life.

The lesson I take away from these, and other, experiences is that we all love a story, because that's how we have passed on knowledge since the days of the shamans and the Dru-

ids. It's not the collection that will capture their imagination; it's the story that the collection tells.

4. How Do We Measure Success?

Our sponsors, benefactors, volunteers and government funding agencies are all keen to know that what they have contributed to, is successful. If they have come along to the AWBF and experienced the festival atmosphere, then they will be well disposed towards supporting the event.

The traditional measure of success for museums and libraries has always been attendance. How many people have come through your door? Was that more or less than last year? At the AWBF we also asked: Why did they come and from where? Were there parts of the program they liked better than others? Did they find anything a problem? A post-festival on-line survey gave us invaluable detailed information for analysis and reporting. We had that data charted by an independent market research company. The results were terrific: 95% of all attendees were delighted with what they found at the festival and 40% of our visitors came from interstate and overseas, pouring around \$60 million into the Tasmanian economy. An independent media monitoring company traced the number of times the AWBF was mentioned in the media. Results were overwhelmingly positive, recognising the event as the largest wooden boat festival in the Southern Hemisphere. That too was music to the ears of our principal corporate sponsors and government funding agencies.

For the first time, AWBF actively embraced social media. Our Facebook following went from 400 to 4,000 in the space of a few months and our final message at the closing of the 2015 festival reached 17,000 readers. Our tribe of newsletter subscribers has also passed the 4,000 mark and international coverage of the event in the UK, France and the United States was excellent.



Paul Cullen presenting his paper at the Maritime Museum of Tasmania/Australian Register of Historic Vessels seminar in Hobart, December 2015

Photo: John Wadsley

We were proud to win a Hobart City Council award for excellence in volunteer management and to win the Tasmanian Tourism Industry Award for Best Major Event or Festival in 2015. We are currently a finalist in the Australian Tourism Awards in the same category.

At the AWBF, you can:

- get up close to 550 wooden boats of every conceivable design and history,
- listen to world-class speakers at the International Wooden Boat Symposium,
- visit the Shipwright's Village to see antique skills still practiced today, or
- take a harbor cruise on a traditional square-rigged ship,

These events engage people in a living, breathing maritime heritage, which they can value and be proud of, and the seeds that have been planted will grow in unexpected ways to contribute to the preservation of a wonderful maritime legacy. Tasmanians are an island people and we have always looked to the sea for our trade, our work, and our connections to the wider world. That tradition is alive and well here and we will continue to do our best to see that it is honoured and celebrated.

For more information about the Australian Wooden Boat Festival (Hobart, February 2017) <http://awbf.com.au/> Scroll down to the bottom of this webpage to subscribe to the AWBF newsletter.



Crowds at the AWBF in Hobart



Photo: A Lucas Heritage vessel and cruise ship at the AWBF

Photo: Russell Kenery



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MARITIME HERITAGE SEMINAR

December 2015



Top left: Mike Webb opens the seminar.

Mid-left: A Maritime Museum poster. Top centre: Owner and crew of *Rhona H* presented with Burgee.

Lower right: Owner and crew of *Rhona H* awarded ARHV certificate. Bottom: Panel discussion with David Payne.

Background: Audience at seminar.

Photos: John Wadsley

MARITIME HERITAGE AND ITS MANAGEMENT

Heritage Seminar Report

In early December 2015 a two-day seminar was held in Hobart under the banner of Tasmanian Maritime Heritage. Supported by the Australian National Maritime Museum (ANMM), it provided significant outreach to the Tasmanian community, and was co-hosted and ably coordinated by Maritime Museum of Tasmania staff and volunteers. David Payne, curator of the ANMM and Alan Edenborough from the Sydney Heritage Fleet compiled this report.

For the Australian National Maritime Museum the seminar was an arena to bring out how the Museum is involved with heritage vessels around Australia. Much of this outreach is through the Australian Register of Historic Vessels (ARHV), managed by the ANMM in association with Sydney Heritage Fleet. For the Tasmanian speakers it was an opportunity to present and discuss a diverse range of specifically Tasmanian Maritime Heritage topics.

The ARHV's objectives and outcomes were outlined. One of the primary values of the ARHV is its significance statements for each vessel on the Register. These not only ensure that a vessel is recorded for historical purposes, they also provide owners, maritime museums and heritage organisations with the reasons why a vessel is important. ARHV significance statements can be used in seeking community support for a vessel, or when fundraising.

The ARHV also promotes the value of preparing a Vessel Management Plan (VMP) which is the 'guidebook' to continued preservation as well as a record of a vessel's history.

Throughout the two days, the big issue of funding heritage vessels and their preservation was a regular topic of discussion for the many people engaged with their own projects.

Tasmanian Showcase

Throwing Day 2 of the Seminar open for Tasmania to showcase its wide maritime heritage was an undoubted success.

Rex Greeno from Launceston put the Tasmanian Aboriginal canoes into the spotlight, literally. He brought two models and they were out front on a table under lights as he described his research and then his method of building these award-winning objects. His craft are artworks!

The Australian Wooden Boat Festival (AWBF) was represented by its General Manager, Paul Cullen, who told stories from the festivals and how the AWBF is 'Taking it to the People' with successive improvements and expansion since the Festival began in 1994.

Then Julian Harrington from the Tasmanian Seafood Industry Council brought back memories of early fishing along the rugged coastline with a presentation that had classic short audio clips from some of the pioneers of the 20th century Tasmanian fishing.

Jon Addison took us through the maritime collection at the The Queen Victoria Museum & Art Gallery in Launceston; and Colin Denny took a journey back to some of the first regattas on the Derwent, including some amusing quotes from the newspapers of the time.

Bill Foster has been building boats for decades, including a long period at Muirs' yard on Battery Point, and he ran through the story of vessel building from its earliest days, richly illustrated with marvellous images from the Maritime Museum of Tasmania and other sources.

An afternoon of shipwrecks, restorations and debate

After lunch Mike Nash, the well-known archaeologist with Tasmanian Parks & Wildlife Service gave a Cook's tour of his amazing work with shipwrecks around the Tasmanian coastline over many years. The seminar program finished with a series of case studies: Graeme Broxam's work on various restorations, including his own yacht from 1892 *Clara*; Margaret Griggs gave the full *Julie Burgess* restoration story, and John Enders and Ross James teamed up to bring us up to date on developments at the Franklin waterfront and the steam ship *Cartela*.

This second day's display of objects, practices and related stories demonstrated what a valuable and diverse collection of maritime heritage exists throughout Tasmania, and how it is 'housed' within sites, by institutions, and with private owners and the people who hold so much of it within themselves.

Managing this collection is a key issue for everyone, and on a number of occasions throughout the seminar the discussion returned to the topic of individual vessel management and responsibility, but the points raised are applicable to many other items and collections.

Managing an historic vessel, effectively, requires as a starting point, a Vessel Management Plan. As already noted, the VMP is the 'guidebook' or 'manual'. The three principle aspects of a VMP are still the best starting point, and they have a logical progression.

The first principle is assessing the background and significance of a vessel.

Next is the craft's Interpretation Plan to bring out and prioritise the vessel's significance and the stories associated with the vessel.

The final part, the Conservation Plan, includes the subsequent operation or management of the vessel and the practical aspects required to support the vessel's significance and interpretation.

This VMP outline is also a good guide to the broader picture. We need to look at the background and significance of maritime heritage as a whole, as an entire collection. We need to see how best to interpret this and look at the issues of ongoing conservation, operation and collection management. Operation includes storage, display, and accessibility along with the actual operation or continued use of an object, or something less tangible, such as a traditional work technique, or skill, or ceremonial practice. Objects (or people) that lose the means of demonstrating an activity they relate to, then risk losing their heritage value.

Vessels, of course, immediately relate to operation. Being able to sail, row or steam the craft on the water is the vision that first comes to mind. But too often with vessels the emphasis is too narrow, focussing on a rush to conserve the vessel and, in many instances, what's needed to make it float again, or keep it floating. Decisions are made without serious and objective consideration of the condition and integrity of what it is in front of you.

What is the reality of the vessel you see NOW? How can this reality be translated into a relevant significance and interpreted in such a way that the outcome for future operation and management will be secure. Without thoughtful assessment and giving balance to that assessment within the vessel's own story, the significance attributed to the vessel may be skewed. It's also important to consider the vessel in a wider context; where does the craft fit in the bigger picture of the whole collection of maritime heritage vessels?

As well, it is necessary to assess quite early in the preparation of a VMP the basis of a viable plan for the last stage, the operational outcome you would like to achieve. Then you can see where the first two steps can be connected to the third, and review practical issues.

Returning to the vessel, as it stands, and reviewing its condition, its background and the significance of stories it has to tell, you can prioritise these issues in a manageable way to achieve the operational outcome. A dogmatic approach to any or all of the issues can compromise the management of

the outcome, and instead of having an ongoing operational vessel or display, you have something unworkable, and it returns quickly to where it started, which is often a vessel in distress.

We all know, but must never forget, that vessels tend to evolve with quite significant changes over many decades through repairs, improvements and changes in use and owner. A craft can have many lives, perhaps within a consistent use, but often changes to a boat's structure go hand in hand with big changes within what it was doing at the time. The fact that it was changed and put to other use is often the very reason why it has survived, and provides a lesson for our management of maritime heritage.

If we break down the Conservation Plan the practical work can involve:

- **PRESERVATION** - maintaining the fabric of an object in its existing state and retarding deterioration.
- **RESTORATION** - returning the existing fabric of an object to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- **RECONSTRUCTION** - returning an object as nearly as possible to a known state, distinguished by the introduction of new materials (new and old) into the fabric.
- **ADAPTATION** - modifying an object to suit proposed compatible uses including the need to comply with regulatory requirements and planning to avoid damaging or disfiguring significant fabric.
- **MAINTENANCE** - the continuous protective care of fabric, contents and setting of an object, and is to be distinguished from repair. Repair involves restoration or reconstruction and it should be treated accordingly.

Static display or operation

If the desired outcome is a display craft only, **preservation** and **restoration** are the primary actions if there is significant original integrity to the craft that matches the interpretation. There are, however, many cases where **reconstruction** is needed as well to fill in the gaps and return the craft to the interpretation required.

For an operational craft, it often seems to be the opposite. For many boats **reconstruction** and **adaptation** are required to make the vessel operational. The driving concept is the desire to show and experience the craft in operation.



Rex Greeno's Tasmanian Paper Bark Canoes at the Heritage seminar

Photo: John Wadsley

Safety, economy and reliability often demand that reconstruction and adaptation have priority over preservation and restoration.

ANMM and the SHF have considerable experience with the display and operation of historic vessels, and the shared experience of craft listed on the ARHV show numerous successful examples in other institutions, and among private owners. In different ways all of the above VMP-generated actions have been considered and adopted in some way or another. The outcome is successful when the craft has a use, because at that point the last part of the sequence is enacted; to be used it then has to be maintained.

Whilst it might seem logical that a museum is the best place for a heritage vessel, or as a means of funding a rebuilding project, the very limited resources of museums, and their storage and maintenance facilities, means the opposite is true. Throughout Australia the existing institutions are for the most part working to capacity with the vessels they have acquired, and find it difficult to justify further acquisitions, especially where further conservation is required.

Where ANMM, SHF and other museums can, and have, assisted vessels in many ways, is (1) to help promote vessel heritage so that it is more widely understood, recognised and respected, and (2) to do things that promote vessel use. It is hoped from this that the public will take a role in managing heritage vessels.

The ARHV is one of the very few registers of historic craft worldwide, and its web presence opens the stories of the vessels to the public. Its authority has been recognised by regulatory authorities, in particular its role in the Heritage Vessel exemption for survey requirements. The ARHV has a major role with the ICMM IHTS panel, taking the same arguments and advocacy to an international level.

The ANMM is managing a 2016 Classic and Wooden Boat Festival in Sydney, and has attended and supported many others including the AWBF. The Museum's MMAPSS grants help many smaller projects progress, and also feed into bigger ones.

The overall aim must be to raise the profile of all historic craft. This has the potential to achieve more than focussing on individual vessels, where the effort goes into just a handful of craft.

If we can get the setting and background for Australian historic craft firmly supported by the public, then that will in turn build further support and understanding from authorities and government and the commercial arena, creating opportunities for craft to be saved and used.



Visitors soaking up maritime heritage at MMT

Photos: John Wadsley



100 Burnett St, North Hobart. Ph. 6234 6219. Traditional Pub. Good Food. Good Beer

RESTORATION OF ADELA'S HISTORY

Research into the little boat's history keeps on giving

In 2013, when Colin Grazules purchased a rundown 26ft Huon pine motor boat, archetype of racing launches of the 1920s, little did he realise that its co-builder was the grandfather of the late boat builder and designer, Mike Snook, and mentor to several of Battery Point's prominent boat builders, including Jock Muir and Max Creese.



Adela at Cygnet Wooden Boats, April 2015

Photo: Colin Grazules

Initially all Colin knew of his vessel was that its name was *Adela*, and this information was only made available by the discovery of an old life-ring on a nearby slipway at Cygnet. Tasmanian newspapers from the 1920s and 1930s record *Adela's* participation in local motor boat events and regattas, and the name of its original owner, James Andrewartha. Additional information and an astonishing collection of photos were graciously provided by Robert Andrewartha, grandson of James. *Adela's* early history started to unravel, including that it was built in the backyard of James Andrewartha's house in Newport Street, North Hobart, by James, his son Ronald, and James's good friend Charles Snook. Launched at Constitution Dock in November 1925, *Adela* was fitted with a 10hp Brooke engine, driving it at 8 knots. A sister ship, *Melrose*, was built by Tom Pilkington and launched in October 1927.

Little was known of *Adela's* assistant-builder Charles Snook. Information from online genealogical records, newspaper and archival records, family connections and social media networks, has produced some astounding results. There are links in maritime heritage research, like synapses in a neural network, which can lead to trajectories and tangents. A wealth of new detail can manifest from tiny snippets of information found in the research.

Charles Stansell Snook was born on 21 January 1875 to storeman Abel Snook and Mary Ann (nee Newcombe) at their home in Colville Street, Battery Point. The family, which included older brother George, later moved to 150 Park Street, North Hobart. Charles and George were educated at the King Street School, Sandy Bay, where Charles received awards for arithmetic and

writing (1884) and map work (1887). He attended Hobart Technical School where his proficiency in building construction and architectural drawing was noted. In 1889 he began a woodwork apprenticeship with Benjamin Gooding.

Charles Snook travelled to South Africa and enlisted in the Commander in Chief's Bodyguard, a colonial unit of the Boer War. He married Annie Lewis, daughter of the late Captain John Lewis of Launceston, at the Congregational Church in Caledon Square, Cape Town, South Africa on 23 December 1903. The pair had previously met in Hobart and Charles sent for Annie to join him in South Africa. Their daughter, Thelma, was born at Bulawayo, now part of Zimbabwe, in November 1904. Seven months later the family returned to Hobart on *Aotea*. Charles built a house in Lochner Street, West Hobart, and three sons were born: Lewis George (1906), Keith Charles (1908) and Colin Henry (1915).

Charles settled back into the Hobart community with great drive and energy. He found work as a carpenter and joiner with RH Stabb and Sons, builders and contractors of Collins Street. By 1921 he was supervisor at the Battery Point Trade School and spent 25 years teaching woodworking and technical drawing, among other subjects, to pupils from local primary schools. It was also here, under Charles Snook's mentorship, that several of Battery Point's 20th century boat builders, including John Lucas, Jock Muir and Max Creese, had their introduction to woodwork and technical drawing.

The Snook family's association with all things boating continued with Charles's three sons. Lewis was involved with rowing and later sailed the one-design yacht *Canobie*; Keith, aged 14, sailed his model yacht *Shamrock I* at the Long Beach Model Yacht Sailing Event in 1922. Youngest son Colin (Col) won the CA Batt Cup for Model Yachts in 1933 (helmsman: Jock Muir), with *Sunbeam II*. Moving into bigger boats, Col won the Dulux Trophy in his cadet dingy *Sunbeam* in 1936.

In 1937 Col helped his best mate Jock Muir build the 36ft ketch *Westwind* behind the Muir's family home in Colville Street, Battery Point. In January 1939 Jock and Col sailed *Westwind* to Sydney where it was sold. In 1949, at Bellerive, Col was building his 28ft Cruiser *Windward*, which he raced successfully, and in 1950

he was appointed secretary of the Bellerive Yacht Club, a position he held for a number of years. He also served on various local regatta committees.

A third generation amplified the Snook family's maritime legacy. Col Snook's eldest son Mike was born in Sydney in 1943 where Col was on naval service. The family returned to Hobart a few years later and Mike attended New Town Technical High School. After undertaking a fitting & turning apprenticeship with the Hydroelectric Commission, Mike Snook established a boat building business in Montpelier Retreat, Battery Point, and later at Rokeby, where he produced successful designs, from canvas kayaks and small wooden dinghies to timber and steel yachts and power cruisers. Mike later worked for International Catamarans in the areas of design, procurement and construction. The link between the families continued when, in 1975, Mike Snook designed *Twillo*, which was built by Robert Andrewartha. Mike died in 2012 at his home in Anacortes, Washington, USA where, in semi-retirement, he had established a wherry building business.

Research into *Adela's* history keeps on giving. Not only has Colin Grazules connected with descendants of its original builders, James Andrewartha and Charles Snook, connections between the Muir and Snook families have also been renewed through social media. Investigations have provided a tapestry of information, intriguingly beautiful facets of Tasmanian maritime heritage interwoven with family history and personal relationships. It has also become evident that *Adela* was not the first vessel with which James Andrewartha and Charles Snook were associated. Between 1914 and 1916 the pair co-owned the motor boat *Ronlew*. Questions remain. Who designed *Adela* and the sister ship *Melrose*? Who were *Adela's* subsequent owners? What happened to *Melrose*?

As the physical restoration of the 90-year-old *Adela* continues, so too will the restoration of its history. That *Adela* has survived at all is testament to its builders and subsequent owners. It is the sum of the physical and personal legacies of those who designed, built, owned and sailed it. Thanks to the resources of current owner Colin Grazules, and the skill of the restoration team at Cygnet Wooden Boats, the vessel has a wonderful future. It will sail proudly, representing original builders, James



Adela and shipwright Jeremy Clowes

Photo: Colin Grazules

Andrewartha and Charles Snook, and all who were associated with it. *Adela*, and all the maritime history and personal connections that it embodies, will be a welcome addition to Tasmania's collection of heritage vessels. We look forward to its participation in the 2017 Australian Wooden Boat Festival.



Adela on an Andrewartha family outing in February 1940. Photograph from an album lent by Maritime Museum member Bob Andrewartha, who is one of the boys pictured aboard. Bob recalls that 'she rolled horribly and I didn't really enjoy going out in her in open water. But at Christmas we would head up river to New Norfolk and moor under the trees and enjoy a picnic.'
Photo: MMT collection.

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A five-oared whaleboat similar to that used by pilot Hacking (see page 17)

Photo: MMT Collection

SEA BIRD

New steamer inspired Hobart shipbuilders

When the little steamer Sea Bird arrived in Hobart harbour in May 1901, her modern shape and lines immediately attracted the attention of the local ship builders.

It has since been said that *Sea Bird* greatly influenced the design of Hobart River steamers that would be built over the next 10 years. Vessels like *Rowitta*, *Remeere*, *Dover* and *Cartela* feature this almost unique look that became famous with Hobart and Launceston river ferries.

The Dunn Brothers at Berry Bay in New South Wales built *Sea Bird* in 1897. The 54-ton steamer was powered by a compound steam engine, rated at 10 horsepower and built by Ross & Duncan of Glasgow. The vessel was 69 feet long (21 metres) with a beam of 16 feet (4.8 metres). The draught was six feet, six inches (2 metres). It was built specifically for trade on Victoria's Gippsland Lakes where it plied the lakes as a trading vessel for four years.

In 1901, the Calvert family of Hobart began a search for a vessel that could work the lucrative passenger and freight business between Pittwater, South Arm and Hobart.

Sea Bird was advertised for sale in early 1901, after the owners decided to build a bigger vessel and take their business beyond the Gippsland Lakes to ports all the way to Melbourne. The Calverts, in partnership with Arthur Gulliver, a marine engineer, bought *Sea Bird* and engaged Captain Alexander Mills to bring it to Hobart.

At 3am on Monday 29 April, Captain Mills and a delivery crew left Cunninghame, (Lakes Entrance) Victoria against a strong head sea and a southerly wind. At 11am that day they sighted the Kent Group and by dusk they passed Flinders Island. According to the captain's log, they sighted Eddystone Lighthouse at 2am on 30 April. By 5pm they had passed Schouten Island; they rounded Cape Pillar on the Tasman Peninsula at 11.30pm, and at 2am on 1 May, entered the River Derwent from Storm Bay.

Heavy seas forced Captain Mills to hove to and wait two hours for daylight before bringing the vessel on to Hobart. At 6.15am on Wednesday 1 May 1901, *Sea Bird* tied up alongside its new berth. The vessel was officially registered at Hobart in the name of Walter Calvert, listed as a farmer of South Arm. The following day command was handed over to Captain Edward Bruce and *Sea Bird* commenced in the South Arm Trade. In early 1908, while the vessel was in drydock having its hull repainted, an enclosed wheelhouse and passenger saloon were added to the upper deck.



Sea Bird's owners generated extra revenue during summer with the popular Sunday excursions around the Derwent and as far up the Derwent as New Norfolk. This picture shows a large crowd enjoying a trip on the Derwent estuary (ca 1904)

In 1904, the little steamer's seaworthiness became highly regarded when it took part in the search for the missing barque *Acacia* along Tasmania's west coast. When the trading barque *Brier Holme* also disappeared off the west coast after a voyage from London, *Sea Bird* was again chartered by the Tasmanian Government to search for survivors. On 3 January 1905, three months after the expected arrival in Hobart of the *Brier Holme*, fisherman Henry Glover found wreckage on a remote beach near Port Davey and a crude shelter indicating there could be survivors from the missing ship. The salvaged cargo was confirmed to have been aboard the *Brier Holme*. *Sea Bird*, under command of Captain Edward Davis, was again sent out to the west coast where she put a search party ashore near Port Davey 13 January 1905.

Brier Holme survivor, Oscar Larsen had spotted *Sea Bird* as it passed about a mile from his position on the shore, but despite his frantic waving the steamer turned and headed back up the coast. One month later Oscar Larsen was found by fishermen and taken to Hobart aboard another steamer *Britannia* which had been brought into the search.

Unfortunately it was while on another rescue mission, this time to Bruny Island in 1909, that *Sea Bird* was forced ashore by a huge storm and was wrecked at Adventure Bay. Before this it had steamed the South Arm area regularly for nearly eight years, making a name for itself both as an excursion steamer and trader. Following the loss of *Sea Bird*, Gulliver and Calvert were without a vessel to continue their river trading business. They bought an iron steamer *Ceres* which they ran for a short time while their new steamer was being built by Battery Point ship builders Purdon & Featherstone. Calvert and Gulliver launched their new river steamer, *Remeere* on 21 October 1909. As a mark of admiration for their first vessel Calvert and Gulliver had the wheel salvaged from the wreck of *Sea Bird* fitted to *Remeere*.

The full story of the loss of *Sea Bird* and two other vessels, *Natal Queen* and *Priscilla*, at Adventure Bay in 1909 is told in the book *Wrecked on Bruny Island*. Available from the Maritime Museum shop.



Sea Bird, loading bagged produce from Lewisham Jetty on Frederick Henry Bay, Tasmania (1908)

Images: Courtesy Tasmanian and Archive Heritage Office

book reviews

GUARDIANS OF THE PORT: HOBART'S COLONIAL PILOTS

by Suzanne Smythe

Forty South Publishing Pty Ltd, Hobart
ISBN: 978 0 9943761 6 9



An integral part of the operation of any port are its pilots, responsible for advising masters on manoeuvring their vessels in or out of the harbour. Hobart is no different, and this book traces the role of the pilots in the colony's principal port as maritime traffic developed in the nineteenth century.

Hobart's first pilot was Corporal Henry Hacking, appointed in October 1805. Prevention of the escape of convicts, collection of customs and detection of smuggling were of greater concern in the colony's early years than safe pilotage, and Hacking appears to have spent a fair bit of his time chasing down smugglers and convict escapees. A further consequence of the colonial regulations was the requirement for Hacking to seek special permission to build his own boat!

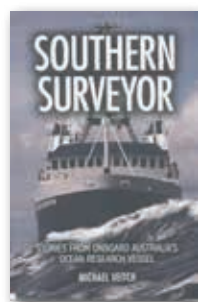
The book starts with Hacking and the first European settlers and concludes when the Pilot Service was absorbed by the Marine Board at the end of 1899. The first part of the book traces the chronological development of the Port of Hobart before moving, in the second section, to the development of the Pilot Service itself. The third section presents chapters detailing the careers

of a number of individual pilots of note, as well as a study of the Mount Louis (Lewis) Signal Station and its role in the colonial signal network that fanned out to the east and south of Hobart.

It is perhaps in the detail of the pilot's working lives, and how they reflected broader developments within the colony that the book offers most. John Lucas, for example, had been pilot at Macquarie Harbour, living with a convict woman, Margaret Keefe, with whom he had a number of children, before he married her in 1828. On his appointment as Derwent Pilot in 1829 he received a land grant at Pierson's Point, Bruny Island, but it took him a number of years before the authorities would allow him a full complement of men to work his boat. Later pilots established farms on Bruny Island, with the Lawrence family particularly prominent in the development of the community at the northern end of the island.

With a primary source of research being the official government records of the day, many of the stories recounted in the book detail disputes and disagreements between pilots and officials, or pilots and ships' masters, and a fascinating picture can be created of the headaches and petty squabbles in port administration in the days of sail.

The book includes numerous photographs and artwork of the river and port, as well as appendices, with a reprinted narrative, which first appeared in the *Courier* in 1854, of James Kelly's voyage to the west coast of Van Diemen's Land in 1815–16. As a follow-up to the author's previous work on the Iron Pot Light, this book provides further insight into the importance and significance of maritime activity on the River Derwent in the nineteenth century.



SOUTHERN SURVEYOR: STORIES FROM ONBOARD AUSTRALIA'S RESEARCH VESSEL

by Michael Veitch (2015)
CSIRO Publishing
243pp with colour photographs
and illustrations.

Michael Veitch is well known to many as a comedian, actor, radio broadcaster and more recently as an author on historical subjects. Now he brings his story-telling skills to describe life on RV *Southern Surveyor*. This ship worked for ten years as Australia's national marine research vessel, logging over 100 voyages.

Southern Surveyor already had many sea miles under its bow when it was acquired by the CSIRO in 1988. A relatively small ship, 66 metres in length, it had worked the North Sea fishing zones as a stern trawler for 16 years. But it was in its new role, in marine scientific research, that it really made its mark.

Veitch weaves together stories from 35 people – captains, crew, scientists and support staff – to give us an intriguing glimpse into the world of ocean research in some very unforgiving environments, as well as the vagaries of ship refits, unexpected problems and some near-disasters. Jeff Cordell, an electronics support technician, who had been with *Surveyor* from the beginning, recalls one episode. On a voyage to Auckland after a major refit, an effluent pipe burst, flooding a forward compartment full of scientific equipment. In Jeff's words it was '...not pleasant' to clean it all up and make the equipment fit for service again.

During its transformation into a research vessel, a maze of laboratories, stores and corridors were created within *Surveyor's* hull to enable all the scientific work to be performed. That scientific work included oceanographic surveys mapping the sea floor, discovering extinct volcanoes and drowned reefs. There was also research into ocean warming and ocean currents, monitoring of water chemistry and nutrient levels, as well as assessing fish stocks and other biological investigations.

Rudy Kloser, a marine biologist, provides interesting insights into how technology has changed. He was involved with using marine acoustics to help estimate the biomass in a particular part of the ocean. He helped to have *Surveyor* fitted out with latest gear in fish-finding sonar and the then revolutionary Global Positioning System (GPS). It's almost strange to think that back in the 1990s (not so far away for many of us!) GPS was a very new, expensive and cumbersome technology. As Rudy commented, 'it was all very complicated' using 'a great big box', nothing like the hand-held units we can use today.

There are stories of the mundane, and of the dramatic, but through the whole book, one gets a real sense of the important work that RV *Southern Surveyor* undertook during its years of service. And of course, a new era has begun, with RV *Investigator* now commissioned and using Hobart as its home base. Let us hope that it enjoys as much success as its predecessor.

These books are available at
**Rolph's Nautical Gift and
Book Shop at the Museum.**



LOOK FOR US SOMETIME IN MARCH

The non-return of an Antarctic ship—due in Hobart, March 1916



SY *Aurora* pushing through the ice floes Photo: Port Chalmers Maritime Museum

In 1914, Sir Ernest Shackleton left England to attempt the first trans-Antarctic crossing from the Weddell Sea to the Ross Sea, via the South Pole. Two ships would transport men and supplies: *Endurance* to the Weddell Sea and SY *Aurora* to the Ross Sea. The plan was for men to lay depots of food from the Ross Sea, inland toward the Pole, in preparation for Shackleton and his party's advance from the other direction. *Aurora* was to return to Hobart after the mission had been accomplished.

SY *Aurora* left from Alexandra Pier, Hobart, on 23 December 1914. Leader of the Ross Sea party, Captain Aeneas Mackintosh, echoing Shackleton, told people in Hobart: 'Look for us sometime in March' and 15 months later, *Mercury* newspaper reporters were eagerly anticipating the return of *Aurora*, but their articles reflected a growing anxiety.

- SHACKLETON'S EXPEDITION. PARTY NOW DUE AT HOBART. NO NEWS FOR FIFTEEN MONTHS (20 March 1916)
- SHIPPING *Aurora*, exploring ship, from Antarctic, expected daily (24 March)
- WHERE IS SHACKLETON? PLANS OF HIS EXPEDITION (24 March)
- NEWS OF THE AURORA SHIP IN DIFFICULTIES. PROCEEDING TO NEW ZEALAND (25 March)
- THE STRANDED PARTY. NEED FOR RELIEF EXPEDITION (27 March)

— SHACKLETON EXPEDITION.
WIRELESS MESSAGE FROM AURORA.
EXPLORERS OPTIMISTIC (30 March)

— THE SHACKLETON EXPEDITION.
WHERE IS CAPTAIN MACKINTOSH? (31 March)

A wireless message had been received from Acting Captain of *Aurora*, JJ Stenhouse, outlining problems experienced by the ship, and stating that the distressed *Aurora's* proximity to New Zealand now made Port Chalmers, rather than Hobart, the obvious destination.

It was a double disaster. On one side of Antarctica, *Endurance* had sunk; Shackleton and five men set out in a lifeboat for help, leaving 22 men stranded on Elephant Island. On the other side, a blizzard forced *Aurora* from its moorings at Cape Evans; the ship was blown out to sea, trapped in the sea-ice and obliged to drift north toward New Zealand, leaving ten men, the Ross Sea party, stranded on land.

James Paton was bosun on *Aurora* and extracts from his diary (best read imagining his Scottish accent) describe events during the ship's drift and the substitution of a jury rudder, constructed from materials on board after the original rudder was lost.

21 July 1915

The squeezing our old barque did get was terrible, no one could realize it, yet through it all Mr. Stenhouse, our Chief Officer who is in command, has proved himself a thorough, reliable and energetic seaman. No one could have been cooler than he ... and I for one am pleased to be under his command.

28 August 1915

A spear was passed onto the ice and rove through under the poop rails and out over the other side so as to stick out about 10 feet on either side where it will be well secured for the purpose of hooking on the tackles which will pass round the drum of the wheel. By this means to control the Jury Rudder.

3 September 1915

I am still of the same opinion that it will be late in December or about the beginning of January before we get free of the ice in which case we will be too late to do anything for the relief of the men at Cape Evans till 1917.

23 December 1915

Twelve months today we left Alexandra Pier, Hobart.

19 February 1916

The ice appears to be wedged in tight around, not a ghost of a chance for us to force our way through it and not the slightest sign of movement.

20 February 1916

We have been carried safely over a drift of 1800 miles with only the loss of a rudder so we have much to be thankful for.

29 February 1916

Mr Stenhouse and another of the crew have been on deck with me all night and we have had our work cut out putting fenders over and shifting them about to meet the ice to help shield our ship not from the force of the cruel blows but from the sharp and ragged edges of the ice.

14 March 1916

At 2pm we were coming through what proved to be the last strip of pack ice.

26 March 1916

Today we have had a very hard day the whole day being occupied in putting over and fixing our big Jury Rudder and I am proud to say it is a big success, Steam was called for at 2pm as the wind had come away from the N and we are now going a little more than half speed allowing 6 tons of coal a day so as to make Port Chalmers on Thursday. —James Paton

SUBSEQUENT EVENTS

SY *Aurora* had lost its original rudder in the ice and was badly damaged. When the ship arrived at Port Chalmers on 3 April 1916, under tow by the tug *Dunedin*, nothing had been heard of Shackleton. He announced news of his arrival at Port Stanley, Falkland Islands, on 31 May 1916:

'I have arrived here. My ship the *Endurance* was crushed in the middle of Weddell Sea on October 27, 1915. We drifted for 700 miles in the ice until April 9, 1916. I came away [from Elephant Island] on the 24th leaving 22 men in a hole in the ice cliffs, and proceeded for help to South Georgia with five men in a 22ft boat. At the time of leaving the island all were well, but in urgent need of rescue' (*London Daily Chronicle* 1 June 1916).

In Shackleton's absence, rescue plans had been made. Antarctic veteran, Captain John King Davis, was recalled from his wartime troopship duties and appointed Commander of the

Ross Sea Relief Expedition, a project jointly administered, and financed, by the governments of New Zealand, Britain and Australia. The controversial appointment, made without Shackleton's or Stenhouse's knowledge, sparked bitter and desperate political manoeuvres. *Aurora* was repaired and restocked, Shackleton arrived in New Zealand after his men had been rescued from Elephant Island, and just before *Aurora's* departure on 20 December, but Stenhouse was forced to remain behind. Davis, with sole command, and Shackleton, as a supernumerary officer (but with no authority on board), rescued the seven survivors of the Ross Sea Party and returned to Wellington, NZ, in February 1917.

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Stenhouse offered the huge jury rudder to the Otago Museum, but the curator rejected it. Tentative plans were made to transport it to Wellington, but it remained in Port Chalmers' dockyards, until it was disposed of in a harbourside clean-up in the late 1920s. Photo: Hocken Library, Dunedin



HOUSE of ANVERS

ANVERS Confectionery

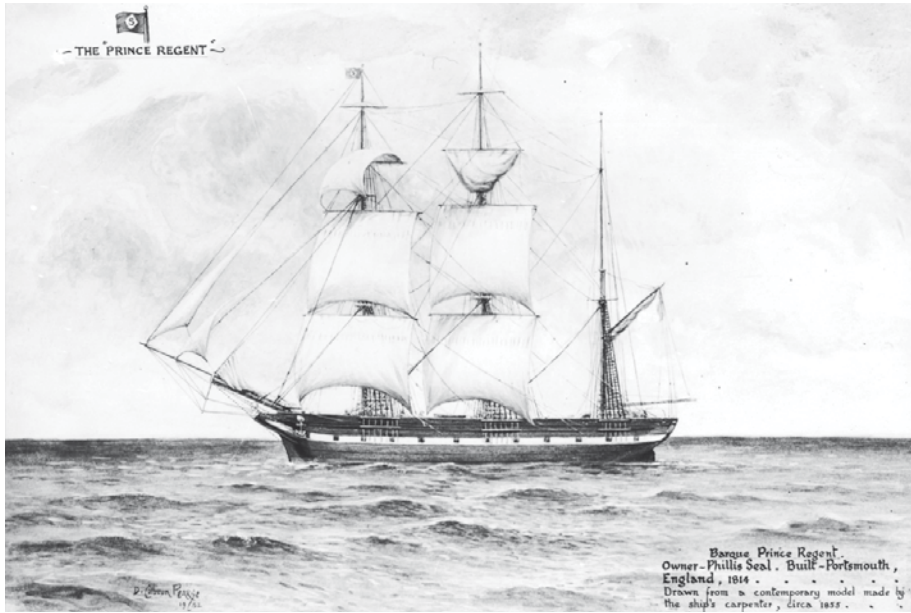
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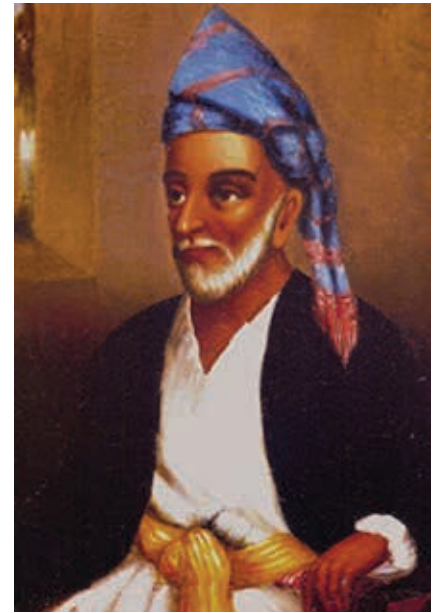
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notes from the curator



Barque *Prince Regent*. Drawn from a contemporary model made by this ship's carpenter, circa 1855. Glass Lantern Slide, Chandler Collection, MMT



The Sultan of Muscat

The lift is finally on its way so expect lots of changes. The entry area of our first gallery had to be dismantled for the lift installation and will be smaller than before; new displays will be installed in the Carnegie Gallery; a navigation display will be mounted in the old temporary exhibition space; and there are lots of other exciting exhibition opportunities in the wind. Meanwhile we are receiving more and more enquiries, visitors and donations—an indication that our profile is continually increasing and a wonderful result for a small museum run almost entirely by volunteers!

Prince Regent

The possibility of an exciting new donation has recently led us on a paper chase to find out more about the Hobart whale ship *Prince Regent*. We have on loan a wonderful model of it which is displayed in our gallery. According to local maritime histories written in the 1930s and 40s, it was previously a magnificently fitted-out Royal Yacht which had been presented by William IV to an Indian Prince—an incongruous beginning for a dirty, stinking Hobart whaler. But could they be wrong and have muddled their Princes?

In 1811 when King George III was considered too mad to rule the Kingdom, his son George was appointed *Prince Regent* spawning a small glut of new vessels bearing this name in both England and the colonies. Two of these carried convicts to New South Wales and Van Diemen's Land, and one delivered assisted migrants to Adelaide. Some reports are certainly confused and it also seems strange that no Tasmanian news articles from Hobart's whaling days appear to mention the wonderful fittings or regal history of the Tasmanian whale ship. Surely some reference would have been made when it was brought here from England in 1848 by local providore and merchant, Nathan & Co?

Volunteer, Michael Stoddart, and I both became fascinated by the story. After following leads kindly supplied by English historian, Jean Hood, checking British naval records, 1800s colonial reports,

Tasmanian whaling log books and Greenwich Museum records, it does seem likely that the whaler *Prince Regent* was indeed a Royal Yacht, which was presented by William IV to the Imam or Sultan of Muscat (nearly an Indian Prince!). The Sultan, however, was offended by and could not pray amongst the gilt and carved idols decorating the vessel's interior, and was extremely annoyed that it wasn't a steam yacht. He soon on-sold it to the British Residency at Bombay (apparently very pleased to have got the better of the British). The Governor used the yacht for a time, on one occasion for a family holiday.

So far we have no record of *Prince Regent* from 1843 until 1847 when it was listed for the first time in Lloyds Registers—with the same name, tonnage, date and place built (Portsmouth), as the Royal Yacht, *Prince Regent*. However, it was now rigged as a barque and heading to the West Indies. Next year, in 1848, Lloyds has it heading from London to Hobart Town for new owner Nathan & Co.

Sometime in the mid 1840s it was re-rigged as a barque. Could it have been stripped of its finery at the same time? A closer look at naval records, which Michael may be able to search when visiting England, may answer some of our questions. He is also following up a note that *Prince Regent*, while whaling in the Pacific, picked up two 'natives' stranded far from land in a canoe. The crew carried them to safety but returned to Hobart with the canoe, which they presented to the Royal Society. There is a suggestion that the canoe may have floated on the lily pond in Hobart's Botanical Gardens for some time so its survival is probably unlikely.

Finally a puzzle:

While in India *Prince Regent* was called H.C. Yacht *Prince Regent*. There were other steamers and schooners with this prefix in the Indian bulletin and I suspect it is a British Government abbreviation but the only meanings I can find on Google are 'Holy Cow' and 'Hydraulic Coupling'! If you know the answer, please let us know.

high and dry

Attending many MMT Monthly Lunchtime Talks over the past two years, I never cease to be amazed at the passion of people who have researched one particular topic or theme or worked in a specific area. The variety of experiences and the energy with which people pursue their work, research or hobby goes to prove that if you have the passion, there is nothing that will stop you.

A case in point was the February talk given by Dallas Baker, from the Friends of Deal Island (FODI) group. For those unsure where Deal Island is, it is part of the Kent Group of islands, lying in Bass Strait 50km northwest of Flinders Island and 80km from Wilsons Promontory. The lighthouse on Deal was built in 1848 and is still listed as the highest elevation lighthouse in the Southern Hemisphere. Dallas and his volunteer group (in partnership with the Parks and Wildlife Service) have worked with energy and diligence to save the lighthouse and gain funding for its continuing restoration. His animated presentation certainly had the attention of the full-house audience. But as he pointed out, it is difficult to get political action on a site so far away from our everyday lives (and electorates!!). Dallas provided some entertaining examples of how to get your face (and your project) in front of our elected members. There is great merit in the project to restore Deal Island lighthouse, but as with so many heritage projects these days it suffers from not being politically 'sexy'. However, the FODI group have still managed

this summer to have a working bee to remove ragwort and repair holes in the ceiling using an expert in the traditional lathe and plaster method. Keep up the good work!

The story of Deal Island is, unfortunately, all too common these days. Funding for heritage restoration projects has decreased substantially, even though our cultural and built heritage is acknowledged as a major driver for our burgeoning 'visitor economy' in Tasmania. One day, if we are not careful, we will wake up and wonder why some many historic places have decayed or disappeared. And then we will wonder why all the visitors have gone

On a brighter note, I encourage all members to keep a watch out for the next Maritime Heritage Organisations of Tasmania (MHOoT) Seminar at TMAG. It's an informal group of representatives from museums, cultural institutions and research bodies, as well as boat builders and event managers.

Tasmanian Museum and Art Gallery, Hobart

Thursday 5 May 2016

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A series by Frank Charles Brown

knot so hard

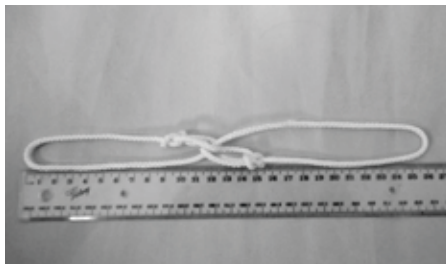
No. 38 **Poldo Tackle**

This intriguing construction was developed by Poldo Izzo in the 18th century. It may be used for lashing down items as it is relatively easy to adjust tension. It may also be used as an adjustable suspension lashing.



1

The tackle is constructed as shown. For the loops, a Bowline is recommended, but other non-slip loops may be used.



2

The tackle at full extension, in this demonstration about 260 mm



3

The tackle at minimal extension, about 190 mm.



from the galley

We really don't look after our elderly apple tree at home very well. Our lawn is littered with windfalls, most of which seem to be infested with codling moth. After a long dry summer, the fruit is also pretty small, but those apples that aren't full of wormholes are sweet and tasty. And the possums are already sniffing around expectantly.

The connection between Tasmania and apples supposedly goes back to Captain William Bligh, who planted a selection of fruit trees, including three apple trees, as well as a selection of vegetables at Adventure Bay on Bruny Island, in 1788. On his return in 1792 he discovered that one apple tree remained, but the rest of his garden had been lost to fire.

An orchard industry developed in colonial Tasmania, in part supported by Jane, Lady Franklin, wife of Governor Sir John Franklin, in the late 1830s and early 1840s. She had bought land on the banks of the Huon that she sub-divided into small holdings, which she rented out to 'distressed settlers' and where she encouraged the planting of apple trees. The subsequent settlement became Franklin in 1866.

The export of apples was important to Tasmania's economy, peaking in the 1920s and 1930s, with Europe the most important market. Britain's entry into the European Community at the start of 1973 had a drastic effect on Tasmania's apple industry, with a wholesale restructure between 1972 and 1975, under the Tree Pull Scheme, reducing the number of trees by 50% and with over 700 orchardists leaving the industry.

In June 2014 the ABC reported that the Tasmanian apple industry was experiencing something of a revival, with new export markets opening up and investment in new varieties. We sometimes think we should grub up our old tree and replace it with something young and new, but I look at the sun-baked, scarred and moth-ridden old Golden Delicious and the beautiful canopy of shade that it selflessly provides in its maturity, to be followed soon by gorgeous shades of reds and browns as the leaves turn and fall, and think: 'No. She'll do for a while yet.' And I would rather miss the faint, cidery smell of fermenting windfalls that hangs on the still, late summer evening air!

No cider recipe but an apple jelly to make the most of the windfalls.



Horse-drawn carts, laden with export apples, at Hobart docks. Photo: MMT Collection



HERITAGE APPLE JELLY

Ingredients

Apples
Sugar
Water
Lemon
Cloves

Method

Select firm juicy apples, maybe slightly under-ripe.

Wash and dry, but don't core or peel, and cut into small pieces.

Put in a preserving pan and barely cover with water.

To each half-kg (approx. 1 pound) of apples, add 2 cloves and the peel of a lemon.

Cook till soft.

Line a colander with cheesecloth over a large bowl.

Empty apple pulp into this and allow to drip through, perhaps overnight, without disturbing the apple. (If you do disturb the juice will cloud.)

Measure the resulting juice in cupfuls.

Allow approx. 1 cup of sugar to each cup of juice, but this will vary with taste, variety and age of the apples used.

Allow juice of half a lemon to each ½ kg of apples used.

Boil juice for 10 minutes.

Add heated sugar and lemon juice gradually.

Boil until it gels when tested. (To test I put a small saucer in the freezer until chilled, then put a little of the jelly on the saucer and returned it to the freezer for a couple of minutes. It's ready if it feels jelly-like to the touch).

Skim off any froth.

Bottle in clean, heated jars and seal when cold.

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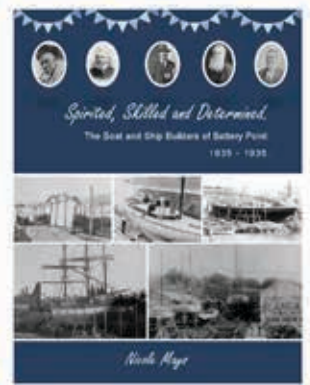
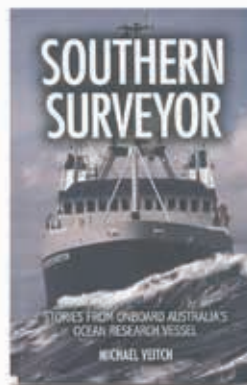
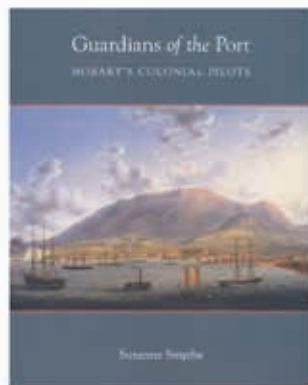
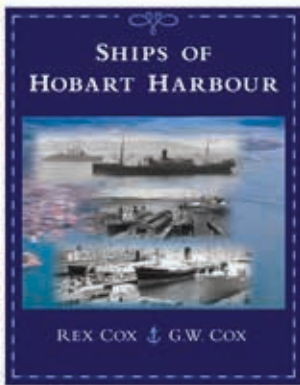
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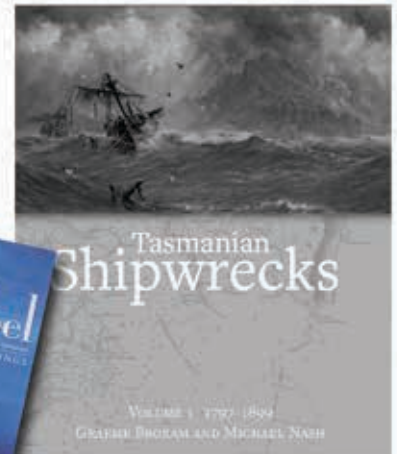
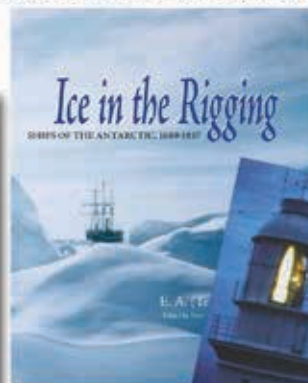
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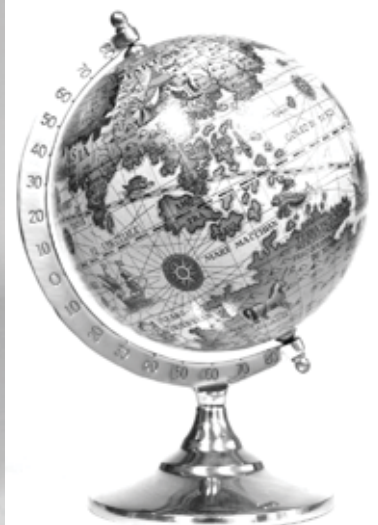


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see book reviews on page 17



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