

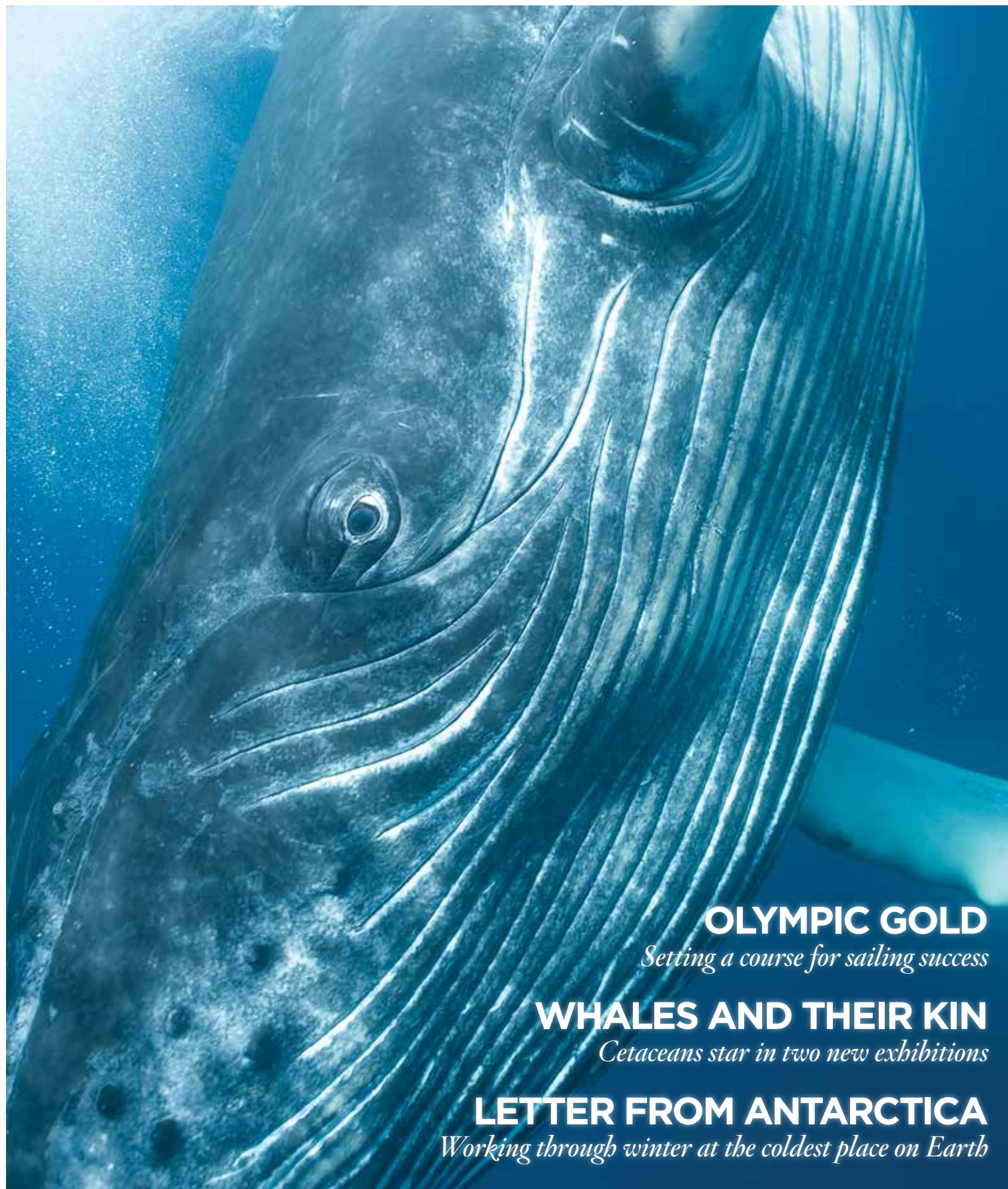
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OLYMPIC GOLD

Setting a course for sailing success

WHALES AND THEIR KIN

Cetaceans star in two new exhibitions

LETTER FROM ANTARCTICA

Working through winter at the coldest place on Earth

Bearings

FROM THE DIRECTOR

'THE OLD BAT', our Daring class destroyer HMAS *Vampire*, along with her wharfside companions HMAS *Onslow* and HMAS *Advance*, will soon be the centrepiece of a new development at the Australian National Maritime Museum.

Our museum is the Australian government's most visible national cultural institution in Sydney, and lies within the country's busiest tourist precinct, Darling Harbour. Darling Harbour's traditional owners are the Gadigal people, who called the area Tumbalong, meaning 'a place where seafood is found'. Europeans knew the area as Cockle Bay due to the large middens of oyster and other shells that had accumulated there over thousands of years. The early colonists collected and burnt these to produce shell-lime, a vital ingredient in Sydney's stone and brick buildings. Wharves were later built in Darling Harbour and industry expanded, but by the 1970s, the area was largely derelict.

The museum's new Royal Australian Navy (RAN) Pavilion is due to open as part of our World War 1 centenary commemorations

The Australian National Maritime Museum was planned and built more than 20 years ago as part of the massive Darling Harbour and Pyrmont redevelopment, with the museum as the centrepiece on one of the most brilliant sites in Australia. Cox Richardson Architects designed the museum in the late 1980s. At that time it was at the northern limits of the new Darling Harbour. Nothing lay beyond it.

The museum was part of the family of new buildings that revitalised the old industrial area. Over the past 20 years Darling Harbour and Pyrmont have changed dramatically, with the addition of The Star casino, the development of Cockle Bay and King Street Wharf, and many large residential and commercial developments.

Today Darling Harbour is again undergoing a major revitalisation, with significant building works taking place all around.

Once on the outer edge of Darling Harbour, the museum is now at its heart, and as it approaches its 25th birthday, we will be unveiling a suite of exciting new projects. To ensure we continue to serve the community for decades to come, the museum has developed a ten-year strategic site improvement plan. This will ensure that Sydneysiders, interstate visitors and tourists can all continue to learn about Australia's important maritime endeavours in an engaging and stimulating way.

Over the last 20 years, museums have reinvented themselves. Visitors now expect more, and the museum's research has shown that our visitors have a particular passion for our historic fleet of watercraft. Our visitors are also increasingly seeking imaginative and stimulating hands-on learning experiences.

Due to open in September 2015 to commemorate the tragic loss of Australia's first submarine, *AE1*, the museum's new Royal Australian Navy (RAN) Pavilion will provide a dynamic, immersive entry experience for visitors to our floating RAN warships. The new pavilion will link the destroyer HMAS *Vampire* and submarine HMAS *Onslow* with a state-of-the-art display on the history of Australia's navy. Designed by renowned architects FJMT, the new pavilion will tell the stories of the courage, dedication, service, sacrifice and professionalism of the sailors of the Royal Australian Navy.

Through dynamic interactive displays and immersive media, visitors to our new RAN Pavilion will also be able to learn about the role and loss of *AE1*, right after the battle for German New Guinea, the story of *AE2* at Gallipoli and its incredible voyage through the Dardanelles, and of course, the tale of Australia's first great naval battle – HMAS *Sydney* v SMS *Emden*.



Kevin Sumption

Contents

AUTUMN 2014

- 2 OLYMPIC GOLD**
The museum celebrates our Olympic sailors' success, and puts their winning boat on display
- 8 RETURN TO THE REEF**
Looking for carronades, clues and crocs: the search for shipwrecks on the Great Barrier Reef continues
- 14 BEAUTIFUL WHALE**
A new exhibition takes an intimate look at the sea's mightiest mammals
- 18 PATRIOTIC INSPIRATION**
Seventy years on, the woman pictured on a famous WW2 recruitment poster tells its story
- 22 IN THE BEGINNING**
From brownfields wasteland to national cultural institution: a personal view of the museum's early days
- 30 MMAPSS GRANTS**
Grants and internships support maritime heritage projects
- 36 MESSAGE TO MEMBERS AND MEMBERS AUTUMN EVENTS**
Your calendar of activities, tours, lectures and excursions afloat
- 44 AUTUMN EXHIBITIONS**
The latest exhibitions in our galleries this season
- 46 MARITIME HERITAGE AROUND AUSTRALIA**
Queenscliffe Maritime Museum, Victoria
- 52 THE CAPTAIN'S LOG**
The captain of the HMB Endeavour replica evokes life under sail in this unique vessel
- 56 LETTER FROM ANTARCTICA**
Back to business at one of the world's most extreme workplaces
- 60 AUSTRALIAN REGISTER OF HISTORIC VESSELS**
With a focus on vessels from Western Australia: fishing boats, lifeboats, and a world-circling yacht
- 66 TALES FROM THE WELCOME WALL**
An English war bride finds a new life in Australia
- 70 READINGS**
The Reef – A Passionate History by Iain McCalman; Voyage to Gallipoli by Peter Plowman
- 74 CURRENTS**
Award for museum volunteers; Vale Dick Nossiter; Operation Jaywick veteran returns to Krait
- 78 TRANSMISSIONS**
Our Flickr followers choose their favourite Sam Hood photographs – and inspire an exhibition

Cover: Bryant Austin's portrait of a five-week-old humpback whale calf, taken in Tonga in 2006 (detail). It features in *Beautiful Whale*, an exhibition of his large-scale whale photography, which is on show at the museum from 11 April.

Opposite: Museum director Kevin Sumption holds a former weathervane from HMAS *Vampire*, in the shape of the ship's symbol, a bat. ANMM Collection Gift from HMAS *Vampire* Association. Photographer Andrew Frolows /ANMM





London 2012



Mathew Belcher OAM, coach Victor Kovalenko OAM and Malcolm Page OAM.
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Olympic gold

470 – AUSTRALIAN SAILING'S LUCKY NUMBER

At the last summer Olympic Games, held in London in 2012, sailors were Australia's most successful athletes, winning three of the country's seven gold medals. Senior curator **Daina Fletcher** profiles the campaign of Olympic champions Malcolm Page OAM and Mathew Belcher OAM, whose 470 class dinghy *Practical Magic* is now on display at the museum.

WITH OLYMPIC INTEREST STILL ALIGHT in the wake of the recent XXII winter Games in Sochi, Russia, the museum celebrates Australia's success at the last summer Games, London 2012, by featuring one of Australia's gold-medal boats. Olympic insignia blazing on its mainsail and hull, the International 470 class dinghy *Practical Magic* is on display in the museum foyer, along with the gold medals and apparel from its team, skipper Mathew Belcher and crew Malcolm Page.

World champions going into the Games, Belcher and Page pushed to victory in the last race of the series to beat rivals Britain for the gold medal. From the 10 sailing events at the 2012 Games, Australian sailors claimed four medals – silver in the women's Elliot 6 metre class and gold in the men's Laser, 49er and 470 class events – to continue a racing renaissance in the dinghy and skiff classes.

Australian sailing today has a great depth of talent, with rich success internationally. Australian sailors, including Olympic Laser gold medallist Tom Slingsby, crewed in both the American and New Zealand teams for the dramatic America's Cup series held in 2013 in San Francisco. Olympic sailing has

come a long way since losing momentum when the Australian Yachting Federation boycotted the 1980 Moscow Olympic Games.

Belcher and Page's triumph took the number of gold medals won in the 470 class to five since the 2000 Sydney Olympics, when Australia won both the women's and men's events – a remarkable winning streak orchestrated by head coach and former 470 class sailor, Victor Kovalenko OAM.

The museum holds one of these gold-medal-winning 470 class boats from Sydney 2000 – *Ugly Duckling*, sailed by Belinda Stowell and Jenny Armstrong. As part of an Olympic trail, it will be available for viewing in storage on special tours of our Wharf 7 Maritime Heritage Centre (see details at the end of this article). Also on display will be the 5.5 metre class yacht *Barranjoey* – the boat in which Bill (later Sir William) Northam, James 'Dick' Sargeant and Peter 'Pod' O'Donnell won Australia's first-ever gold medal for sailing, in 1964 at the Tokyo Olympic Games.

But back to England's 'dinosaur coast' at Weymouth, Dorset, for the London 2012 Olympic Games, and the 470 class boat *Practical Magic*.



01

- 01 The 470 final – the last of 11 races, which is contested by the best 10 of 27 teams (detail). © 2012 Thom Touw photographer, thomtouw.com. Reproduced with permission
- 02 Malcolm Page (left) on the wire and Mathew Belcher on the tiller. © 2012 Daniel Forster photographer, DanielForster.com. Reproduced with permission



02

When Mathew Belcher and Malcolm Page faced the final Olympic race – the last of 11 races sailed by the fastest 10 teams – the accumulated points meant that the only possible result was gold or silver. It was to be a duel with the host nation, Britain. The Australians had had a rocky start on day one, though; the then world champions had hit a mark on the first leg of the course and in full view of the spectator crowd – an unexpected schoolboy error due to the pressure of Olympic competition. Their performance in the second race was no better; after a false start they collided with another boat. They were to recover sensationally.

Malcolm Page had been there before. The Sydneysider was the defending Olympic gold medallist. Back in 2004 he was world champion in the 470 class leading into the Athens Games, yet found the competition overwhelming and came away unplaced. He refocused in the ensuing four years, winning the event and the treasured gold with Nathan Wilmot in Beijing in 2008.

In 2012 the seasoned Olympian again felt the pressure build, losing weight and having

difficulty sleeping. Yet his experience meant that he was able to steady himself and his 29-year-old skipper teammate so they could marshal their core expertise and deflect media pressure and preoccupations with Australia's less-than-expected overall medal tally.

After falling behind in the first two races, the team won five of the eight remaining races and found themselves sailing in the final race to a certain place on the podium. Finishing just ahead of the British team, they claimed the gold medal.

Mathew Belcher, a Queenslander, was sailing in his first Olympics after 12 years in the 470 class, and he had his own approach to deal with the hype. Belcher placed his trust in his experienced crew, their boat – which had been built by his father-in-law, Sebastian Zieglmayer, with fittings and set-up customised for the team – and importantly, the person who shared his life, his wife Friederike.

Friederike is also a 470 sailor, and competed for the German team at the London 2012 Olympic Games. At Weymouth the couple

was given special permission to stay together outside the athletes' village, and the need for discretion was well understood. One might expect tensions in this situation, but for Belcher it was calming to remain with his wife, and he credits this with contributing to his focus and ultimate success at his first Olympic Games.

Australian Olympic sailing has come a long way since losing momentum when the Australian Yachting Federation boycotted the 1980 Moscow Olympic Games

Belcher and Page worked extremely tightly as a team, studying conditions together, discussing situations and scenarios and sharing decisions before the race. As skipper, Belcher controlled the mainsail while racing

and made the on-the-spot calls, especially when there wasn't enough time to discuss options with Page.

Page, as crew, was the big man of the team – 186 centimetres tall compared to Belcher's 173 centimetres. His role was to handle the jib and spinnaker, and hang out on the trapeze wire. Trapezing counter-balances against the wind forces heeling the boat, and the crew's weight is used to control the boat, keeping it as level as possible to increase speed. So the taller and more parallel to the water the crew can be, the more leverage he or she provides against the force of the sails. More leverage equals more power – it's similar to putting a bigger engine in a boat – and the faster the boat goes. What a role – hours training and racing stretched on the wire parallel to the seas!

The optimum combined weight of the crew was 135–140 kilograms. Page was required to control his weight carefully to stay within a range of 70–75 kilograms to complement Belcher's weight – especially in the six weeks before racing, when they were fine-tuning the boat. With his intense training regime designed to build strength and

endurance with weights and cycling, and a restrained albeit nutritional diet, Page was hungry for most of this time.

Belcher's training regime, on the other hand, was not designed to build muscle mass or aid weight loss. It comprised cardio fitness, running and a core program to prevent injury. It was also designed to help him stay focused for extended periods in extreme conditions in his role as key decision-maker.

Extremely dedicated athletes, the men's 470 class teams compete for six months each year on the international circuit, continually travelling to race to stay on top against rivals Britain, Croatia, Argentina and France.

The 470 class was designed by André Cornu in France in 1963 as a competitive high-performance fibreglass racing dinghy. The class is named after the overall length of the boat in centimetres – the boat is 4.7 metres long. It has been raced in Olympic competition since 1976 as an open event and since 1988 for men and women separately. The design has a high sail-area-to-weight ratio and planes easily. Fleets of

470 class Technical details

Class	International 470 class
Designer	André Cornu, France, 1963
Builder	Sebastian Zieglmayer, Hamburg, Germany
Date built	March–April 2012
Hull	Fibreglass with gelcoat finish
Length	4.7 metres (overall)
Breadth	1.68 metres
Weight	120 kilograms excluding sails
Mast	6.76 metres
Trapeze	Single
Sails	Dacron
Sail area	12.7 m ² + spinnaker 13 m ²
Crew weight	Total 135–140 kilograms



01

Nicole Kidman heard about *Practical Magic's* name and rang the crew on the morning of the final race to wish them luck

- 01 On display at the museum until September are three Australian sailing gold medals – two awarded to Malcolm Page and one to Mathew Belcher. Page's Beijing medal is inlaid with white jade with the Beijing 2008 emblem as its metal centrepiece, while the London medals feature an abstract design around the London 2012 logo. Lent by Malcolm Page and Mathew Belcher. Photograph Andrew Frolows/ANMM
- 02 Malcolm Page and *Practical Magic* in the museum's foyer. His teammate Mathew Belcher was racing overseas and could not join him. Photograph Janine Flew/ANMM

Olympic winners present sailing programs at the museum

For a chance to meet our Olympic gold-medal sailors, come along to the museum on 6 March for the annual Phil Renouf memorial lecture, when a panel comprising Olympic sailors and coach Victor Kovalenko will discuss their experiences and successes. You'll also be able to inspect the 470 class dinghy *Practical Magic* on display in the museum's foyer (see details on page 39).

The museum is also working with the Australian sailing team of coach Victor Kovalenko and sailors Mathew Belcher and Malcolm Page to develop a series of learning programs and public and Members events, including videoconferencing and practical sailing, which will begin in March 2014.

These programs will explore various aspects of campaigning, team building, leadership, sailing, physics, exercise and dietary regimes, and strategies for success. Included will be how much to eat when, how to lower and maintain your weight, how to pair the crew and how to balance and get the best out of the boat. Sailing will be analysed as a metaphor for studies of success and well-being.

The programs will be aimed at a range of educational audiences, including disadvantaged or at-risk students, plus business studies students and leadership programs, and will be extended through actual sailing programs in partnership with relevant sailing organisations.

From March *Practical Magic* will be moved to the museum's nearby Wharf 7 Maritime Heritage Centre. There it will be displayed alongside other high-profile craft, such as *Barranjoey*, Ben Lexcen's *Taipan*, the one-third scale tank test model of Lexcen's radical design for the America's Cup winner *Australia II*, and a diversity of smaller dinghy classes – the breeding ground for our internationally successful sailors.



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up to 27 teams compete at Olympic level, making team work, tactics and strategy paramount and ensuring that the sailing is thrilling and dynamic.

Most sailors compete in more stable and less demanding classes of dinghy before taking on the 470. Page started sailing in Manly Juniors from eight years of age, rising to national champion. He sailed Flying 11s and 16- and 18-foot skiffs and the International 505 class, then moved to Olympic competition in the 470 class. Belcher, too, started in Lasers, later moving to the 420 class, in which he won the world championships in 2000. He then switched to the larger Olympic 470 class, raced in it for 12 years, became understudy to Nathan Wilmot, then replaced him as skipper when Wilmot retired after Beijing. Today the most successful teams master every detail of their boat, and of the sailing conditions expected, much as Belcher and Page did.

And the dinghy's name, *Practical Magic*? It's that of a 1998 film starring Australian actor Nicole Kidman, in keeping with 470 custom. In 2003, Page had dieted rigorously to stay on weight and was so skinny he looked as though he had escaped from a notorious Thai prison, and the new boat was named *Bangkok Hilton*. A tradition was born.

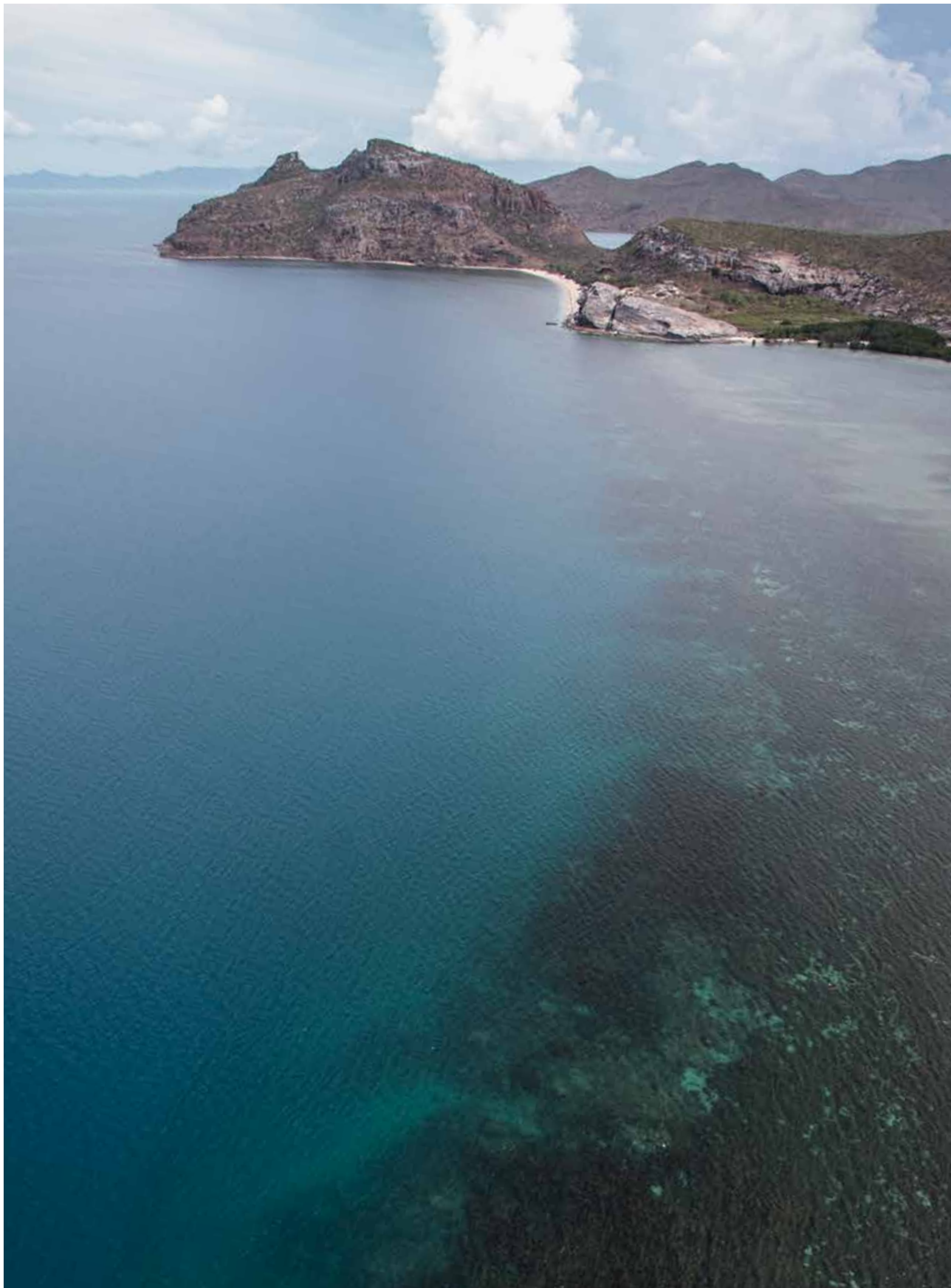
Other names since then have included *Days of Thunder*, *Dead Calm* (perhaps not such an appropriate name for a racing

dinghy, but not bad for the crew!), *Australia*, *BMX Bandit*, *My Life*, *Windrider* and *Nine*. *Practical Magic* was selected from a shortlist of Kidman films by public vote to embody the star's international success. Nicole Kidman heard about the naming campaign and phoned the crew on the morning of the final race in Beijing in 2008 to wish them luck. Although Page couldn't take the call, the good-luck envoy worked and the gold was theirs.

Malcolm Page was honoured as Australian flag bearer at the closing ceremony of the London Games, after which he retired from competitive sailing as Australia's most successful Olympic sailor. In 2009 he was awarded an OAM for services to sport.

Mathew Belcher is the reigning 470 class world champion. He recently received sailing's highest award – International Sailing Federation Rolex World Sailor of the Year – after an 18-event winning streak in which he had been undefeated since 2011. In the 2014 Australia Day honours list, Belcher – along with Olympic gold medallist sailors Tom Slingsby, Nathan Outteridge, Iain Jensen and Paralympian Daniel Fitzgibbon – received a Medal of the Order of Australia (OAM) for services to sport. He is currently preparing for the 2016 Olympic Games in Rio de Janeiro with new partner, Will Ryan. The female 470 class team consists of 2008 Olympic champion Elise Rechichi and former Olympic rower Sarah Cook.

Tours of Wharf 7 and *Ugly Duckling* are available every Thursday from 9 January (see our website).



One essential safety check was the ‘croc watch’ – scouting the bay for any sign of crocodile activity

Return to the reef

THE FAR NORTH QUEENSLAND WRECK PROJECT 2013

Australia’s vast and treacherous Great Barrier Reef is strewn with the wrecks of many ships, whose remains are being sought and recorded in a collaboration between the Australian National Maritime Museum, the Silentworld Foundation and the Great Barrier Reef Marine Park Authority. The museum’s maritime archaeology manager **Kieran Hosty** writes of the team’s latest expedition.

IN APRIL 2013 a maritime archaeology team from the Australian National Maritime Museum and the Silentworld Foundation conducted ten days of remote-area fieldwork on the outer edge of the Great Barrier Reef some 1,040 nautical miles (1,930 km) north of Brisbane (as reported in *Signals* 103).

The team was able to relocate and survey the wreck site of the Indian-built troop ship *Fergusson*, wrecked on Ferguson Reef* in 1841, but had less success locating the wrecks of two other ships – the Indian-built opium trader *Morning Star*, which was wrecked south of Quoin Island in 1814, and the Javanese-built merchant ship *Frederick*, wrecked in 1818 on Stanley Island, east of Princess Charlotte Bay on Cape York Peninsula.

The *Frederick* was an armed, 210-ton, two-masted brig, registered in Calcutta, India, and jointly owned by its master, John Thomas Williams, and the Indian merchants and general traders Palmer and Co of Calcutta. John Palmer was related by marriage to Robert Campbell of the merchants Campbell and Clark, who were based in Calcutta and later Sydney. They owned *Sydney Cove*, which was wrecked on Preservation Island, Van Diemen’s Land (Tasmania), in 1797.

In March 1818 the *Frederick* loaded 61 live cattle in Hobart and departed in company with the *Duke of Wellington*, bound for Mauritius. After several unsuccessful attempts to sail westward across the Great Australian Bight against the prevailing wind, in late June the captains of the two ships decided to sail instead via the inner route through the Great Barrier Reef and Torres Strait.

After a protracted voyage in September, the two vessels anchored overnight off Cape Flinders on Stanley Island. While getting under way the next morning, the *Frederick* went broadside onto a reef, became fast and canted over onto its side. The crew fired the vessel’s guns as distress signals, and these were heard by the *Duke of Wellington*, which had already left the anchorage. The *Duke of Wellington* sent two of its boats to assist, but the *Frederick* was subsequently abandoned, with 21 passengers and crew taking to a longboat and Captain Williams and five sailors to a smaller jolly boat. Both boats then headed for the *Duke of Wellington*, several nautical miles away to the north. Unfortunately the heavily laden longboat could not make its way against the strong current, failed to rendezvous with the *Duke of Wellington*, and was given up for lost (*Sydney Gazette*, 15 May 1819).

The next year, in 1819, the respected Australian navigator and explorer Phillip Parker King rediscovered the remains of the *Frederick* off Cape Flinders, the easternmost point of Stanley Island in the Flinders Group. Allan Cunningham, the expedition’s botanist, recorded the discovery in his journal:

*On the evening of the 13th [July 1819], whilst standing round the outer island of a group off the coast named by Jeffreys, Flinders Group, our progress was stopped by the sudden appearance of the wreck of a large ship, which had been hove upon the rocks in a small bay by the force of the surf. We anchored to the westward of a projecting point of the Wreck Bay, named Cape Flinders in the ‘Kangaroo’s’ chart and upon landing found it was the hull of a large ship called the ‘Frederick’, the identical vessel that had been commanded by Captain Williams, who left Port Jackson early in the year [1818] on his voyage to India, for a cargo, by way of Torres Strait. (Quoted in I Lee, *Early Explorers in Australia from the Log-Books and Journals*, Methuen & Co Ltd, London, 1925)*

*Ferguson Reef was named after the ship *Fergusson*, but managed to lose an ‘s’ somewhere along the way.

- 01 Page 8: The two small white dots in the centre foreground mark the area being searched for the wreck of the *Frederick*, lost in Wreck Bay on Stanley Island in 1818. All photographs Xanthe Rivett, Silentworld Foundation
- 02 Jacqui Mullen, a volunteer diver with the Silentworld Foundation, uses a metal detector as she searches for any signs of a shipwreck among the coral reef at Wreck Bay.
- 03 Lead ingots and iron kentledge, heavily disguised by marine growth and coral, lie scattered on the seabed where the *Charles Eaton* was wrecked on Great Detached Reef in 1834.



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Each team of divers was armed with a metal detector and a billy-stick – a long metal bar used to deter any over-inquisitive marine life

Using the journal account as a reference, the maritime archaeology team had conducted a brief magnetometer survey of Cape Flinders and Wreck Bay in April 2013, but the results were inconclusive and poor weather at the time prevented further investigation.

Luckily for us, when the team returned to Sydney, Frits Breuseker from Seasee Pty Ltd was contracted to comb through the piles of remote sensing data accumulated throughout the trip to try to identify the location of *Morning Star* and *Frederick*. Frits's work, and the generous assistance of the Silentworld Foundation, enabled another survey team to fly into Lizard Island, 80 nautical miles (148 kilometres) north of Cairns, on 18 November 2013, armed with additional survey information that might allow us to locate these two significant missing shipwrecks.

After an overnight trip, the expedition vessel *Silentworld II* arrived off Wreck Bay at Stanley Island, the last reported position of the *Frederick*, and was greeted by perfect diving conditions – no wind and almost pancake-flat seas.

Using the previously obtained magnetometer information, Frits, Peter Illidge from the Great Barrier Reef Marine Park Authority and John Mullen from Silentworld Foundation rigged up several shot-lines (buoyed lines with heavy weights used to mark a target) and dropped them in three to seven metres of water on the most promising magnetic targets. They then deployed a remotely operated vehicle (ROV) to search the area.

Unfortunately, despite several hours of searching, no obvious shipwreck material was observed from the ROV, so it was

time to send in the divers – but not before carrying out an essential safety check, the 'croc watch'. As the divers assembled their equipment, the two dive tenders scouted the bay for any sign of crocodile activity, such as mud slides, crocodile tracks on the beach, or suspicious movements in the mangroves or water.

With an encouraging report from the dive tenders, the first dive team entered the water armed with metal detectors and a billy-stick (a long metal bar used to push away any over-inquisitive marine life). They commenced circular sweeps of the seabed, searching the shallow sand and weed patches, areas of broken coral and larger intact expanses of staghorn and plate coral for any tell-tale signs of a shipwreck. These might include splashes of green from the copper sheathing and ship's fastenings; straight lines or circular shapes caused by the remains of the hull or ship's fittings; or fragments of glass, ceramic or coal.

As the divers worked below, linked to the surface by a safety line and surface marker buoy, the surface crew continued their croc watch, with one dive tender patrolling the bay searching for any suspicious signs while the other followed the divers and looked for any croc activity closer to the survey work.

Over the next eight hours the dive teams rotated through their various tasks, taking turns as dive supervisors, boat operators, lookouts and divers, before all teams returned to the anchorage in the lee of Stanley Island to discuss the day's results and plan for the next day.

With perfect diving weather forecast for the next eight to ten days, the dive teams quickly settled into a regular routine.

Several searches of the area were unsuccessful, and so – given the results of the April 2013 magnetometer survey, which indicated a series of large anomalies running from the deeper waters of Wreck Bay towards the northwestern end of the bay (the direction of the prevailing winds) – we decided to re-survey the entire area of Wreck Bay in an attempt to replicate the original results. After only a few hours of 'magging', the new survey confirmed the location and size of the original anomalies and also located several more in an almost direct southeast-northwest line in towards the beach.

Over the next couple of days the dive team conducted a series of systematic sweeps across the seafloor, working first south to north along the edge of the coral reef in six to eight metres of water, then from east to west from the deeper waters of the bay towards the shallow reef top. Yet again, we could not locate any magnetic material or other cultural material such as ceramics, glass, copper or coal associated with the wreck of the *Frederick*.

Frustrating as this is, we can only conclude that the *Frederick* is there in Wreck Bay, very close to where we were searching, but has become buried by several metres of sand, silt and coral over the last 190 years. It seems likely that the wreck will only be uncovered by a cyclone as fierce as that in 1899, which devastated the pearling fleet at nearby Princess Charlotte Bay.

With success unlikely, and with continuing good weather and other wrecks and reefs to explore, we decided to close down the search for the *Frederick* for the time being. We then moved our attentions further north and east to one of the greatest ship-traps





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- 01 Sometimes finding a shipwreck is all too easy – you just have to observe where the seabirds are roosting.
- 02 Merri Chappell, a volunteer diver from the Silentworld Foundation, examines an early-19th-century cannon – called a carronade – on Great Detached Reef.
- 03 Rob Chappell, a Silentworld Foundation volunteer, swims over one of several large anchors found on the northern arm of Great Detached Reef. Such anchors can be used both to calculate the size of the wrecked ship and to provide information on its age.



03

on the Great Barrier Reef – the Great Detached Reef. Lying just south of the Raine Island entrance, this 40-kilometre reef system includes several false entrances that have been trapping sailing ships since the inner and outer routes through the Great Barrier Reef were pioneered in the early 19th century.

We arranged to meet up with well-known Queensland diver and documentary film-maker Ben Cropp, who has been researching and finding shipwrecks in far north Queensland for more than 40 years. We joined him for a day searching for the site of the *Swiftsure*, which was wrecked in the vicinity of Night Island in 1829. Before parting company Ben gave us information on the locations of a number of wrecks on Great Detached Reef.

Motoring around the northern arm of Great Detached, we entered the protected anchorage on the southwestern side of the reef, almost directly opposite an iron fluke that was protruding above the gentle surf breaking on the northern side of the arm. According to Ben, the fluke marked the location of a large timber shipwreck whose remains lay scattered on the reef top.

The first dive team motored along the northern arm and eastern 'elbow'

of Great Detached Reef, towing the faithful magnetometer, while the second team traversed the reef top at low tide looking for any suspicious shadows or straight lines, or for such things as chain piles, anchors and stone ballast that might break the surface.

Aided by Ben's information, we quickly relocated several sites, including one that consisted of a single iron anchor right out on the edge of the reef in the surf break, along with two large mid-19th-century iron anchors – one lying flat on the seabed, the other picked into the reef top some 120 metres in from the isolated anchor on the reef's edge. The two larger anchors were surrounded by several lengths of stud-link anchor chain running in a northwesterly direction from the edge of the reef across the reef top and towards the centre of the site. Around the anchor chains were large iron concretions (a matrix of iron, sand and corrosion product), a number of copper-alloy fastenings, and copper-alloy sheathing (a metal coating used to protect the lower hull of timber sailing vessels from fouling and marine borers).

About two kilometres south on the eastern elbow of the reef lay another site, on a shallow reef flat some 150 metres back

from the exposed reef edge. It consisted of a cluster of five relatively small iron anchors, two small carronades (a type of early-19th-century cannon) and several pieces of iron kentledge (rectangular iron ingots 500–1000 mm long and 150 mm square, used as ballast). On the eastern side of the site we located three small chain piles and additional iron kentledge, and to the north we recorded a large but dispersed stone ballast mound and a small number of iron knees.

At the extreme northern end of the site was another large iron anchor that had been formerly fitted with a wooden stock. Judging by its angle and alignment, this anchor appears to have been deployed during the wrecking event, unlike the site's five other anchors, which are piled up one on top of another and are all facing different directions. The style and number of small iron anchors, the iron kentledge and the presence of iron carronades all indicate that the remains are those of a relatively early timber vessel – possibly the *Eliza*, wrecked in 1815.

Another wreck site surveyed was that of the *Charles Eaton*. This had previously been located by Ben Cropp, who had identified the wreck site from the presence of lead

ingots of a type known to have been carried by the *Charles Eaton*. This 313-ton, three-masted wooden barque was under the command of Captain J G Moore when it was wrecked on a speculative voyage to India in 1834. On board were Captain William D'Oyley of the Bengal Artillery, his young family and several other passengers. The vessel struck the eastern edge of the Great Detached Reef and some of the crew deserted in the only serviceable boat, leaving the passengers and remaining crew stranded on the wreck. The survivors built a small raft on which they sailed to the mainland, but unfortunately they encountered a group of Aboriginal people who killed all the survivors except for a young crewman called John Ireland and two-year-old William D'Oyley. They were rescued two years later by Captain Lewis of the schooner *Isabella*, by which time young D'Oyley had become completely assimilated into an Aboriginal family and could no longer speak English.

Like many of the other wreck sites on the Great Detached Reef, that of *Charles Eaton* is a linear site running from the southeastern reef edge across the reef top towards the northwest (the direction of the prevailing wind). The southern end of the site is marked by a distinctive groove in the reef

edge which is littered with iron kentledge and large lead ingots. Following the groove across the reef flat, the divers observed more iron and stone ballast, runs of stud-link chain, several iron anchors, a large windlass, iron staple and hanging knees, and at the northern end of the site a small iron stove.

Over the next three days the team continued surveying the reef, recording several isolated anchors and a further six shipwreck sites, but with our run of almost-perfect weather predicted to end, we decided to make the trip back to Cairns. Very pleased with what we had achieved on Great Detached, we are eager to start planning our next expedition to this area, which must have one the highest concentrations of shipwrecks recorded anywhere on the Great Barrier Reef.

The Far North Queensland Wreck Project 2013 was a collaborative project between the Australian National Maritime Museum, the Silentworld Foundation and the Great Barrier Reef Marine Park Authority. The project was greatly assisted by Frits Breuseker, Ben Cropp, Peter Illidge, Xanthe Rivett and the volunteer divers from the Silentworld Foundation, including John and Jacqui Mullen and Rob and Merri Chappell, along with Captain Michael Gooding and the crew of the research vessel *Silentworld II*.

The divers searched for tell-tale signs of a shipwreck: splashes of green from copper sheathing, straight lines or circular shapes caused by the hull or ship's fittings, or fragments of glass, ceramic or coal

Beautiful Whale

INTIMATE PORTRAITS OF THE SEA'S GREATEST MAMMALS

A spectacular new exhibition, *Beautiful Whale*, showcases the world's largest and most detailed photographs of whales. Bryant Austin's painstakingly created composite images, some of them life size, reveal whales as never before – close up and in superb detail.

At the intimate distance of no more than two metres, all of the whale's true colours, subtle tones and fine details are revealed and captured



Austin patiently waits for a whale to initiate a close inspection, less than two metres from his camera lens



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FOR ENTIRE SEASONS of up to three months, American photographer Bryant Austin gains acceptance into certain groups of whales, earning their trust. Floating motionless on the surface, with a snorkel his only breathing apparatus, Austin patiently waits for a whale to initiate a close inspection – less than two metres away from his camera lens. At this intimate distance, all of the whale's true colours, subtle tones and fine details are revealed and captured with a 50-megapixel Hasselblad studio camera.

The resulting photographs are on display at the museum from April, in the stunning exhibition *Beautiful Whale*. These images represent a 20-year journey in which Austin

has sought to explore the possibilities of connecting humanity with the greatest minds in the water.

Austin began creating highly detailed portraits of whales at life-size dimensions in 2004. The species portrayed include dwarf minke whales from the Great Barrier Reef, sperm whales from the Eastern Caribbean and humpback whales from the South Pacific. His work has been internationally acclaimed, and exhibitions of the photos have been received enthusiastically around the world, including in Norway and Japan – countries that continue to hunt whales.

Beautiful Whale comprises 19 photographs, with 11 reproduced to life-size dimensions, measuring up to two by nine metres. With nearly fifty linear metres of photography on display, this is the largest exhibition of Bryant Austin's work to date.

Beautiful Whale is on at the museum from 11 April. It is funded by the USA Bicentennial Gift.

Meet Bryant Austin at the museum on Thursday 10 April and hear him talk about his photographic techniques and his passion for whales. A guided tour of the exhibition will follow the talk. See page 40 for more details.

- 01 Previous pages: *A Mother Listens*. A humpback whale hangs vertically at the surface for more than 20 minutes, while her calf waits patiently to nurse.
- 02 *Minke Whale Composite I*. Life-size portrait of an adult female dwarf minke whale, on display at Tamada Museum, Tokyo.
- 03 *Humpback Whale Mother and Calf III*. At times the mother could be seen supporting her calf, letting him rest on the top of her head while he breathed at the surface. Photographs courtesy Bryant Austin – studio: cosmos



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Aged 17, Weslee Wootten posed for this poster. It has been declared a US national icon by the picture curator of the Smithsonian Institution's National Museum of American History, David Haberstick. Weslee believes it was the first colour recruiting poster to use a photograph of a real person – all previous posters that she is aware of were artists' drawings.

Patriotic inspiration

THE TALE BEHIND A WARTIME IMAGE

The poster that advertises our current exhibition *Persuasion: US propaganda posters from WWII* is one of America's best-known images, and still appears on a wide range of products, from clothing, luggage and stationery to bumper stickers and skateboards. The woman who modelled for it, **Weslee Wootten D'Audney**, wrote to the museum in January and told us about the poster's creation.

I HAVE NEVER BEEN FAMOUS, though my face adorns a famous poster that blanketed America during World War 2 – and even now pops up almost weekly in a new form. I'm probably the only person alive who remembers its creation.

Following the attack on Pearl Harbor on 7 December 1941, President Franklin Roosevelt and his cabinet foresaw a long war with heavy casualties, and made the recruitment and training of new nurses a high priority. In July 1942, I was 17 years old and a first-year pre-med student at Barnard College, Columbia University, in New York City. I earned my college expenses doing back-to-school fashion shows for Fifth Avenue stores and posing for story illustrations in *Saturday Evening Post* and for various magazine advertisements. I was in demand as the 'wholesome outdoor type' and was called the 'clean face of young America'.

William Ritter, a well-known commercial photographer for whom I had worked previously, called me for an appointment. When I arrived at his studio I was asked to put on a student nurse's uniform. An older man was given two navy-blue sleeves with white stars and red-and-white stripes to slip on. They had obviously been specially made for this shoot.

Mr Ritter usually tried several compositions and took lots of pictures. This day he had a large pencil-drawn layout showing star-spangled sleeves with hands reaching out to cap a nurse, whose face was blank. The layout was the work of the J Walter Thompson advertising agency and had been approved in Washington. Mr Ritter told me he had to follow the layout exactly, adding, 'This one is important, it is big'. The result was the recruiting poster *Become a Nurse, Your Country Needs You*. Within a few months, it was appearing in post offices, libraries, public buildings, doctors' offices, high schools and universities. More than a million copies of the poster were distributed throughout the United States. I passed it every day in the halls at Barnard, where it was also in the cafeteria and the dormitories. At the end of the semester I asked the dean if I might have one. She responded, 'Take two,' and I carried the posters home on the subway that night.

The US Congress passed the Bolton Act in June 1943 establishing the Cadet Nurse Corps. The government paid the cadet nurses' tuition, fees and expenses, and provided a uniform. In return the students pledged to engage in essential nursing for the duration of the war. The Cadet Nurse Corps also used my poster on huge highway

hoardings. This recruitment campaign was just beginning when my dream of becoming a physician was sidetracked by falling in love with Noel D'Audney, a dashing Royal New Zealand Air Force pilot on leave in New York City. After Noel completed his tour of duty in Africa, Italy, Gibraltar and England, we were married in July 1945. Thirteen days later he had to report to San Francisco for a Liberty ship taking him home to Auckland, New Zealand.

After the war ended I was aboard the first ship carrying civilians to New Zealand. One of the *Become a Nurse* posters was at the bottom of my trunk; the other I left with my mother. Two years later, with my husband, a four-month-old baby and the poster still at the bottom of the trunk, I sailed back to America. Fresh off the boat, we settled in Palo Alto, California, later moving to San Francisco, to New Jersey on the east coast and to Portland, Oregon, in the Pacific Northwest. We added to the family at each stop until we had five children. We were travelling by air and the trunk was long gone. The poster was always a bit of a problem; too big for a dresser drawer, it had to survive under the sheets in the linen closet or under the bed. By 1959, Noel was working in New York City and we were living in New Jersey





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for a second time. That summer we took the family to Washington DC, to see the monuments and visit the Smithsonian Institution. While Noel studied the historic planes hanging from the ceiling, the older boys (aged 12 and nine) wandered off to see the room's treasures. The next thing we heard was a commotion of running feet and two boys shouting at the top of their lungs, 'Mom, you're hanging in the Smithsonian!' They had discovered a display of recruiting posters.

Many years later, during the Vietnam War, the excited nine-year-old from the Smithsonian was in the US Army Medical Corps. Stationed at Letterman Army Hospital in San Francisco, he asked to sit the registered nurse exam. On the day of the test he thought that he had better pass, because there on the wall was his mother looking down at him from the poster. He did pass and a few months later caused a bit of a stir in army circles. He was a sergeant and he married his captain, a nurse recently returned from a year's duty at the Third Surgical Hospital, Binh Thuy, South Vietnam.

On leaving the army in 1972, David and his family moved to New Zealand. He came home from work at an Auckland bank one evening to find his wife with her American nursing journal open to a page with a picture of the poster. She hadn't recognised the image of her mother-in-law, but she knew the poster very well from her nurse training days.

Our last move while living in the US was to Omaha, Nebraska, in the Midwest. There I finally returned to college and earned three degrees. I ended my career as an associate professor at the University of Nebraska Medical Center and project director for two federally funded programs for the early identification and education of handicapped children. On a visit to David and his family in New Zealand, my husband and I fell in love with a cliff-top home overlooking beautiful Red Beach, north of Auckland. We bought it on the spot on Christmas Eve 1975 and took early retirement. The poster, after 30 years in the United States, crossed the ocean once again.

After my mother's death, my daughter Laurie claimed the poster Mom had kept. She had it beautifully mounted and framed for the entrance hall of her home in Fort Collins, Colorado. One day, a neighbour stopped by and said, 'Have a look at this, you won't believe it'. She opened her Spring

2000 *University of Pennsylvania School of Nursing Alumni Newsletter*. The table of contents was printed over the poster. Inside was an announcement of an exhibition at the Philadelphia Museum of Art called *The Nightingale's Song: A Celebration of Nursing*, where my image accompanied that of Florence Nightingale.

In 2005, my daughter Carol, who was teaching English in South Korea, spotted the poster on the internet when she was preparing a lesson on World War 2. Later, on a visit to friends in Shanghai, the after-dinner conversation turned to computers. One of Carol's hosts said, 'You can find anything on the internet if you know how to look,' to which Carol quipped, 'Yes, even my mother's picture'. A Google search of 'World War II nurse poster' led her to a site based in Boise, Idaho, selling t-shirts, tank tops, computer mouse pads and notecards with the *Become A Nurse* poster on them.

More than a million copies of the poster were distributed throughout the United States

While browsing on Amazon, Carol discovered the familiar picture on the cover of *Angels of Mercy*, a book by Betsy Kuhn, and taking up a full page in Derek Nelson's *The Posters that Won the War*. As well, the poster is included in a three-CD set called *Remembering World War II*, a history of the war. When I gave a talk about the poster to my University of the Third Age group, an American man in the audience dashed up to me when I finished. He said he'd first seen the poster as a boy of 12 in his doctor's waiting room in The Bronx, New York, and would regularly see it at the neighbourhood public library. He'd never forgotten the poster, and was amazed to meet the girl in it so many years later in New Zealand.

Hearing of this coincidence, my two daughters independently decided to have another look on the internet. One found that the poster had been discussed in a master's thesis written in 2007 titled 'The Art of War, Visual Propaganda and Military Recruiting'. The other found copies of the original poster on sale for US\$900 on one site and US\$795 on another. The poster travelled around Australia from 2006 to 2008 in

an exhibition called *Patriotism Persuasion Propaganda: American War Posters*, curated by the Australian National Maritime Museum. My poster appeared on promotions for the exhibition alongside another showing the famous image *The Raising of the Flag on Iwo Jima* with the statement, 'Sixty years on, the exhibition conveys the power of the medium to arouse patriotic sentiments'. An American internet site claims the *Become a Nurse* poster 'burned an enduring image on the national psyche'. Ads for reproductions of the poster insist it is 'not just a picture or a poster but a work of art,' and 'a great looking World War II vintage military poster that helped promote PRIDE and HONOR in our military and country'.

The reproduction posters are available in poster shops and bookstores throughout the United States and via the internet. They come in various sizes, framed, unframed, single or double matted, printed on archival paper, on canvas or as a mural. Dozens of internet sites offer items decorated with the poster: on all sorts of t-shirts (even for dogs), sweatshirts, hoodies, tracksuits and baseball jerseys; also on boxer shorts, trucker hats, baseball caps, baby bibs, infant creepers, teddy bears, barbecue aprons, sofa cushions, backpacks, tote bags, school bags, mugs, steins, postcards, greeting cards, journals, diaries, calendars, wall clocks, stickers, tiles, coasters, keepsake boxes, badges, ceramic wall decorations, brooches, medallions, bumper stickers, skateboards, silk ties and refrigerator magnets.

Why does the poster still appeal after 72 years? A New Zealand friend, who is a psychotherapist and has lived in the United States, offered this explanation: 'Where else would you get a symbol of innocence, purity and patriotism all rolled into one? In World War 2, America was the saviour of mankind, loved by everyone. There is a great need for Americans to feel good and patriotic about themselves at this particular time in their history.' While the 'clean face of young America' has become an old woman wrinkled with age, it is heartwarming to me to find the poster has not only endured but is being rediscovered by a new generation.

The museum wishes to thank Weslee D'Audney for permission to reproduce this article, and Carol D'Audney for her assistance.

Persuasion: US propaganda posters from WWII is on at the museum until 20 March.

- 01 Weslee in an illustration for a teen magazine in the early 1940s.
- 02 A magazine ad from the early 1940s.
- 03 Weslee with her original copy of the poster and a selection of items on which it features. Photograph originally published in *Australian Women's Weekly* New Zealand edition, June 2013. Reproduced with permission



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Concrete columns one metre in diameter along the edge of the building were designed to transfer wind loads from the roof to the concrete foundations. Photograph Jenni Carter/ANMM

In the beginning

LOOKING BACK AT A BUSY BICENTENNIAL YEAR

The Australian National Maritime Museum is today ranked among the nation's leading cultural institutions, yet in Australia's bicentennial year of 1988, it was still taking shape in the collective imagination of the men and women who came together to guide its creation. Author and journalist **Bruce Stannard** served on the museum's governing council during its first decade, and gives a personal view of the museum in gestation.

THOSE OF YOU WHO HAVE KNOWN nothing other than the museum's soaring symphony of concrete, steel and glass may find it difficult to envisage the bleak industrial wasteland that confronted the new appointees of its first governing council on our first tour of inspection all those years ago, in the mid-1980s. Some were plainly dismayed to find the pocket-handkerchief-sized site wedged between a rock and a wet place. Hemmed in between a sandstone cliff to the west and the peeling bones of the Pyrmont Bridge to the south, the tiny sliver of land was then part of the old Darling Harbour goods yard, a labyrinth of rusting freight tracks dominated by stacks of refrigerated shipping containers.

To see beyond this grim no-man's-land required not just imagination but a profound leap of faith. The one splendid aspect that helped excite our collective imagination was the view to the east: the city's spectacular skyline and the sparkling presence of Sydney's magnificent harbour, lapping along that boundary and giving us that most coveted of all Sydney real-estate assets:

a stunning water frontage. In my youthful enthusiasm I had a vision of the boundless possibilities that lay before us. Instead of the industrial decay of the brownfields site, I pictured a noble building by the water's edge with a whole fleet of historic vessels bobbing at their moorings.

I was brought up in a seafaring family where it was made plain that nothing happens unless you make it happen. In Newport, Rhode Island – where I covered *Australia II's* historic America's Cup win in 1983 – I once bought an early-19th-century cross-stitch sampler embroidered with the nagging admonition: 'Don't wait for your ship to come in. Swim out after it.' I therefore decided that I would not simply stand by and wait for this new museum's ships to come in; I would swim out after them myself.

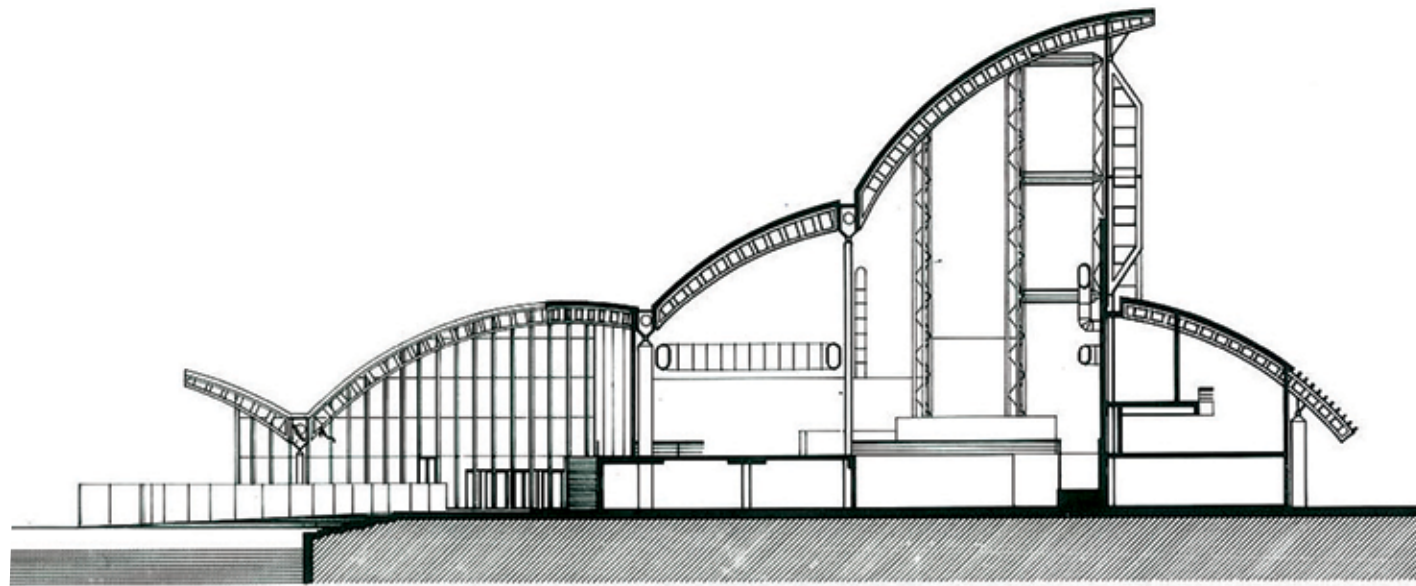
When the then Prime Minister Bob Hawke invited me to become a member of the museum's interim council, I had very little understanding of the ways in which statutory bodies work. I had some profile

as a journalist, but writing is a solitary business that requires only one decision-maker. As part of a council whose distinguished members were drawn from every state in the Commonwealth, I learned about the need for discussion, consultation and consensus. Very early on, when we began casting about for an architect, my recommendation was Philip Cox and Partners. The council duly sent me along to brief the illustrious Professor Cox, who was then dean of the Faculty of Architecture at the University of New South Wales.

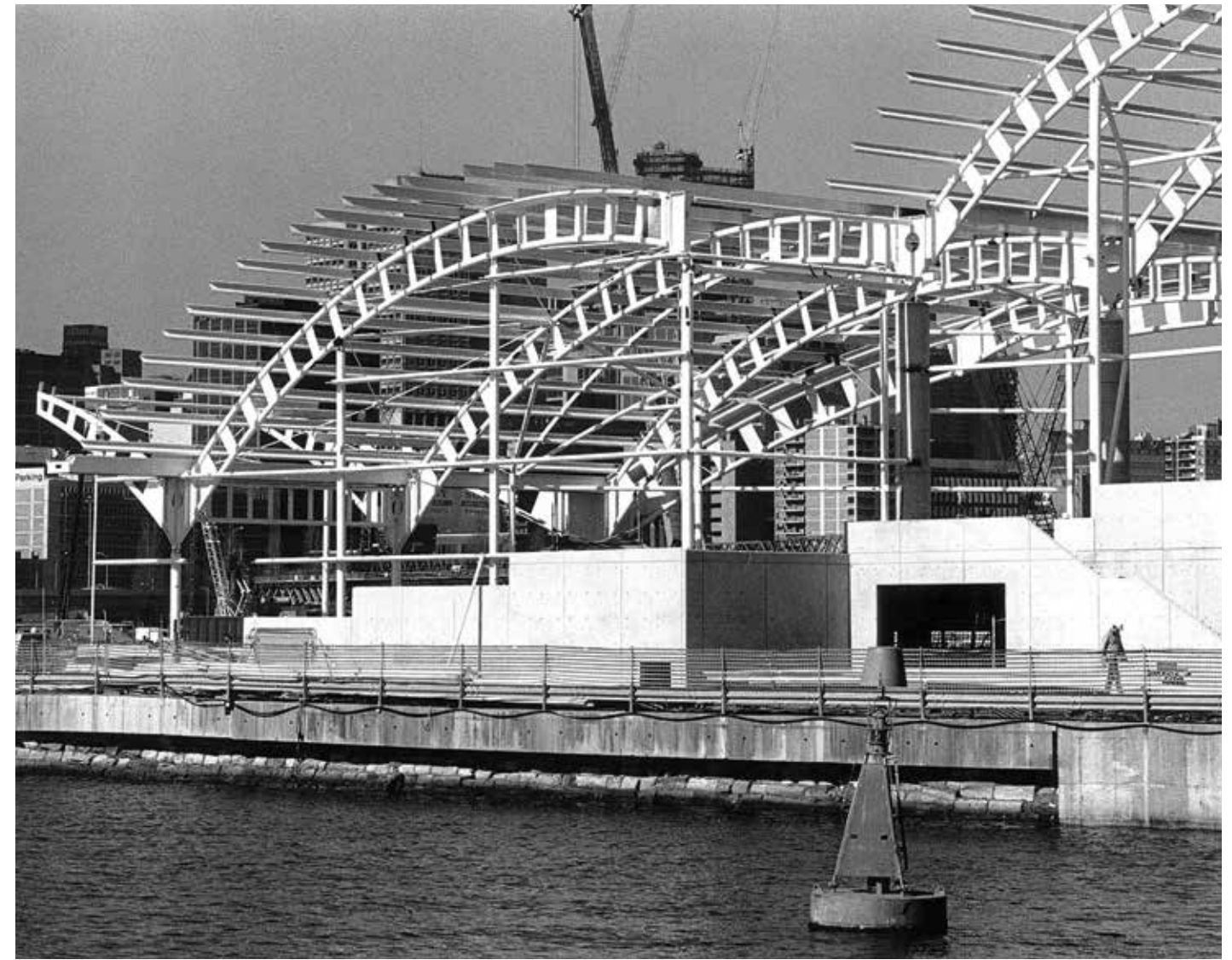
I have a vivid recollection of that initial conversation in which we discussed the need to house what was then the museum's one and only significant promised asset – the 1983 America's Cup winner *Australia II*, which Bob Hawke had purchased for the nation soon after its tremendous victory. Cox's design had to contain not only the historic 12-Metre yacht standing on its winged keel, but also allow us to exhibit it with the 30-metre mast fully rigged and working sails set. It was, quite literally, a tall order, but in a creative frenzy over

The one splendid aspect that helped excite our collective imagination was the view to the east

- 01 One of the plans for the museum building. Courtesy Cox Richardson Architects
- 02 A view of the northern end of the museum as the roofline begins to take shape. Photograph Jenni Carter/ANMM
- 03 Looking north-east over Darling Harbour and the Sydney skyline during the construction of the museum (in the centre of the image), c1990. Photograph Jenni Carter/ANMM
- 04 Architect Philip Cox OAM with a model of the museum. Photograph Jenni Carter/ANMM



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a single weekend, Cox's architectural genius produced a brilliant solution that reminded me of the British poet laureate Sir John Betjemen's eloquent description of the Sydney Opera House: 'a regatta in full flight, arrested at the water's edge'. In an echo of that great building, Philip Cox gave us a concept that recalled the billowing tiers of a clipper's canvas. The museum remains, in my opinion, one of our finest pieces of harbourside architecture.

While the site was being transformed I used my knowledge of the harbour and its history to bring to the council's attention many of the vessels that today form the core of the museum's historic fleet. The famous 18-footer *Britannia* was the first. Designed and built by the legendary Balmain skipper 'Wee Georgie' Robinson in 1919, *Britannia* had been at the forefront of open-boat

racing on the harbour for 25 years. In light airs she had carried an incredible 3,000 square feet (280 square metres) of sail, while in a blow she often had a crew of 17 beefy Balmain footballers triple-banked on the gunwales as live ballast. When she retired from the mayhem of racing, *Britannia* served for a further 25 years as the official starter's boat at the Sydney Flying Squadron. I found her in a shed at Drummoyne and arranged for her acquisition and restoration. She has 'flown' in the museum's loftiest gallery since the day it opened, a triumph of the conservator's art and the near-invisible engineering that suspends her in mid-air.

In my professional role as a journalist I was often away on interstate and overseas assignments that gave me access to influential people. One of those was David Lange, then Prime Minister of New Zealand.

In the ten days I spent covering his election campaign for a second term of office, I came to know Mr Lange well. I told him about the wreck of a boat I'd found on a mud bank in the Parramatta River. She was the beautiful plank-on-edge cutter *Akarana*. The yacht had been designed, built and shipped across the Tasman from Auckland in 1888 by one of New Zealand's greatest names in yachting, Robert Logan, specifically to compete against the fastest Australian racing yachts in regattas held on Port Phillip and Sydney Harbour to mark the centenary of European settlement. *Akarana*, a renowned light-air flier, had so thoroughly thrashed the Aussie cracks in Melbourne that, by the time she arrived in Sydney, all bets were off.

A century on, Australia's 1988 bicentenary celebrations were approaching. David Lange



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Instead of the industrial decay of the brownfields site, I pictured a noble building by the water's edge with a whole fleet of historic vessels bobbing on their moorings

laughed uproariously when I put the idea to him that if he were re-elected PM, his government could acquire *Akarana*, restore her in Auckland and present her to the Australian National Maritime Museum as New Zealand's bicentennial gift. Lange agreed to what he saw as a great trans-Tasman joke: Australian taxpayers forever footing the bill to maintain the memory of a great New Zealand sporting victory over The Old Enemy. *Akarana* was duly restored by Auckland's master boatbuilder John Salthouse and returned to Sydney for a memorable Maori-inspired dawn re-launching at the museum in 1988. The rain and thunder and lightning that enlivened that moving early-morning ceremony were held to be highly auspicious signs that suggested the Maori gods of the sea were pleased.

Australia's bicentennial year offered other opportunities to acquire historic vessels and I had no hesitation in seizing them on behalf of the museum. I had long wanted to do something significant to perpetuate the memory of a man I greatly admired: Jack Earl, Australia's pre-eminent maritime artist, a founder of the Sydney-Hobart Yacht Race and one of our earliest yacht circumnavigators. These achievements featured his lovely, double-ended gaff-cutter *Katbleen Gillett*, designed by the revered Norwegian naval architect Colin Archer, who was world famous for his seaworthy sailing designs – but there was a historic Australian connection here, too.

In the middle of the 19th century Archer and his brothers had been among our most intrepid pastoralists. When the explorer Dr Ludwig Leichhardt returned to Sydney with news of his discovery of the rich grazing country in the Fitzroy River basin, the enterprising immigrant Archer brothers were the first to stake their claim, establishing the vast Gracemere Station, near where the city of Rockhampton, Queensland, now stands. Colin Archer, who was then just 21, outfitted the sloop *Ellida* and carried vital food supplies and equipment up the uncharted east coast for a rendezvous with his brothers in the Archer River. This was before he returned to Norway to become its most famous naval architect.

The Norwegian government had been planning to present Canberra with a garden as its bicentennial gift, but that idea soon flew out the window in favour of a project that would reinforce and enhance the long maritime links between Norway and Australia. It involved the acquisition and restoration of *Katbleen Gillett*, and her permanent display at the

Australian National Maritime Museum. The Norwegian ambassador duly took the idea to the Norwegian government in Oslo, with the result that the King in Council handed me a sum of money and asked me to act on their behalf – acquiring the vessel, bringing her home to Sydney and restoring her. I found *Katbleen* a wreck in Guam, and with the help of a great many people – not least the famous Norwegian-born Halvorsen brothers, who worked on her at their Bobbin Head boatbuilding facility – I was able to carry out the King's commission. *Katbleen* is today one of the museum's most important floating exhibits.

In view of the new museum's national status the council met in various places, and after a meeting in Melbourne I took the opportunity to visit the well-known Sorrento boatbuilder Tim Phillips. Tim was an expert in the restoration of many of Victoria's unique couta boats, one of the most distinctive types of working craft to evolve in the Australian environment, and he had a particular vessel he was very keen for me to see. We walked along a shingle shore at Queenscliff searching for the remains of *Thistle*, a couta boat built in 1903 that had spent her entire working life under sail fishing for barracouta. We stopped at what looked like a weed-fringed half-tide rock. The lovely old plumb-stemmed *Thistle*, stripped of her standing lugsail rig and awash with breaking waves, looked very close to her end. It was a point that Tim Phillips refused to concede. Here, he said, was a boat that was too important to die. She deserved a place in the museum and if the council were interested in acquiring her, he would personally undertake her restoration. Tim was as good as his word, and today *Thistle* takes an honoured place among the museum's operational historic vessels.

Last but by no means least among the big projects that occupied so much of my time at the museum was the building of the *Endeavour* replica. Ever since I was a child growing up in a world of wooden boats, I had devoured anything and everything that I could find on my great hero, Captain James Cook, and his three great voyages of Pacific discovery. My quest for Cook, and in particular for his long-lost *Endeavour*, became something of an all-consuming obsession. In the three years in which I lived in the UK in the early 1970s, I haunted the halls of Britain's National Maritime Museum at Greenwich, studying models, examining paintings and reading everything available on the *Endeavour* voyage. I even went so far as to buy copies of the original lines



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01 The museum's waterfront is home to our fleet of floating exhibits – three ex-navy vessels and a range of smaller craft. It also hosts special events such as the Classic and Wooden Boat Festival. Andrew Frolows/ANMM

02 The 38-metre-high ANZ 'Tall Gallery' (a working name that stuck) houses a display of diverse craft, from rowing sculls and the 18-foot skiff *Britannia* to a boat built from aluminium cans, as sailed in Darwin's idiosyncratic annual Beer Can Regatta. Andrew Frolows/ANMM



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- 01 Kathleen Gillett, a veteran of the first Sydney–Hobart yacht race in 1945, sailing off Bradley’s Head in Sydney Harbour, 2004. The yacht was Norway’s bicentennial gift to Australia and is now on permanent display at the museum. ANMM photographer
- 02 The museum shortly after it opened in 1991. Photograph Jenni Carter/ANMM

As the years passed, I never lost sight of the dream that I might one day see a replica of Captain James Cook’s famous HM Bark *Endeavour* under sail



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of the bark, taken off by Admiralty draftsmen when she was brought into the Royal Navy in 1768. As the years passed, I never lost sight of the dream that I might one day see a replica of her under sail. As a member of the museum’s council I realised that here was an idea whose time had come.

I took the concept of building an *Endeavour* replica to some of Australia’s high-profile business leaders, and each in turn laughed in my face and showed me the door. Then, in 1987, at the end of a television interview with the entrepreneur Alan Bond (who had underwritten *Australia II*’s America’s Cup win in 1983), I seized what turned out to be a golden opportunity to make a passionate presentation. Bond did not laugh. He listened, and immediately fastened on to the big idea. ‘Have you got plans for this boat?’ he asked. I showed him the Admiralty lines I’d bought in Greenwich all those years ago. Instantly he said, ‘I’ll do that. It’ll be my personal bicentennial gift to the people of Australia.’ This was announced at a press conference early in 1988 when Bond appeared with Prime Minister Bob Hawke. The Australian National Maritime Museum was to be the replica’s home port.

Bond asked me to obtain three cost-of-construction quotations from Australian shipyards, but when I went back to him with the figures – all around \$12 million to \$13 million – he had already made up his mind to, as he put it, ‘build it in my own backyard’, by which he meant Fremantle.

The building of the *Endeavour* replica consumed much of my life for the next ten years. It was, to say the very least, a roller-coaster ride. When Bond Corporation ran out of money amid a storm of adverse publicity in the early 1990s, there was no question of simply giving up. The ship was nearing completion. She had to be launched. I approached the Scottish-Australian businessman Arthur (later Sir Arthur) Weller and asked for his help. He listened carefully and then opened a bottle of Champagne. Together we toasted the formation of the HM Bark *Endeavour* Foundation, the non-profit body created to finish and, later, to operate the ship.

With a well-connected board, we took over where Bond Corporation had left off. When Arthur Weller subsequently introduced me to the Duke of Edinburgh at a function in Admiralty House in Sydney, HRH fixed me with a flinty expression and said, ‘So ... you’re the mug who raises the money, are you?’

To do that, the ‘mug’ had to go cap-in-hand to the corporate world, where no-one was thrilled to be associated with a project so closely identified with Alan Bond. I had a lot of corporate doors slammed in my face. But there were some very wealthy individuals who saw that this was a project that deserved support. Garfield Weston and John Singleton both gave generously and, in due course – just over 20 years ago as we go to press – we finished the vessel that was to become famous as the world’s most authentic historic ship replica.

It took many more years and two circumnavigations of the globe under the auspices of the HM Bark *Endeavour* Foundation before the *Endeavour* replica settled into the management of the Australian National Maritime Museum – such a complex story that it can scarcely be sketched here. Suffice it to say that *Endeavour*, Australia’s flagship, now enjoys pride of place at the Australian National Maritime Museum.

Bruce Stannard AM was awarded a knighthood by the King of Norway in 1988 for his efforts to preserve Kathleen Gillett as Norway’s gift to Australia for the nation’s Bicentenary, and in 1997 gained Membership in the Order of Australia for his work in preserving Australia’s maritime heritage. He was a founding councillor of this museum for ten years and is a Life Member. Bruce is the author of ten books, including the award-winning skiff-racing history *Bluewater Bushmen*, and biographies of marine artist Jack Earl and designer of *Australia II*, Ben Lexcen.

An article about the construction of the *Endeavour* replica, by its chief shipwright Bill Leonard, appeared in *Signals* 105.



Cape Jaffa Lighthouse, Kingston, South Australia. The lighthouse was originally built out to sea, on the Margaret Brock Reef, where it stood for 100 years before being dismantled and moved ashore in 1974. Photograph courtesy May McIntosh

MMAPSS GRANTS AND INTERNSHIPS 2013-14

Do you have a maritime heritage project that would benefit from one of our annual MMAPSS grants or a museum internship? Find out more about them at anmm.gov.au/mmapss

Promoting maritime heritage

MMAPSS GRANTS AND INTERNSHIPS 2013-14

Each year the museum awards a series of grants and internships to aid maritime conservation, research and interpretation projects. This year's grants will assist in projects as diverse as transcribing log books, constructing a memorial walk, excavating a colonial navy torpedo boat, and building 3D ship models.

AMONG THE MUSEUM'S most significant outreach programs is the Maritime Museums of Australia Support Scheme (MMAPSS), which this year distributed some \$150,000 in grant payments plus in-kind support towards projects to conserve and display Australia's maritime heritage. It is administered by the museum and funded jointly by us and the Commonwealth Government's Attorney-General's Department.

Most of the organisations that apply for the grants are regional or remote museums or historical societies, many of them community based and run by volunteers. The main criterion for eligibility is that the organisation or activity is run on a not-for-profit, incorporated basis and results in the care of objects of maritime significance.

Alongside the grants scheme is a program that awards internships to workers at remote and regional community heritage

organisations, most of whom are volunteers. Financial assistance is provided for their travel to Sydney and their accommodation, and at the museum they work and learn alongside our own staff, typically across a number of areas or specialisations.

2013 New South Wales MMAPSS grants

The Maritime Museums of Australia Project Support Scheme is supported by the Australian Government through the Australian National Maritime Museum.

Clarence River Historical Society Inc \$3,000

Funding is for a consultant to conduct a stocktake audit of objects of maritime significance in the collection and to provide a professional assessment of national, state, regional and local significance.

Greater Taree City Council - In-kind support

For a project to assess and record the wreck of PS *Manning*. The ANMM's maritime archaeology manager, Kieran Hosty, will provide in-kind support to review the condition of the vessel and recommend how best to proceed with the management, conservation, recording and future interpretation of the wreck.

Maroubra Surf Life Saving Club Inc \$1,000

To assess, preserve and display the documentary and pictorial history of the club. Funding is for an expert assessment of the significance of the club's collection.

Mid-Western Regional Council \$7,000

For the restoration and display of a Japanese flag significant to the maritime, military and social history of the town of Kandos.



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01 Views of the *Karatta* lifeboat, which is being restored. Photographs courtesy Penneshaw Maritime and Folk Museum

Moruya and District Historical Society Inc \$1,105

For a project that aims to transcribe the Moruya Pilot Station log books, starting with the log of the first pilot, Captain John Ross, who arrived at the station in 1860 and remained there until his death in 1871. Funding will assist in copying the first two volumes of log books held in the State Records archives.

Newcastle Region Maritime Museum \$4,486

For the National Standard 3.2 Paper project, for a workshop conducted by a consultant from Preservation Australia to train volunteers from the museum and other Hunter region community museums.

Port of Yamba Historical Society \$600

For the Paperworks project, to engage a paper conservator to carry out the appropriate conservation on two lifesaving certificates presented to Osric B Notley, who is credited with taking Australia's first surfing photograph in the summer of 1911–12 at Main Beach, Yamba.

Port Stephens Historical Society \$1,500

For a display in the History Room and the Assault Room of the Inner Light Cottage and Museum, which will portray the history and heritage of Port Stephens.

Rotary Club of Kincumber \$9,830

For the Shipbuilders Memorial Walk project, for two memorials dedicated to individual shipbuilders who made a significant contribution to this industry at Brisbane

Water, on the New South Wales central coast. The Rotary Club of Kincumber, in conjunction with Gosford City Council, will construct a permanent memorial to these shipbuilders along with 15 individual memorials.

Tamarama Surf Life Saving Club Inc \$4,400

Following from the significance assessment conducted last year and as part of the Tamarama SLSC's plan to identify, digitise and conserve heritage items, this finding is for a professional consultant to assess the preservation needs of certain items.

The Dictionary of Sydney Trust \$5,000

The Dictionary of Sydney is a city encyclopedia based on a permanent historical digital repository, with the website being a forum for public discovery, discussion and learning. This project seeks to engage local researchers, authors and historians in documenting the islands of Sydney Harbour and their maritime heritage.

2013 Queensland MMAPSS grants

Caboolture Historical Society – In-kind support

ANMM curator David Payne will provide in-kind support to collaborate, review and provide recommendations on the restoration of *Bunda-La*, an ex-pilot boat built in 1958 for the Queensland Department of Harbours and Marine and now listed on the Australian Register of Historic Vessels. The Caboolture

Historical Society intends to restore the vessel to its original condition for static display in the village.

Cairns Maritime Museum Inc – In-kind support

ANMM maritime archaeology manager Kieran Hosty will provide in-kind support to collaborate and discuss the Cairns Maritime Museum's collection and assist with recommendations around best-practice collection management, conservation, recording and future interpretation.

Krawarree Project Inc – In-kind support

The Krawarree Project seeks to provide public access to the vessel *Krawarree* after its restoration is complete. Listed on the Australian Register of Historic Vessels, this is the last surviving army hospital ship of five built in Tasmania in 1944 and 1945. ANMM curator David Payne will provide in-kind support to collaborate and provide assistance with the development of a vessel management plan for the *Krawarree*.

2013 South Australian MMAPSS grants

Copper Coast Historic Vessel Association Inc \$10,000

For the 1908 Fisherman's Handicap Cup project, and the preservation and display of the cup collection won in 1908 by Ben Simms Snr in the York Peninsula Regatta in the vessel *Alice*. The display will include an interactive video for public viewing in the Wallaroo Heritage and Nautical Museum.

Mannum Dock Museum of River History \$10,000

This project will produce the interactive map of the Murray–Darling river system, encompassing geographical elements and maritime heritage trails associated with the paddle steamer industry. The map is a key element to the final stage of the interactive All Steamed Up display.

National Trust of South Australia \$10,000

For the conservation, painting and removal of rust from the Cape Jaffa Lighthouse Lantern Room. Funding is conditional on the National Trust of South Australia demonstrating that the work being undertaken is according to a plan approved by a heritage specialist.

Penneshaw Maritime and Folk Museum \$5,300

For the *Karatta* Lifeboat Conservation project. The lifeboat was carried on SS *Karatta*, which serviced Kangaroo Island for 53 years until 1961. This project is for an expert assessment and evaluation of the need for renovation, rehabilitation or conservation.

South Australian Maritime Museum \$10,000

Working with the Australian Centre for Visualisation Technology at the University of Adelaide, this project aims to produce geometrically correct 3D models (both virtual and physical) from historic photographs for an exhibition. The exhibition will focus on the colonial

warship HMCS *Protector*, which arrived in Port Adelaide in 1884, and will offer a South Australian perspective on the events of World War 1.

2013 Tasmanian MMAPSS grants

King Island Historical Society \$3,246

The project Shipwrecks, Survivors and Pioneers of King Island aims to create eight display boards, with some professional expertise, which will tell the stories of significant events of the early days of King Island. The displays will be along the Maritime Heritage Trail from the museum to the Currie Lighthouse and will emphasise the significance of the maritime collection in the museum.

Maritime Museum of Tasmania \$6,080

The Primary School Education Program Back Pack project is an education program based on discussion cards, teachers' resources and objects that can be taken into the Maritime Museum in a back pack or sailor's ditty bag and used by schools to explore the museum. They will offer a structured experience focusing on key themes and will reflect the new national history curriculum.

Narryna Heritage Museum \$4,000

For conservation work on the oil painting and frame of the Sir John Rae Reid ship's portrait. Following a provenance study in 2012–13 into the artist of this ship's portrait, the Narryna Heritage Museum plans to conserve this object, which is highly emblematic of Narryna's maritime associations.

2013 Victorian MMAPSS grants

Echuca Historical Society – In-kind support

For the Save the PS *Murrumbidgee* project. ANMM curator David Payne will provide in-kind support to collaborate and review the significance of the vessel and provide recommendations on its stabilisation. Echuca Historical Society is seeking support to stabilise the bow section of PS *Murrumbidgee's* hull, with the remains of the vessel to be placed on the river bank until funding is available to allow further conservation.

Mission to Seafarers Victoria \$2,000

The Mission to Seafarers Victoria holds a heritage collection of approximately 10,000 items dating to the mid-1800s. Funding is for archival materials to continue with the cataloguing, preservation and storage program.

Nepean Historical Society \$5,000

The Nepean Historical Society's collection has a 160-year-old ship's figurehead or billet in the shape of a bird, which is considered of state significance as a rare surviving example from a 19th-century ship. This project is for the conservation of the figurehead and a professional-standard interpretive display of it both in the museum and online.



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Queenscliffe Maritime Museum Inc \$9,600

For a project to record, conserve and interpret HMVS *Lonsdale*. Supported by Heritage Victoria, and with the involvement of Flinders University graduate students, this project will conduct a small excavation to uncover the remains of HMVS *Lonsdale*, the former Colonial Victorian Navy second-class torpedo boat that is buried in the grounds of the Queenscliffe Maritime Museum.

Sail & Adventure Limited \$10,000

For a project to develop an interactive 3D presentation and education facility for the *Alma Doepel*. A 3D Finite Element (FE) model of this vessel was created to assist in developing the structural work plan for the current restoration. The funding is to develop a presentation facility for an existing 3D model of the *Alma Doepel*, making the vessel and the restoration project more accessible to the public.

2013 Western Australian MMAPSS grants

Broome Historical Society & Museum \$10,000

For a professional designer to be engaged to design the *Stateships* exhibition, a permanent exhibition illustrating how essential the Stateships services were to Broome and the Kimberley. The grant will firstly be used for curatorial expertise to determine the content, themes and messages for the exhibition.

Geographe Bay Tourism Association \$7,500

Funding is for a consultant to project-manage the development of a centre that communicates the local maritime history relating to the Cape Naturaliste Lighthouse and surrounding district. Funding will also assist with the restoration of the lighthouse lens and housing from Jarman Island.

Jaycees Community Foundation Inc (t/as Whale World Albany) \$8,000

To commission a book and DVD on the collection of 56 photographs by the late Ed Smidt, which encapsulate the final eight years of Australia's last whaling operations.

MMAPSS internships

The museum's internship program offers assistance to enable workers from small and volunteer-based museums to travel to and from Sydney, and to spend time with mentors on the staff of the Australian National Maritime Museum (ANMM).

The museum's internship program offers assistance for workers in small and volunteer-based museums to travel to and stay in Sydney, and spend time with mentors on the staff of the Australian National Maritime Museum. The first two internships listed below were awarded in 2012, and carried out in 2013; the final three, the 2013 recipients, will conduct their internships this year.

Mark Hosking is an administration officer with the Maritime Museum of Tasmania (MMT). He is the only direct employee of the museum, which is otherwise run by volunteers. A key part of his internship at the ANMM was to ensure that the MMT's volunteer management practices and procedures are as up to date as possible and to pick up ideas for further improvement. He also explored the relationship between the ANMM and its vessels, with a view to more closely tying the MMT's vessels to the adjacent museum building. Mark also spent time with staff from the museum's publications, exhibitions, marketing, curatorial, design and registration departments. Finally, Mark joined the ANMM's Fleet staff for a trip across the harbour in the historic 'couta boat *Thistle*, and also enjoyed a visit to Cockatoo Island – noting that interpreting the island, with its layers of history, offers similar challenges to interpreting many of Tasmania's historic precincts, especially Sullivan's Cove, where the MMT is located.

Michael Smith is the director of maritime projects at Blackbird International, in Cairns, Queensland. Blackbird helps to reunite descendants of South Sea Islanders taken in the 19th and early 20th centuries from islands throughout the South Pacific to work on plantations and farms, mainly in Australia but also in New Caledonia, Papua New Guinea, Samoa and Peru. Through the project Saving Torres Strait Pearls, Blackbird is also restoring the pearling lugger *Antonia* and researching and recording its history and the stories, songs, dances and photographs of those who worked aboard it.

During his five days at the ANMM, Michael spent time with staff from of the museum's curatorial, exhibitions, digital outreach and registration sections, among others. Particularly valuable were talks with the museum's shipwrights, who are restoring the pearling lugger *John Louis*, about the work schedule on the lugger and the processes and practices of the team. Valuable time was also spent with curatorial staff Dr Stephen Gapps, David Payne and Daina Fletcher regarding historical pearling information. Conservation staff gave advice on paper restoration techniques that will assist Michael in his research on a 700-foot (213-metre) petition concerning a blackbirding incident, which is in the collection of the Queensland Historical Society. Meetings with staff of the Sydney Heritage Fleet will enable Michael to devise strategies that could be implemented on Blackbird's own vessel restoration projects.

Brian Harris is secretary of the Moruya and District Historical Society Inc, in New South Wales. Brian will spend one week at the ANMM to develop skills in the areas of curating and developing exhibitions, developing educational programs, using social media, implementing volunteer programs and marketing.

Lyn Pasquier is volunteer manager of the Seaworks Foundation in Victoria. Lyn will spend one week at the ANMM focusing on the areas of registration, conservation, developing themes for exhibitions and volunteer management.

Coral Taylor is a sailing member for the Sydney Flying Squadron in New South Wales. Coral will spend up to one week with ANMM staff to develop knowledge and skills, particularly in the area of registration.

Sharon Babbage and Janine Flew

- 01 Maker's mark on a 160-year-old ship's figurehead in the shape of a bird. Photograph courtesy Nepean Historical Society
- 02 Preliminary treatment on the figurehead being carried out by conservator Noel Turner at Artfix. Photograph courtesy Nepean Historical Society
- 03 Intern Michael Smith with a watch that belonged to Captain William Banner.
- 04 Women prepare a meal for a social event at the Mission to Seafarers, c1930–40. Such events were frequently organised for visiting seafarers by the volunteers of the Ladies' Harbour Lights Guild. Photograph courtesy Mission to Seafarers Victoria



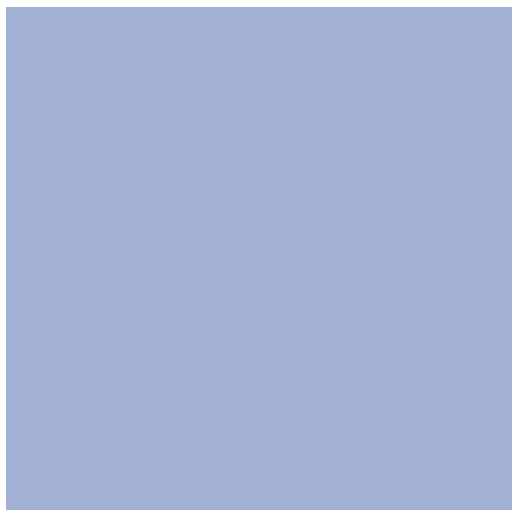
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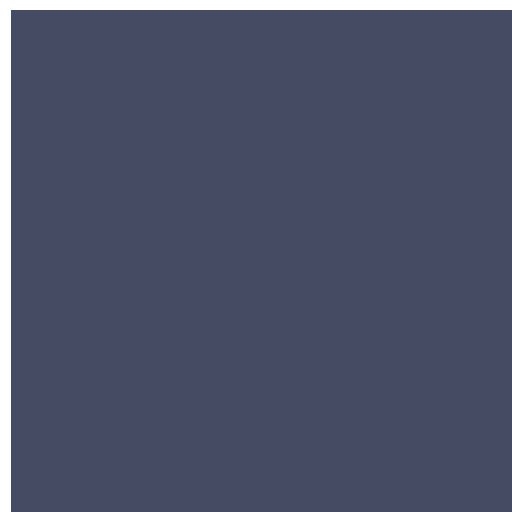
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Autumn activities

MESSAGE TO MEMBERS

After a busy summer, we head into an autumn full of diverse new activities. Our calendar of events also includes a rare and exciting opportunity to sail overseas aboard *HMB Endeavour* as she cruises to New Caledonia.

WELCOME TO OUR AUTUMN EDITION of *Signals*, which marks the first anniversary of the journal's new look and is the second edition with our new editor, Janine Flew, at the helm. Welcome, Janine!

We have had a busy summer, with the very popular Viking theatre program and the Members Lounge both filled to capacity at times. A very big thank you to our volunteer hosts who made everyone so welcome.

The Members office has been kept very busy, with more than 350 new family memberships, to whom we extend a very warm welcome. We also welcome back all our existing Members and those who renewed over this busy period.

All our summer events were very well supported. Pre-Christmas highlights included the Members anniversary lunch, at which former ANMM director Mary-Louise Williams was our guest speaker; a walk around Ballast Point Park; and Dr Eric Acheson's fascinating talk about the Vikings and their ships that changed the world.

Holiday activities began with a Boxing Day cruise to watch the start of the Sydney-Hobart race, and continued with a three-week season of the Members family theatre program, *The Truth About Vikings*, which proved enormously popular. Some families came back several times to enjoy the fun!

Two events on our lecture program – Egypt's Oldest Boat, by Dr Yann Tristant, and Professor Ian McCalman's talk on his book *The Reef* – attracted large audiences and prompted lively discussion, highlighting the diverse interests of our members.

This quarter, I hope you will again find our events to be informative and enjoyable. We've got a couple of new adventures and even a pop-up event or two!

Our upcoming magnificent natural history exhibitions, *Amazing Whales* and *Beautiful Whale*, will be a focus for many of our autumn events. We've lined up an author talk, a coastal walk to inspect whale rock carvings, and a chance to meet international

curators. And don't miss our newest event, the Seven Wonders Cruise down the coast – we might even see some of the first whales of the season. Those of you who enjoy cruising, book early as numbers are limited.

Family events include the ever-popular Hook, Line and Sinker fishing workshops for kids; Run Away with the Circus workshops, which teach magic and circus skills; and a family torchlight tour of our exhibition *Amazing Whales* after dark. Don't forget that Member families are welcome to join in the broad range of public programs – many of them free, such as Kids on Deck, Mini Mariners and Family Fun Sundays. For more information, see our website.

Our naval enthusiasts have not been forgotten. After the success of last year's Coral Sea lunch, we will again join the Naval Officers' Club for this special United States and RAN commemorative event, which will include high-profile speakers plus music from *South Pacific*. We have a new tour to Newington Armoury on 15 May, and on 31 May our annual Japanese midget submarine cruise and tour will commemorate 72 years since the subs raided Sydney Harbour.

Don't forget to visit the Members Lounge when you're next in the museum – not only for a convivial cup of tea or coffee, but also to see the new paintings of magnificent tall ships that are on display. We will be having a pop-up event to open this display, so look out for the date in your e-news.

Please see the following pages for details of these and other autumn activities, and also check out our exclusive Members trip to Sulawesi in June. I hope you can join me on this Indonesian odyssey.

I always welcome your feedback and suggestions for future programs, so please keep them coming. And I hope to see you at the museum soon!

Diane Osmond
Members Advisor

- 01 Vikings family theatre actors Neisha Murphy, Corey Hurry and Corey Picket, with young fan Rafferty de Winter. Photo courtesy Aleny de Winter
 - 02 Long-term Members Halcyon Evans, Joan Killingsworth and Bonita Heffil at the Members anniversary lunch.
 - 03 Member family the di Benedettos enjoyed the Viking theatre program over the summer.
 - 04 Members about to depart on the Ballast Point Park walk. Photograph courtesy Keith Beattie
 - 05 Members the Stennetts aboard the riverboat postman cruise on the Hawkesbury River.
 - 06 Guest speaker, former museum director Mary-Louise Williams, at the Members Christmas lunch.
- All photographs Di Osmond/ANMM unless otherwise stated

Members events

AUTUMN 2014

MARCH

Phil Renouf Memorial Lecture

Olympic sailing

6-8 pm Thursday 6 March

Members of Australia's Olympic sailing team give tips and talk tactics

Film marathon

The art of persuasion

11 am-4.30 pm Sunday 9 March

A screening of our favourite WW2 documentaries, comedies and dramas

Meet the curator

Donna Carstens

10.30 am-12 noon Thursday 13 March

Meet Donna Carstens, our new Indigenous Programs Manager, over tea and scones

Author talk

Evolution of the transatlantic liner with Chris Frame

2-4 pm Sunday 16 March

Join maritime historian Chris Frame as he explores the evolution of ocean liners

Author talk

A Savage History with John Newton

1.30 -4 pm Sunday 23 March

Whaling in the southern hemisphere, plus a tour of *Amazing Whales*

On the water

The Seven Wonders cruise adventure

8.30 am-3.30 pm Thursday 27 March

Cruise to coastal locations of historic and cultural significance

APRIL

Aboriginal heritage walk

Whale rock carvings of Bondi

9 am-12.30 pm Thursday 3 April

Curator Donna Carstens guides this clifftop walk to see dolphin and turtle engravings

Kids' circus workshops

Circus by the Sea

10-12 am and 12-2 pm Sunday 6 April

Learn basic circus and magic skills, stage craft and characterisation

Members preview, talk and tour

Beautiful Whale

10.30 am - 12 noon Thursday 10 April

Meet photographer Bryant Austin, creator of the *Beautiful Whale* exhibition

Members preview, talk and tour

Amazing Whales

5.30-7.30 pm Friday 11 April

Curator Kinga Grege, from the Muséum National d'Histoire Naturelle in Paris, introduces this exhibition

Family torchlight tour

Amazing Whales after dark

6-7.30 pm Saturday 12 April

A special guided torchlight tour through the *Amazing Whales* exhibition

Fishing workshops

Hook, line and sinker

Tuesday 15 April and Thursday 24 April

Learn responsible fishing practices, knot tying, line rigging and more. For kids aged 6-12

Naval tradition

HMAS Vampire dinner

6-9.45 pm Saturday 26 April

Our annual traditional navy dinner in the destroyer's wardroom

MAY

Author talk

Saltwater People - John Ogden

2-4 pm Sunday 4 May

Meet the winner of the 2013 Frank Broeze Memorial Maritime History Book Prize

Commemorative lunch

Battle of the Coral Sea

12-3 pm Saturday 10 May

Commemorate this strategic victory for the allies during World War 2

Tour and walk

Visit to Newington Armoury

9 am-2 pm Thursday 15 May

Explore this former naval armament depot via heritage train

Members book group

Tim Winton, *Shallows*

3-5 pm Sunday 18 May

Join us in the Members Lounge for a discussion of this landmark novel

On the water

Japanese midget submarine tour

10 am-2.30 pm Friday 31 May

Guided harbour cruise and visit to Garden Island, with author Steven Carruthers

Bookings and enquiries

Booking form on reverse of mailing address sheet. Please note that booking is essential:

Book online at anmm.gov.au/membersevents or phone (02) 9298 3646 (unless otherwise indicated) or email members@anmm.gov.au before sending form with payment. All details are correct at time of publication but subject to change.

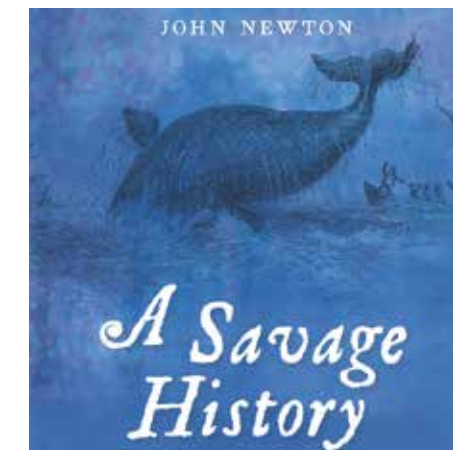
- 01 Olympic sailing victory. © 2012 Thom Touw photographer, thomtouw.com. Reproduced with permission
- 02 Indigenous Programs Manager Donna Carstens. Photograph Donna Carstens
- 03 Cover of *A Savage History* (detail).



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03

Phil Renouf Memorial Lecture

Olympic Sailing

6-8 pm Thursday 6 March

The Australian National Maritime Museum and Sydney Heritage Fleet again join forces to present this annual lecture. This year we focus on Australian Olympic sailing, with a panel of experts and medallists sharing their experiences and expertise. Join head coach Victor Kovalenko OAM and gold-medal-winning sailors such as Malcolm Page OAM and Mathew Belcher OAM as they discuss the hard work, excitement and triumph of their Olympic campaign.

ANMM and SHF Members \$25 Guests \$30. Includes wine and refreshments

Film marathon

The art of persuasion

11 am-4.30 pm Sunday 9 March

Join a marathon screening of our favourite wartime documentaries, comedies and dramas in association with our exhibition *Persuasion: US propaganda posters from WWII*. See anmm.gov.au/events for the full program.

Free for members. Bookings essential; book online at anmm.gov.au/events. Cash bar available

Meet the curator

Donna Carstens, Indigenous Programs Manager

10.30 am-12 noon Thursday 13 March

Meet our new Indigenous Programs Manager, Donna Carstens, over tea and scones in the Members Lounge, and hear her plans for the future. Donna is from the Mununjali clan of the Yugambah tribe from southeast Queensland. She has more than 15 years' experience working in the community, arts, social justice and education sectors. Donna worked extensively with Aboriginal and Torres Strait Islander communities throughout Australia before joining the museum.

Free for Members. Guests \$5. Includes refreshments

Author talk

Evolution of the transatlantic liner with Chris Frame

2-4 pm Sunday 16 March

Author Chris Frame talks about his book, which details how changes in politics and technology have led to the construction of ever-larger, faster and grander ocean liners. He will explore the evolution of these ships, including their increase in size, the race for supremacy on the North Atlantic run, changes during both world wars, the impact of the jet aircraft on ships and the birth of modern-day cruising. The talk concludes with an overview of the building of the *Queen Mary 2*, the world's largest ocean liner.

Members \$20 Guests \$25. Includes wine and refreshments

Author talk

A Savage History with John Newton

1.30 pm-4 pm Sunday 23 March

This powerful account of a complex and bloody relationship includes stories of 18th-century whalers who hunted their prey along the coasts of Australia and New Zealand, across the Pacific and into the Southern Ocean. Although industrial whaling has ceased in Australia, John Newton shows that the work of those who wish to protect whales is far from over. Before the talk, curator Michelle Linder will guide a tour of the *Amazing Cetaceans* exhibition at 1.30 pm.

Members \$20 Guests \$25. Includes wine and refreshments

On the water

The Seven Wonders cruise adventure

8.30 am-3.30 pm Thursday 27 March

Enjoy a spectacular new cruise! The Sydney Seven Wonders Coastal Expedition takes you to the most historically and culturally exciting locations along the coast, including Sydney Heads, Bondi Beach, La Perouse National Park and the historical defence installation at Bare Island. You will land in the footsteps of Captain Cook at Botany Bay, and go ashore at the Royal National Park, Australia's oldest national park.

Members \$99 Guests \$130. Includes fully guided tour, morning tea and sit-down lunch

Members events

AUTUMN 2014



01

Aboriginal heritage walk Whale rock carvings of coastal Bondi

9 am–12.30 pm Thursday 3 April

This striking coastal walk from Tamarama to North Bondi Golf Course showcases whale, dolphin and turtle engravings, best seen in the morning light. With the museum's Indigenous Programs Manager, Donna Carstens, as our guide, we will learn about the creatures that lived in the water below these cliffs, and the people who recorded them. The 2.3-kilometre track includes some small stone steps; reasonable fitness is recommended. We will not walk if it rains.

Members \$5 Guests \$10. Bring a picnic lunch, water, sunscreen and hat



02

Members preview, talk and tour *Beautiful Whale*

10.30–12 am Thursday 10 April

Meet Bryant Austin, multimedia artist and creator of the *Beautiful Whale* exhibition. He will speak about the passion that led him to devote his life to visually communicating the reality of whales – documented on their terms and at their imposing scale. By these means, he hopes to promote changes in attitudes, behaviours and beliefs. A guided tour of the exhibition will follow Bryant's talk.

Members \$15 Guests \$20.
Includes morning tea



03

Family torchlight tour *Amazing Whales after dark*

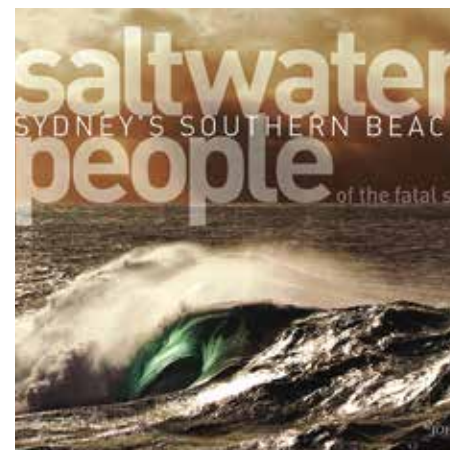
6–7.30 pm Saturday 12 April

Take a special guided torchlight tour through the *Amazing Whales* exhibition with our character Wanda the whale-rider. Make your own special whale mementos to take home, and enjoy marine-themed refreshments.

Member child \$17 Guest child \$20.
Bookings essential anmm.gov.au/schoolholidays

04 Detail of cover of *Saltwater People* by John Ogden

05 Coral Sea lunch. Photograph courtesy John Hazell

06 Detail of cover of Tim Winton's *Shallows*

04

Naval tradition HMAS *Vampire* dinner

6–9.45 pm Saturday 26 April

Celebrate HMAS *Vampire*'s naval service with our annual traditional navy dinner in the destroyer's wardroom. Your dinner president will be a former commanding officer of *Vampire*, Captain Paul Martin. Enjoy the passing of the port, the loyal toast and more – all in the best RAN traditions. Civilians and partners welcome.

Members \$120 Guests \$160.
Includes pre-dinner cocktails and canapés on the ship's deck, and a three-course meal. Dress: black tie and miniatures.
Bookings essential: places are limited



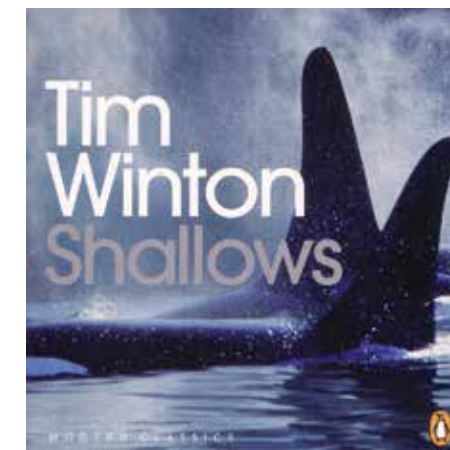
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Members lunch Battle of the Coral Sea commemorative lunch

12–3 pm Saturday 10 May

The famous Battle of the Coral Sea, fought between 4 and 8 March 1942, was a strategic victory for the allies and a turning point in the seemingly unstoppable Japanese expansion in the Pacific. We welcome back Captain Stewart Holbrook USN, United States Naval Attaché, to lead a lively discussion of this significant event.

\$85 per person. Seating will be at tables of 10. Make up your own table or advise preferences when booking.



06

Members book group *Tim Winton, Shallows*

3–5 pm Sunday 18 May

Join us in the Members Lounge for a discussion of this landmark novel, Tim Winton's first Miles Franklin Award winner.

'*Shallows* is that rare thing, not historical fiction, but fiction which brings the history of a place to life ... a major work of Australian literature.' (*Washington Post*)

'*Shallows* is more than a passionate meditation on the tragedy of whaling: it is in some ways a minimalist *Moby Dick*, a questioning of the ways of God to man and of man to God.' (*Sydney Morning Herald*)

Free for Members. Guests \$5.
Includes coffee, wine and nibbles

Kids' circus workshops

Run Away with the Circus by the Sea

10–12 am and 12–2 pm Sunday 6 April

Ever wanted to be in a circus? Then come along and give it a go! Learn basic circus and magic skills, stage craft and characterisation. After the two workshops, at 2 pm, you and your tutors and fellow circus trainees will use your new skills in a special performance.

Member child \$40 Guest child \$50.
Suitable for children 6–12 years

Members preview, talk and tour

Amazing Whales

5.30–7.30pm Friday 11 April

Curator Kinga Grege, from the Muséum National d'Histoire Naturelle in Paris, introduces this magnificent exhibition, which explores cetaceans in all their diversity – their origins, evolution and adaption to aquatic life, their relationships with humans, and their current and future threats. Afterwards enjoy a guided tour of the exhibition.

Members \$20 Guests \$25.
Includes wine and refreshments

Fishing workshops

Hook, line and sinker

10 am–1 pm Tuesday 15 April and Thursday 24 April

This workshop, for children aged six to 12 years, teaches responsible fishing practices and includes a segment on sharks and sustainability. Learn about conservation of fish habitats, sustainable fishing, knot tying, line rigging and baiting, casting techniques and handling fish. Each child receives a prize and fishing tackle to take home, plus a certificate of achievement. Children are fully supervised by Department of Primary Industries education officers and museum staff.

Member children \$25 Guest children \$30.
Bookings essential. Includes morning tea

Members events

AUTUMN 2014



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Exclusive overseas tour

Celebes sailors, ships & spice

2-15 June 2014

\$5,490 including airfares & twin-share

Discover the exotic, orchid-shaped Indonesian island of Sulawesi, where the Wallace Line meets the Equator – formerly the fabled Celebes, home of Bugis pirates and rival sultans who battled the Dutch for the treasures of the Spice Islands. Today its seaport, Makassar, is a dynamic growth centre of modern Indonesia, but its traditional prahu port is still home to the world's last great timber trading fleet. Its old forts and colonial remnants, Chinese and Arab quarters, pagoda-shaped mosques, temples and crowded bazaars

all recall a turbulent, cosmopolitan history – reflected, too, in its famous seafood and cuisine.

This exclusive tour meets Indonesia's most celebrated boat builders and seafarers, the Makassans, who sailed to Australia before the Europeans, and their neighbours the Bugis, the Mandar and the Sea-Gypsies. In the footsteps of the great naturalist Alfred Russell Wallace, and novelist Joseph Conrad, who called Makassar 'the prettiest town in the East', we explore lakes and rivers and reach the acclaimed mountain cultures and spectacular architecture of the Toraja highlands.

Join the Australian National Maritime Museum's latest tour of the maritime

cultures of our region, led once again by former *Signals* editor Jeffrey Mellefont, to discover southern Sulawesi's ever-changing vista of tropical land and seascapes, cultures and cuisines.

More information and detailed itinerary at www.anmm.gov.au/celebestour. Price includes airfares and transport, twin-share accommodation and breakfasts, entry to all specified sites and attractions, and Australian and Indonesian guides. Single supplement and travel insurance extra. Bookings and information from our travel partner World Expeditions (02) 8270 8400, toll-free 1300 720 000 or email info@worldexpeditions.com.au



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- 01 Traditions of Makassan timber boatbuilding continue at Sulawesi's southern tip, on the same beaches that launched fleets to Australia in the pre-European past.
- 02 Makassan floating fishing platforms called bagan.
- 03 A Makassan mother and child greet us from their traditional seaside village at the southernmost tip of Sulawesi.
- 04 Home of a Makassan boatbuilder. All photographs Jeffrey Mellefont/ANMM



UNFORGETTABLE

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- ✓ Ship still hand sailed by sending the crew aloft
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- 01 Composite image of humpback whale, beluga and dolphin. From originals © Joe Bunni – joebunni.com – sosoceans.com
- 02 Humpback whale, tonga, 2006 (detail). Photograph courtesy Bryant Austin/studio:cosmos



02

Whale season

CETACEANS IN THE SPOTLIGHT

Amazing Whales – Evolution and survival

20 March–20 July

Be amazed by the wonderful world of whales. Cetaceans, of all the mammals, have undergone the most spectacular evolution, adapting to aquatic life and developing into the diverse range of creatures we know today – from graceful giants of the sea to playful dolphins, and from dangerous predators such as orcas to the mysterious narwhal and beluga whales. This fascinating national history exhibition uncovers the origins and

adaptation of the cetaceans, charting their development from land mammals to aquatic giants. *Amazing Whales* also looks at the different relationships that humans have had with the cetaceans and the threats that weigh on their future.

Exhibition designed and produced by the Muséum National d'Histoire Naturelle, Paris



Beautiful Whale

From 11 April

Come eye-to-eye with whales at sea in this remarkable photographic exhibition. American Bryant Austin is the only photographer in the world producing life-sized images of whales, including dwarf minke whales from the Great Barrier Reef, sperm whales from the Eastern Caribbean and humpback whales from the South Pacific. Austin takes up to three months to become accepted into a group of whales, then using just a snorkel, he waits for a whale to come less than two metres from his camera lens. At this intimate distance, all of its true colours, subtle tones and fine details can be captured.

Showing exclusively at the Australian National Maritime Museum, *Beautiful Whale* is the largest display of Bryant Austin's work to date and is funded by the USA Bicentennial Gift.

- 03 George Picken 1943, Abbott Laboratories USA. ANMM Collection
- 04 Hera Roberts on HNLMS *Java* 1930. Samuel J Hood Collection ANMM
- 05 Michael Cook *Undiscovered 4* 2010 (detail). Image © Michael Cook, courtesy of Andrew Baker Art Dealer & Dianne Tanzer Gallery + Projects



03

Persuasion – US propaganda posters from WWII

Until 20 March

American propaganda posters of the First World War used graphic imagery to illicit raging hatred of the enemy. But by 1942 the American public was more sophisticated. American propaganda posters from the Second World War are subtler, and emphasise the importance of saving time, money and resources. The enemy is evoked as an invisible menace, a threat to the American family and way of life.

Along with *Mission X – the ragtag fleet*, *Persuasion* explores a moment in the shared history of Australia and the USA.



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#HoodsHarbour

Until 9 June

With a career spanning almost 70 years, Samuel J (Sam) Hood remains one of Sydney's most prolific photographers. This small selection of images was chosen from the most-viewed photographs on our Flickr Commons photostream and captures a glimpse into Sydney's past. Each day, dedicated members of the Flickr community research and uncover the stories of some of the 9,000 photographs by Sam Hood in the museum's collection. This exhibition pays homage to them and recognises their efforts.

View Sam Hood's photographs at bit.ly/HoodPhotos



05

East coast encounter – re-imagining the 1770 encounter

9 May–24 August

A multi-arts initiative involving Australian Indigenous and non-Indigenous artists, writers and songwriters to re-imagine the encounter by Lieutenant James Cook and his crew with Aboriginal people in 1770.

Developed by the University of the Sunshine Coast and assisted by M&GSQ, the Queensland Government through Arts Queensland and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body

Mission X – the ragtag fleet

Until 31 March

This story of Australians sailing under the US flag during World War 2 is one of daring and courage. The US Army Small Ships Section comprised some 3,000 requisitioned Australian vessels of every imaginable size and type, which plied the dangerous waters between northern Queensland and New Guinea to establish a supply lifeline to allied forces fighting the Japanese.

This little-known story is told in the USA Gallery using objects and documents lent by the men of the Small Ships and their descendants.

On their own – Britain's child migrants

Until 28 April

From the 1860s until the 1970s, more than 100,000 British children were sent to Australia, Canada and other Commonwealth countries through child migration schemes. The lives of these children changed dramatically and fortunes varied. Some forged new futures; others suffered lonely, brutal childhoods. All experienced dislocation and separation from family and homeland.

A collaboration between the ANMM and National Museums Liverpool, UK



ANMM TRAVELLING EXHIBITION Waves and Water

McClelland Gallery + Sculpture Park, Victoria

11 May–3 August

Iconic photographs from the Australian National Maritime Museum's collection capture Australian beach culture from the 1930s to 2000: sunbathers, swimmers, surfers, surf lifesavers and ocean pools, by Max Dupain, Jeff Carter, Ray Leighton, Ian Lever, Roger Scott, Anne Zahalka and Narelle Autio.





Queenscliffe Maritime Museum

SPANNING THREE CENTURIES OF MARITIME HISTORY

The waterways of Victoria's Port Phillip and nearby Bass Strait are both busy and treacherous, making the coastal town of Queenscliff a hub of maritime activity since the 1830s. The rich heritage of the area is well preserved at Queenscliffe Maritime Museum, as **Greg Wane** writes.



QUEENSCLIFF HAS A WEALTH of maritime heritage that dates back almost 180 years. The town overlooks the notorious entrance to Port Phillip, the port of Melbourne, and on the beach below the cliff, George Tobin set up as a sea pilot in 1838 to guide vessels through the treacherous entrance called The Rip. An ebb tide can force the current through this three-kilometre-wide opening between Point Lonsdale and Point Nepean at a swirling seven knots. On a day of rough seas the waters can resemble a giant washing machine. It is no wonder that shipping accidents and wrecks were many.

The first sea pilots used whaleboats for sea rescues, but by 1865 a dedicated lifeboat for Queenscliff had been commissioned. Local fishermen crewed the lifeboat over the next 111 years. It became a family tradition for generations of fathers, sons and brothers to become lifeboat men. The fourth and final Queenscliff lifeboat, commissioned in 1926 and aptly named *Queenscliffe*,* was 14 metres long and built in Adelaide. Built to the Watson Class design, the vessel had a displacement of 27 tons and was originally fitted with a Wayburn petrol engine rated at 80 horsepower. This was later replaced with a Gardner diesel, which gave the lifeboat a top speed of 7.5 knots and a range of 560 kilometres. Communication was via a VHF radio-telephone and HF radio transceiver. The vessel was also equipped with life rafts, hand rocket gun, generator, searchlight and first-aid supplies.

In 1976 the lifeboat was withdrawn from service. The era of the lifeboat could have dissolved into mere memories if it weren't for the patience and tenacity of a few local history enthusiasts. Instead, the end of the lifeboat service was the catalyst for what is today one of the finest maritime museums in Victoria.

Queenscliffe Maritime Museum began life as the Queenscliff Lifeboat Preservation Society. In March 1980, the Queenscliffe Borough Council called a meeting to gauge interest in preserving and displaying Queenscliff's now-famous lifeboat. Only a few years earlier, in December 1967, the Queenscliff lifeboat had spent four days in one of Australia's largest maritime searches when the then Prime Minister, Harold Holt, disappeared in the surf at nearby Cheviot Beach, south of Point Nepean.

The 1980 meeting attracted much interest and keen locals set up an action committee to look at preserving the lifeboat, which was sitting on a cradle in a port storage shed. This small committee became the Queenscliff Lifeboat Preservation Society, headed by president Fred Mason, treasurer Wayne Pettigrove, Bill Fitzgerald and David Beavis. But it would be another five years before the society was finally able to move the Queenscliff lifeboat into its purpose-built display at the new maritime museum building, only a few metres from the Queenscliff pier where the lifeboat had been stationed for 50 years in readiness for maritime emergencies. In November 1986, the Queenscliffe Maritime Museum was officially opened, with the lifeboat *Queenscliffe* taking pride of place in a specially designed boat well.

By the time Queenscliff was gazetted a town in 1853, the sea pilots had left their tents on the beach and had built houses on top of the cliff called Shortland's (now Shortland) Bluff. A fishing fleet had grown with the abundance of bay fish and Queenscliff had become a garrison town after fears of a Russian invasion grew in the 1870s. A fort had been built and heavy guns installed to protect the entrance to Port Phillip.

Great shoals of barracouta – more commonly known as couta – had been spotted out in Bass Strait, and fishermen were keen to harvest these large fish. Double-ended netting boats were not up to the job of battling the big seas, so Queenscliff fishermen and boatbuilders collaborated on a design that evolved into what is known today as the Queenscliff couta boat.

Fort Queenscliff went into the history books when the first shell of World War 1 was fired from a gun emplacement at Point Nepean

The museum's boatbuilding shed displays the history of the couta boats and the artisans who built these unique craft. The shed is also fully equipped for boatbuilding, and in it volunteers build, restore and maintain all types of small wooden boats. The shed also hosts a regular Tuesday lunchtime barbecue and is probably the only maritime 'men's shed' in Australia.

Fort Queenscliff went into the history books when the first shell of World War 1 was fired from a gun emplacement at Point Nepean. Within minutes of war being declared the garrison at Queenscliff was notified and ordered to stop or sink the German ship *SS Pfalz*, which had left her Melbourne berth

*A note on spelling: Queenscliff is the town, and Queenscliffe is the borough in which it is located, hence the varying spelling in this article.



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and was steaming to Port Phillip Heads. A shell was fired over the ship, halting the vessel, and the German crewmen were arrested off Portsea.

In a remarkable coincidence, on 4 September 1939, the first shot of World War 2 was fired from the same gun, which sent a shell whistling over the bow of a ship that failed to identify itself. The SS *Womiora* dove to and quickly made it known that it was an Australian freighter.

A large photograph displayed at Queenscliffe Maritime Museum shows a group of young naval ratings and their officers. The uniforms have sharp creases, caps are worn proudly, the faces below them smiling. These young men were in HMAS *Goorangai*, a converted trawler based at Queenscliffe. Their ship was a minesweeper and their job was to keep the Bass Strait shipping lanes clear of enemy mines. A couple of months after the photo was taken they were all dead. The 223-ton *Goorangai* had become the Royal Australian Navy's first casualty of World War 2 and its first surface vessel to be lost in wartime – not through enemy action, but after being run down by the 10,300-ton ship MV *Duntroon* in blackout conditions at 8.30 pm on 20 November 1940.

Goorangai had left her berth at Queenscliffe for the short trip across to Portsea to her anchorage when *Duntroon*, steaming down the South Channel, hit the minesweeper amidships and sent her to the bottom in minutes. Her entire complement of 21 sailors and three officers died. Only six bodies were ever recovered. The previous night the young naval ratings had attended the weekly dance at Queenscliffe's town hall. The young men were all well known in the small community and the *Goorangai* tragedy had a lasting effect on the town.

But Queenscliffe's maritime history didn't comprise only shipwrecks, deaths and tragedy. Melbourne in the late 1880s was a vibrant and booming city with nearly half a million people and no sewerage system. Kitchen and laundry water and chamber pots were all emptied into a network of big open drains, and piles of dung from the hundreds of horses hauling cabs, buggies and drays also added to the city's reek.

Duntroon hit the minesweeper HMAS *Goorangai* amidships and sent her to the bottom in minutes

A vital fashion accessory carried by ladies of the period was a lavender-scented handkerchief to mask the pungent stink of manure and sewage, and a trip on the 'briny' was the favourite outing of the period. A boat trip down Port Phillip in the fresh sea air was a welcome relief from the smog and stench of Melbourne.

This was the great era of excursion steamers – the big paddlers of Port Phillip. The famous three – PS *Ozone*, PS *Hygeia* and PS *Weeroona* – would cast off from their berths at Port Melbourne's Railway Pier at 11 am each Sunday for the four-shilling (40-cent) return trip to Queenscliffe, Sorrento and Mornington during the summer excursion days.

Driven by huge, side-mounted paddle wheels, the ships could cruise down the bay at 18 knots and arrive at Queenscliffe in less than two hours. *Weeroona* – the largest of the steamers, at 95 metres – could

disembark as many as 1,200 people on the pier at Queenscliffe on a summer Sunday. These ships were such a boon to Queenscliffe that one hotel, Baillieu House, even changed its name to the Ozone Hotel to honour the great paddle steamer that brought so many thirsty Melburnians. The museum's collection of detailed shipbuilders' models, relics, photographs and artefacts from paddle-steamer days reflects the importance of these great ships to Queenscliffe's tourism industry.

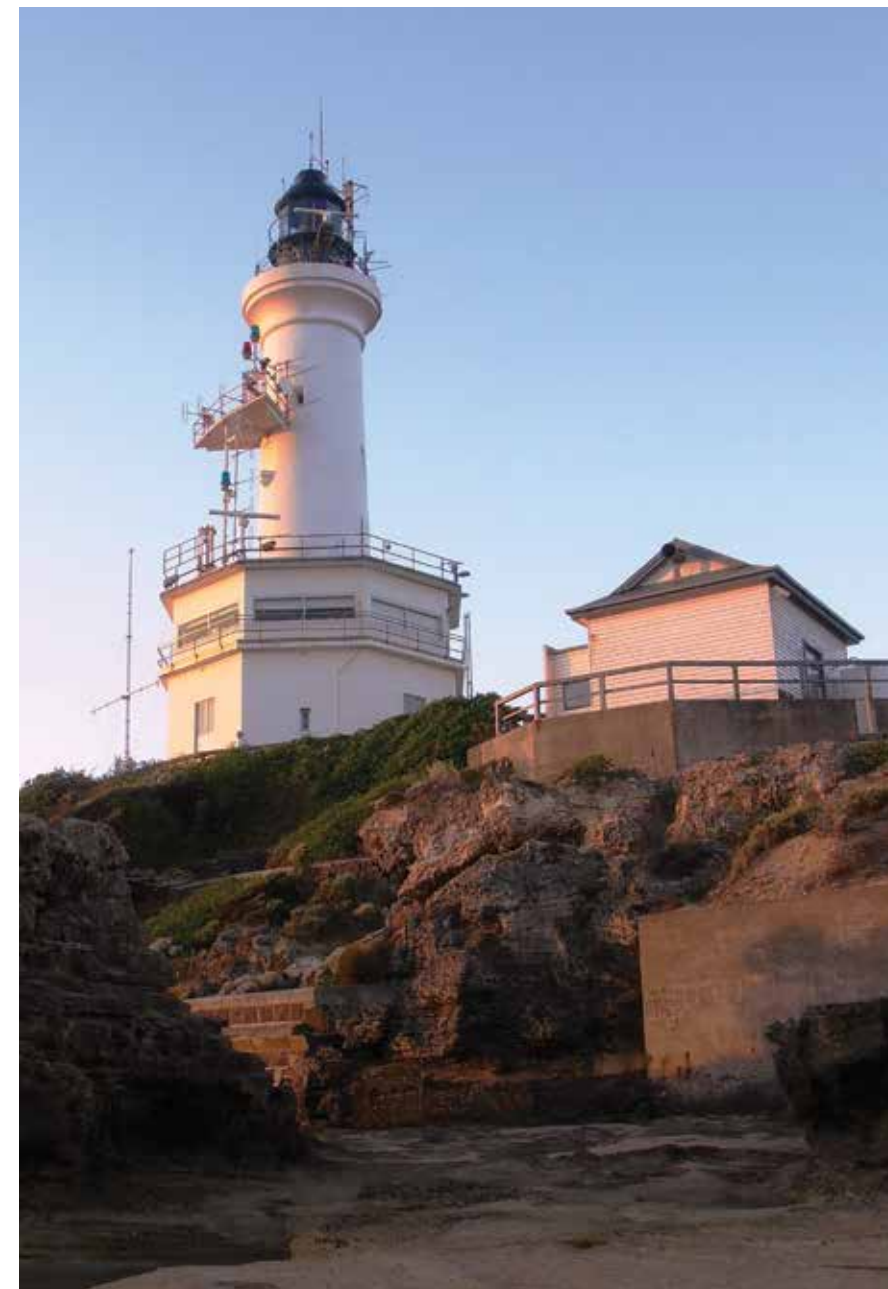
No seaside town is complete without a lighthouse, but Queenscliffe and Point Lonsdale share three, including the only black lighthouse (made from bluestone) in the southern hemisphere. The museum conducts guided tours of Point Lonsdale Lighthouse, in cooperation with the Port of Melbourne Corporation, during which visitors can climb the 120 inside steps to the light prism at the top of the 21.5-metre-tall structure to experience spectacular 360-degree views of the entrance to Port Phillip.

Visitors can see also the original foghorn apparatus housed in an adjacent shed, built below the lighthouse in 1884. The machinery was restored by museum volunteers a few years ago and the ear-piercing horn and its mournful drone sound out across The Rip each year at midnight on New Year's Eve and annually on International Lighthouse Lightship Weekend in August. Massive glass prisms in the museum's collection and display of lighthouse equipment from Australian lighthouses give the visitor an insight into just what makes these guiding lights shine so brightly, so far out to sea.

- 01 Page 45: Life ring on the Queenscliffe lifeboat. Photographer Greg Wane
- 02 Launching the lifeboat *Queenscliffe*. Photograph QMM
- 03 *Goorangai* officers and crewmen, 1940. Photograph QMM
- 04 Tea cup from the paddle steamer *Weeroona*. Photographer Greg Wane
- 05 Point Lonsdale Lightstation with foghorn shed. Photographer Meryl Hodgson



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Another large display area inside the museum is devoted to the long history of the Port Phillip Sea Pilots, commenced officially in 1839 when George Tobin was granted a licence to pilot ships into Port Phillip by Governor Gipps, on the condition that it would bring no expense to the government. The Port Phillip Sea Pilots is owned and operated by the pilots and honours that original condition made nearly 175 years ago. A large photograph of 19th-century pilots shows a stern-looking and mostly bearded group of master mariners, all skilled in the handling of sailing ships.

Steam eventually took over from sail, and now modern diesel-electric propulsion systems power the world's largest ships – but ships' masters still rely on the pilots' great navigational skill and local knowledge of The Rip and Port Phillip.

Fast launches transfer pilots to the ships today, but for many years a small workboat was used to ply between a ship and a pilot cutter. The last pilot tender, the 1,304-ton *Wyuna*, was sold in the early 1970s, but one of the ship's workboats was given to the museum, where it is displayed. Visitors seeing this small open boat can clearly understand just how fearless these men needed to be to board ships three nautical miles out into the notoriously dangerous Bass Strait – at any time of day and night, in all weather.

In the museum's outdoor display area, visitors can look inside an original fisherman's cottage and see just how 'cosy' the living conditions were. Entire families once lived in these small cottages.

During periods of bad weather, Queenscliffe fishermen were forced to remain ashore. They met in a shelter shed built by Ports



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- 01 The Queenscliff lifeboat on display in the boat well. A specially designed cradle supports the hull.
- 02 Stern of *Wyuna's* workboat.
- 03 Telegraph and life ring from the shipwreck of the *SS Time*.

- 04 A series of ropes from the lifeboat's line launcher.
 - 05 A wooden boat ready for restoration in the boatbuilding shed.
- All photographs Greg Wane

and Harbours on the pier at Queenscliff. This became a casual meeting place and was later used for Fishermen's Union meetings. Between 1895 and 1946, fisherman Henry Zanoni spent the hours during rough weather painting pictures of many of the passing ships on the shed's walls. Dozens of ships and small sailing vessels are depicted. When the old pier was demolished in 1960, the building was relocated twice, before finally being settled at the maritime museum, and visitors can still see the Zanoni paintings in this unique structure.

Back in 1935, Australia's first Blessing of the Fleet ceremony took place on Easter Sunday, 21 April, on the fishermen's pier at Queenscliff. Blessing of the Fleet is a tradition that dates back centuries in the Mediterranean, in which priests bestow blessings on fishing communities for safe and bountiful seasons.

Queenscliff's blessing ceremony was organised by the Reverend W Hart, then vicar of Queenscliff's St George's Church, who invited Melbourne Archbishop Frederick Head to perform a blessing on the 64 fishing boats moored in the harbour with their crews and families aboard. Thousands of people thronged the pier and foreshore to watch the service and the Royal Australian Artillery Band provided music for the 500 members of the Australian Army based at Fort Queenscliff as they marched onto the pier. Broadcast across Australia by ABC Radio, the event made headlines in all the daily newspapers.

The blessing is now part of the museum's annual Maritime Weekend, which celebrates Queenscliff's maritime heritage. This year's festival will be held on 28–30 March. Supporters of the festival include the Port of Melbourne Corporation, Borough of Queenscliff, local sailing and cuta boat clubs, Queenscliff Harbour and Searoad Ferries. Highlights include the weekend Cuta Boat Regatta and the hugely popular Fishy Tales in the Boatshed. More than 60 original, restored and traditionally built cuta boats race in the Cuta Boat Regatta, which is held in on southern Port Phillip off Queenscliff, in conjunction with the Sorrento Sailing Cuta Boat Club, Cuta Boat Association, and Queenscliff Lonsdale Yacht Club. For Fishy Tales, at least 200 people gather in the museum's boatbuilding shed on the Friday night to hear guest speakers talk on all things nautical.

The museum, now accredited through the Museums Australia (Vic) Accreditation Program, has also acquired an important collection of Port Phillip survey charts

through its relationship with the Port of Melbourne Corporation, which has supported the construction of a purpose-built climate- and humidity-controlled archive deposit. Photographs, paintings and other fragile historical documents are also stored in this unit.

Housing two of the more significant book collections, the museum's Sidney Myer Library is one of the largest maritime research libraries in the state. The Colin McCrae collection arrived in 20 boxes from Scotland, and with the Arthur Woodley Estate collection (which is still being catalogued), these donations now make up nearly 3,000 maritime books and 50 historic journal and periodical titles in the library.

Always mindful of the correct storage and procedures needed for artefacts, the Committee of Management wasn't prepared for the news, in July 2000, that water had been discovered in the buoyancy tanks of the Queenscliff lifeboat, its major exhibit. Urgent talks were held with an environmental management firm which warned that if the water remained it would damage timber planking and could eventually destroy the lifeboat. The solution meant removing polyurethane foam from inside the seven sealed buoyancy tanks and draining the water. Several rusted 20-gallon drums that had been set into the foam for extra buoyancy were discovered inside the tanks, so these needed to be removed and external painting renewed. The work was done in situ and continued over a couple of years to bring the lifeboat to its current state of restoration.

Since 2006, prompted by the popularity of garage sales and collecting, the museum has hosted an annual Maritime and Collectables Market where all sorts of boat bits, nautical items and memorabilia can be bought or swapped. The next market will be held on Sunday 2 November.

The museum's only paid staff member is a part-time administration officer. It has been run by a dedicated group of volunteers for the past 28 years, and relies on its daily admissions, shop sales, and guided tours to support much of its operations. In addition, its program of public events both assists its funding and, importantly, promotes maritime experiences, both past and present.

Interactive media technology is now being investigated by the museum's researcher-in-residence, Dr Shaun Wilson from RMIT University Media and Communications. His work will encompass the museum's collection and draw on the maritime heritage of Port Phillip.

Plans for the future include the acquisition of the former fishermen's co-op building adjacent to the museum. This historic building will be preserved to become part of the museum, hosting themed exhibitions and displays highlighting the role the fishing industry played in Queenscliff's maritime and social history.

In 1953 Australia's first Blessing of the Fleet ceremony took place on the fishermen's pier at Queenscliff

And, in a busy start to 2014, an archaeological excavation within the grounds of the museum will be undertaken in conjunction with Heritage Victoria – following support from the Maritime Museums of Australia Project Support Scheme (see page 34) – to study the remnants of one of Victoria's early torpedo boats, HMVS *Lonsdale*, buried in the sands of Queenscliff.

There is so much more to uncover in this region's maritime heritage. Today, the museum and fish co-op sit on Wharf Street, once the early plank road – 'paved' with planks laid across the sand – which led to the first fishermen's pier and waiting shed. Now, it leads into the adjoining Queenscliff Harbour with its pilot boats, recreational boats, diving and eco-tourism adventures and the nearby Searoad vehicle ferries, and towards the commercial shipping lanes through Port Phillip Heads, which are still busy with maritime traffic – all part of the future for the museum's collection.

Journalist Greg Wane is a Queenscliff Maritime Museum member and volunteer, and recently edited the 70th edition (and his first as its new editor) of *The Dog Watch*, the annual publication of the Shiplovers' Society of Victoria. His book *Aground in the Rip* tells the story of the wreck of the coastal freighter *SS Time* in 1949, which was attended by the Queenscliff lifeboat crews, and affected a number of people in Queenscliff. It was for some time stranded at the entrance to Port Phillip and became known as a local feature and tourist attraction in the 1950s.

The Queenscliff Maritime Museum library holds a complete set of *The Dog Watch*, covering its 70 years of publication.

The Queenscliff Maritime Weekend will take place on 28–30 March 2014. Details and registration for entries to the Cuta Boat Regatta on Saturday 30 March are available at ssbc.com.au, and full program details at maritimequeenscliff.org.au

Endeavour's crew must be prepared to climb up to 39 metres aloft to take in her sails – in all weathers and at any time of day or night. ANMM photographer

Sailing through time

LIFE ABOARD THE ENDEAVOUR REPLICA



The museum's star exhibit, the replica of HMB *Endeavour*, is a faithful reproduction of Captain James Cook's famous ship and is recognised worldwide as one of the finest reproduction vessels ever constructed. In this first instalment of a new regular feature, *Endeavour's* master, **John Dikkenberg**, evokes the experience of sailing aboard an 18th-century ship.

ON 27 SEPTEMBER 2013, the morning weather forecast had a slightly ominous ring about it – winds of 45 knots or more and a land warning for damaging winds of 100 kilometres per hour. The cloud was filling in and already the swell appeared to be building. A few hours later HMB *Endeavour* was running downwind in 35 knots with the fore course, main topsail, fore topsail and the fore topmast staysail set. By the end of the day the topsails had all been taken in, and under a minuscule spread of canvas the ship was running before gusts of 50 knots. The old girl was logging more than 12 knots.

In 15 knots of breeze you could almost hear *Endeavour* humming and feel her pleasure through your feet

Despite a rapidly building sea, *Endeavour* simply snuggled into the task and never felt anything but well founded. With the sea on her beam and quarter, she rolled heavily, but before the sea, the motion remained stable and comfortable. The ship was entirely in her element.

Interestingly, this was my second day at sea since taking command and I was watching closely to see how the ship would behave. Over that 24-hour period, almost

all of which was spent on deck, I came to understand why a Whitby collier was selected for Lieutenant (later Captain) James Cook's epic world expeditions.

As with all good blows, the gusts eventually eased and as soon as we were able, we were working our way back inshore. In 15 knots of breeze you could almost hear *Endeavour* humming and feel her pleasure through your feet. I never again doubted the ability of this beautiful ship.

While her sea-keeping qualities are of huge importance, it needs to be appreciated that *Endeavour* is a great deal more than simply a fine sailing ship. She is a wonderful example of where sailing ships were technically in the 18th century. Her decks are confusing and the limits of her technology are everywhere. Onboard, the rigging, helm, windlass, capstans and anchors could come from no other century of seafaring. Having previously been a captain in the 1874 barque *James Craig*, I find it interesting to see how sailing-ship design had evolved in the 150 years or so separating the designs of the two ships. *James Craig* is almost the epitome of sailing ships, while *Endeavour* represents the middle age of the sailing-ship era.

It should be clear from the above what brings me and many professional seafarers to these ships. In my case I've spent large parts of my life at sea, having previously commanded submarines and warships, but there is something special about these types of ship. Perhaps it is the need to resort to the traditional skills of seamanship,



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A ship that spans centuries

Endeavour is a bark (denoting her hull shape), and to the general public who visit the ship when she is in museum mode, it would be almost impossible to distinguish her from the original *Endeavour*. Below, however, she hides a small number of 20th-century secrets.

The ship has three main decks: the upper deck; the lower deck, which is known onboard as the 18th-century deck; and the hold, known onboard as the 20th-century deck.

Except for a small modern charthouse where the navigation equipment is housed, the upper and lower decks are as you would have found them in 1770, but the 20th-century deck is a concession to the need to provide contemporary amenities for passengers and crew. It hosts a modern galley and saloon, heads (toilets) and bathrooms, safety gear, an engine room and refrigeration equipment.



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or the fundamental need to understand the environment into which the ship has been thrust.

It might also explain what attracts the general public to come to sea with us, but I suspect it's a good deal more complex than that. Sailing in these ships is not inexpensive and they are not particularly comfortable. In the past, when the wind was blowing and the rain was trickling down the back of my foul-weather jacket, I would often look around to see someone who had been building houses, filling teeth, nursing the sick or playing with grandchildren the previous week, now with their legs braced and ready to set or bring in sail. Not every experience for them was a comfortable one, some were challenging, some were exhilarating and many were outside their everyday experience of life. All, however, were rewarding and those people came back from sea with a spring in their step and a slightly different view of life's priorities.

The non-professional seafarers who sail with us do so either as voyage crew or as supernumeraries. Voyage crew pay to come with us but agree to help work the ship. They learn to climb the rigging, handle sail and stand watches, taking their turns at the helm or on lookout. They help with the ship's maintenance and for a 'happy



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hour' each day help keep her clean and liveable. They sleep in hammocks on the 18th-century deck. The ship carries 36 voyage crew on every seagoing excursion.

The supernumeraries, on the other hand, pay to enjoy the good life of Cook's seagoing 'gentlemen'. Supernumeraries occupy the four cabins previously allocated to the expedition's men of science, including Joseph Banks, Daniel Solander, Sydney Parkinson and Nathaniel Green. The four lucky enough to secure such a place on a voyage fill the days as they choose, but remarkably, most join a day watch and most enjoy becoming more than spectators on the voyage. Over the period of a sail, voyage crew and supernumeraries become integrated members of the ship's team and by the end of the voyage are often hard to distinguish from the paid professional crew.

At sea, the days are filled with working the ship, tacking, wearing, setting sails and bringing in sail as required. There are also opportunities to learn some of the techniques involved in terrestrial and celestial navigation. On some voyages the ship carries specialists in the sciences of botany, oceanography and astronomy.

Endeavour recently passed her 20th birthday and has logged a large number of voyages, including two to Europe and

a circumnavigation of Australia. She has been open to visitors in most major ports of Australia and in a large number of cities around the world.

As an exhibit she will continue to awe and inspire, and as a sailing ship, plans are already under way to embark on a number of exciting voyages. Each voyage will hopefully mark a significant event and help to raise the profile of Australian exploration and the country's maritime history. At the end of this decade, *Endeavour* will play a huge part in celebrations commemorating Captain Cook's arrival in Australia 250 years ago.

John Dikkenberg has been at sea or in the maritime industry for most of his working life. He joined the Royal Australian Navy in 1966, and after graduating, served at sea in destroyers and the troop transport HMAS *Sydney* before joining the submarine service in 1972. He subsequently served in all the Australian submarines and the British submarine HMS *Orpheus*, and was the Commander of the Australian Submarine Squadron from 1989 to 1993. He joined the Sydney Heritage Fleet in 2006 and frequently sailed as captain of the barque *James Craig*. He became captain of *Endeavour* in May 2013.

To find out more about forthcoming voyages and day-sails on *Endeavour*, visit the museum's website.

Over the period of a sail, voyage crew and supernumeraries become integrated members of the ship's team

- 01 *Endeavour* is a particularly striking sight when carrying all or most of her sails. She is pictured in Bass Strait in 2007 with all but her stunsails set. Photo courtesy Steve Schmidt
- 02 When the ship is not sailing, she is fitted out in museum mode, allowing visitors to see her as she would have been in the 18th century. This is the captain's desk in the Great Cabin, which was Captain Cook's accommodation. Photograph ANMM
- 03 The lower deck, known onboard as the 20th-century deck, houses modern facilities such as bathrooms, as well as the safety harness that all crew must wear when they go aloft. Photograph Jeffrey Mellefont/ANMM
- 04 *Endeavour*'s captain John Dikkenberg in the saloon, which forms part of the 20th-century deck. Photograph Andrew Frolows/ANMM

Scott Base is a neat, well-equipped and comfortable haven on Ross Island alongside the Ross Sea and overlooking the Ross Ice Shelf

77° South

BACK TO WORK AT THE COOLEST JOB ON EARTH

It's not everyone who could stand the thought – far less the reality – of spending months at a time in the darkness of an Antarctic winter. But former ANMM staffer **Sue Bassett** is up for the challenge, and over the course of this year she'll report back on life and work in this hostile, beautiful and unpredictable environment.

ON A HUMID 34-DEGREE January day in Australia, it's difficult to pack for a seven-month winter-over trip to Antarctica. Even feeling relatively well prepared for the experience, having spent last winter there, I'm finding it hard to recollect the true intensity of the cold when the mercury plummets below minus 50°C. But, thankfully, Antarctica New Zealand, our project host, has the outdoor-gear side of things well covered. We're supplied with multiple clothing choices and layering options down to ECW – extreme cold weather – gear that should see us safely through any low temperatures that we may encounter. So it's mainly the indoor attire and incidentals for life at New Zealand's Scott Base that I need to pack. Plus the odd luxury that I think I might begin to fancy (or even crave) when all flights stop between late February and mid-August, and the long austral winter sets in.

Visiting Antarctica, I should mention, was never my life's dream. Nor, for that matter, was it even on my 'bucket list' of things to do before I die. I've always claimed to be a warm-weather person, as demonstrated by my migration from far-too-cold Canberra to mostly-mild-but-

sometimes-chilly Sydney (with 12 great years at the Australian National Maritime Museum) and then to warm-all-year-round Darwin (where I've spent most of the last 11 years, simmering away at the Museum and Art Gallery of the Northern Territory). But, ever adventurous and up for a challenge, I happened across a 'Conservators for Antarctica' advertisement at a time when I was looking to do something different. And it certainly is that! Now heading down for my second winter on the ice, I know just what to expect and I know that I'll love every bit of it.

Working for the Antarctic Heritage Trust, a New Zealand-based charity and sister organisation to the UK Antarctic Heritage Trust, our aim is to conserve the four early British exploration bases in the Ross Sea area of Antarctica, 'conserving the legacy of discovery, adventure and endurance', as the trust's vision declares. The huts were those of Carsten Borchgrevink's British Antarctic (*Southern Cross*) Expedition of 1898–1900, Ernest Shackleton's British Antarctic (*Nimrod*) Expedition of 1907–09, and Captain Robert Falcon Scott's National Antarctic (*Discovery*) Expedition of 1901–04 and fateful British Antarctic

(*Terra Nova*) Expedition of 1910–13. The trust has also recently taken on the conservation of Edmund Hillary's base for the Commonwealth Trans-Antarctic Expedition (1955–58) and International Geophysical Year (1957–58) – this was the original Scott Base building.

Three of the early huts are within reach of Scott Base, New Zealand's permanent research support station, where a conservation lab has been set up by the Antarctic Heritage Trust and where conservators have been working year-round since 2004, with the generous support of the New Zealand government through its Antarctica New Zealand program. Summer on-ice teams of conservators and conservation carpenters have the luxury of permanent daylight and are based for long periods at the historic huts, living in tents and working in a mobile conservation laboratory and carpentry workshop to weatherproof and conserve the huts themselves. Winter on-ice teams, such as mine, live at Scott Base through five months of continuous darkness and are based in the laboratory, stabilising each of the artefacts that remains inside the huts so they can be replaced during the

Spending a couple of days camping off base allows us to bond and to become familiar and confident with the outdoor clothing kit

summers in their original positions, as left by the explorers and scientists themselves. It's a fascinating project.

Shackleton's *Nimrod* hut and its entire contents of 6,000-plus artefacts at Cape Royds have been conserved. This winter we will complete the treatment program of more than 10,500 artefacts from Scott's *Terra Nova* hut at Cape Evans, and we'll also treat all 350 objects from Scott's *Discovery* hut at Hut Point. The fourth and earliest 'heroic-era' hut, that of Carsten Borchgrevink's *Southern Cross* expedition, will be the last to be tackled and will require a different approach as it is not within reach of Scott Base.

Our team of four conservators for winter 2014 hails from around the globe – Ireland, France and Australia – and we will join eleven New Zealand engineers and base-support staff for the winter.

We make our trip of almost 4,000 kilometres from Christchurch to Pegasus Airfield, a runway on the sea ice off Scott Base, in a US Air Force ski-equipped C-130 Hercules or C-17 Globemaster. It's an exciting (albeit noisy) way to travel that adds hugely to the uniqueness of the experience.

First up on arrival is Antarctic field training, a necessity for acquiring on-ice survival skills and environmental awareness. Spending a couple of days camping off

base allows the team to bond and helps us to become familiar and confident with the outdoor clothing kit. And newcomers learn important lessons, such as thinking before putting anything down – my water bottle that I left alongside my sleeping kit in my tent for a short time was unusable for the duration, and didn't thaw until I returned to base days later.

Although there are only 15 of us at Scott Base for the winter, we're not alone. Just four kilometres away is the largest of the United States Antarctic Program bases, McMurdo Station, which supports about 1,250 in the summer and at least 150 through the winter. We have frequent interaction, including some collaborative operations, and make good friends. Weather and visibility permitting, we can walk or ride a bicycle over the well-maintained connecting road to McMurdo, or travel by vehicle – a Toyota Troop Carrier fuelled with AN8 fuel (a fuel also used as the Antarctic aviation fuel, with a 'cloud point' of minus 50°C).

Of course there are safety procedures each time we leave base, which include signing out, making progress radio calls, and taking appropriate additional clothing for any weather event. When driving, engines are warmed for 15 minutes before use, a speed limit of 30 kilometres per hour applies, and vehicles must be plugged into a heated 'hitching rail' and wheel-chocked when not

- 01 Page 56: Aerial view of Scott Base (77°51' South), and the Ross Ice Shelf, Ross Island, Antarctica.
 - 02 Wearing some of her ECW (extreme cold weather) gear, author Sue Bassett arrives on the ice in a ski-equipped C-130 Hercules. Photo courtesy Stefanie White
 - 03 Out for a skidoo ride over the sea ice, Ross Sea, Antarctica. Full helmets and heated handgrips help to combat the wind-chill factor, which this fine day was approaching minus 60°C.
 - 04 Polar-tent campsite for Antarctic field training. The shovels are to move snow – firstly to create a firm base for the tent because the snow is so soft, then to dig out a central passage to allow standing (or erect a toilet) inside, and then to pile around the valance of the tent on the outside, to anchor it.
 - 05 A Haggglund below Mt Erebus, Antarctica. These all-terrain tracked vehicles have two articulated sections and are the main off-road personnel carriers used at Scott Base.
 - 06 Author Sue Bassett (kneeling, front right) and her 2014 winter-over teammates at Scott Base, wearing some of their ECW (extreme cold weather) gear. Photo courtesy Robin Rawson
- All photographs courtesy Sue Bassett unless otherwise stated



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in use (handbrakes are never used as they may freeze and be impossible to disengage). For trips further afield and onto the sea ice, we travel in a tracked Haggglund, and occasionally (in summer months only) by skidoo.

Scott Base sits at 77°51'S and is about 1,500 kilometres from the South Pole. It is a neat, well-equipped and comfortable haven on Ross Island alongside the Ross Sea and overlooking the Ross Ice Shelf. Everything is painted 'Chelsea cucumber' green as a rather cute twist on the white-cottage-amid-green-fields theme. Accommodating up to 85 scientists and staff in the summer and just the 15 of us through winter, the complex includes administrative, recreational, accommodation and science facilities as well as workshops. Almost all are connected by pedestrian linkways, so trips outside don't need to be an everyday thing in the cold dark months. Unless, of course, there's an aurora to marvel at or something else to do ... but they're other stories.

Find out more about the Antarctic Heritage Trust's work and follow the on-ice activities of its team during the winter of 2014 through its Antarctic blogs, posted regularly at <http://www.nzaht.org>. Its blogs are also hosted by the Natural History Museum, London, at <http://www.nhm.ac.uk/natureplus/community/antarctic-conservation>



Parry Endeavour at the Western Australian Maritime Museum, showing the scars of her triple round-the-world voyage.
Photographer David Payne/ANMM



Boats from the west

AUSTRALIAN REGISTER OF HISTORIC VESSELS

ANMM.GOV.AU/ARHV This online, national heritage project devised and coordinated by the Australian National Maritime Museum reaches across Australia to collate data about the nation's existing historic vessels, their designers and builders, and their stories.

The most recent round of ARHV listings added another nine Western Australian craft to the register, including a pearling lugger, three Indigenous canoes and a yacht that has sailed around the world three times non-stop. Curator **David Payne** looks at some of the stories behind these vessels from the west.

THE ARHV TRAVELLED to Fremantle in November 2013 for a meeting of the ARHV Council, followed by the seminar 'Pearling, fishing, trading and sailing', which featured first-hand accounts of the Western Australian vessels and their stories. The itinerary also included sailing aboard some of the heritage yachts listed on the ARHV as part of the Royal Perth Yacht Club's twilight series.

A diverse range of craft has already been listed by their Western Australian owners, and among the 25 vessels nominated, the meeting added another nine Western Australian craft: the pearling lugger *DMcD*; a dugout canoe from the Cobourg Peninsula in the Western Australian Museum collection; *Mele Bilo*, an 18-foot skiff; fishing boats *Doria* and *Little True*; *Lady Forrest*, the pilot boat that served Fremantle for six decades; and three yachts – *Parry Endeavour*, in which Perth-born solo sailor Jon Sanders circled the world three times non-stop; *Hebe*, a 1920s hire boat; and *Aeolus*, a Dragon built by Billy Barnett.

While the boats among this collection have been chosen for their technical backgrounds and to represent particular vessel types or methods of construction, there are also some interesting stories about the people associated with them.

DMcD is one of the last traditional wooden, sail-carrying pearling luggers of its type, the Broome pearling lugger. It was built in 1957 by Streeter and Male and shipwright Kevin Buckeridge at the Scotts slipway in Broome for D McDaniel and Son Pty Ltd. The vessel was named after Daniel McDaniel, a pioneer of Broome's pearling industry in the early 1900s. Streeter and

Male was also one of Broome's – and pearling's – oldest companies in the north-west.

Hebe was built in 1921 by Fred Carnaby. He, and later his son, had a boatshed in Nedlands on the Swan River. As well as building boats they operated a fleet of hire and charter craft, including Star class sailboats. These craft introduced many people to sailing on the Swan River, and *Hebe* is an important reminder of the period between the two world wars when many people had access to recreational yachting only by renting a craft for a few hours on weekends or during holidays. *Hebe* was later sold to Albany, where under private ownership it introduced more people to the sport of sailing.

Fred Carnaby was involved in constructing motor launches, yachts, luggers and pearling schooners from the early 1900s. Born in Melbourne, he later worked his way to Broome as a cabin boy. He then worked in Broome's boatbuilding yards, and while in Broome met the daughter of a Sydney boatbuilder. After marrying in Sydney, in 1904 they returned to Perth, where Carnaby had established his own business by 1906.

Parry Endeavour was designed and built in Western Australia in 1979 and took part in the Parmelia Race from the United Kingdom to Fremantle under the name *Challenger*. In the mid-1980s businessman Kevin Parry bought the vessel for Perth-born sailor Jon Sanders to undertake a challenging solo voyage. Sanders wanted to break his previous long-distance record of a double non-stop unassisted voyage around the world – set when sailing *Peri*

Fishing boat *Doria* at the Western Australian Maritime Museum. Photographer David Payne/ANMM
 Following pages: all images courtesy of the vessels' owners, except 21 and 22 (David Payne/ANMM)

From 1986 to 1988 he sailed *Parry Endeavour* to a new record-breaking solo unassisted triple voyage around the world

Banou – and from 1986 to 1988 he sailed *Parry Endeavour* to a new record-breaking solo unassisted triple voyage around the world. Jon Sanders brought the world of single-handed sailing into the homes of all Australians, and even people with no special interest in yachting were captivated by his achievements, ability and modesty. *Parry Endeavour* was designed by Western Australian naval architect Phil Curran, now well known internationally for his luxury high-speed powerboat designs created in conjunction with a fellow Australian, stylist and interior designer Jon Banneberg.

Doria is a fishing boat built in 1924 in Fremantle for Italian-born Raffaele Minervini. It was used for commercial line fishing and then adapted for lobster fishing. Bill Lang built *Doria* in 1924 at his boatshed at Riverside Drive in East Fremantle for Minervini, who had come to Fremantle in 1924 from the fishing village of Molfetta, on the east coast of Italy. Over a short period Minervini's three brothers joined him in Fremantle and once they had decided to settle there permanently, they brought their wives and families out to join them. Raffaele and Saverio fished from *Doria* and Domenico and Ignazio fished from *Benghazi*, built along the same lines as *Doria* in 1926. When Raffaele Minervini retired, he continued to use *Doria* for recreational fishing.

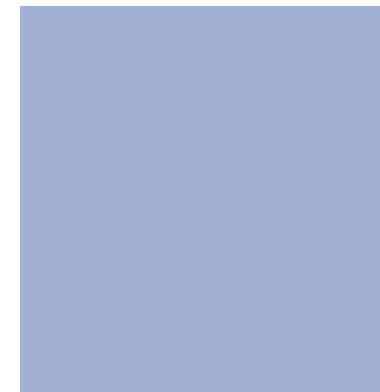
Another Western Australian craft recently listed in the ARHV is the British Museum's Indigenous kawlum double raft, which was collected from the state in the 1930s. This type of double raft is generally known using the Bardi term 'kalwa' and these craft



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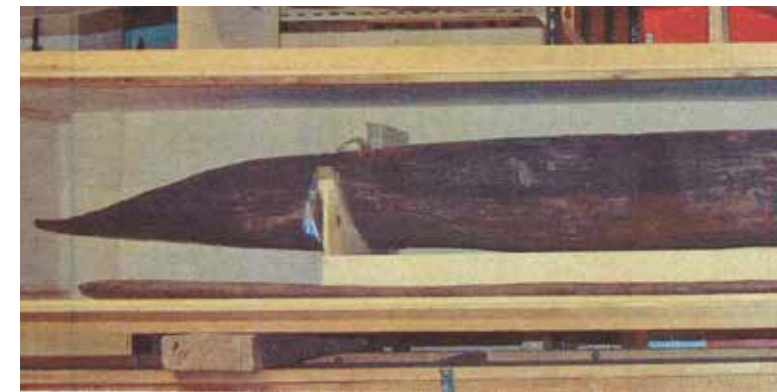
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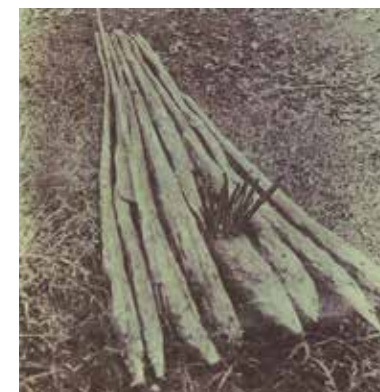
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Between the two world wars, many people had access to recreational yachting only by renting a craft on weekends or during holidays

were distributed throughout King Sound and adjacent coastal waters of the south-west Kimberley region in Western Australia. This example has been collected from the seafaring Oowirri clan of the Worora community from Collier Bay, Prince Regent River and Walcott Inlet along the coast, just northeast of King Sound. It is called a 'kawlum' in their language, while the nearby Djawi community gave these rafts the name 'biel biel'.

The two fan-shaped parts are about 3 metres long each, and when overlapped for use the raft would probably be no longer than 5 metres overall. The aft section can be identified by the small basket formed with

pegs driven into one of the large logs in the middle of the fan. There are eight logs in the aft section, and six forming the bow section.

The craft is most likely to have been made from mangrove wood *Camptostemon schultzei*, also known as kapok mangrove. This name reflects the relatively light density of the wood, a quality that helps make this simple craft work effectively with enough volume to support a paddler or two and some of their possessions.

The raft and a paddle were donated in 1936 to the British Museum by the Reverend J R B Love (1889–1947), an Irish-born clergyman and missionary. He arrived

in 1914 to take temporary charge of the Presbyterian Mission to the Aborigines at Port George IV (Kunmunya) in Western Australia, but remained until 1940. The mission became home for some of the Worora people, and Love encouraged the preservation of many aspects of traditional cultural life while seeking to balance customary law and the discipline needed for the mission's stability.

A report on the seminar 'Fishing, pearling, trading and sailing' will appear in *Signals* 107.

Search the complete Australian Register of Historic Vessels at anmm.gov.au/arhv

NAME	DATE	BUILDER	TYPE	CODE
01 <i>Malveena</i>	1966	R C Masters Pty Ltd	Yacht	HV000579
02 <i>Victoria II</i>	1897	Forrest and Sons UK	Lifeboat	HV000580
03 Boarding boat No 3	Unknown	Unknown	Pilot tender	HV000581
04 Butcher boat	Unknown	George Towns	Butcher boat	HV000582
05 Indigenous bark canoe	c1901	Unknown	Bark canoe	HV000585
06 Indigenous dugout canoe	c1903	Unknown	Dugout canoe	HV000586
07 Indigenous bark canoe	c1903	Unknown	Bark canoe	HV000587
08 <i>Karrata</i> lifeboat	c1907	Unknown	Lifeboat	HV000595
09 <i>Trim</i>	1913	Fred Moore	Lifeboat	HV000596
10 <i>Malohi</i>	1955	Jim Perry	Yacht	HV000597
11 <i>Athene</i>	1905	W M Ford Boatbuilders	Yacht	HV000598
12 Indigenous bark canoe	c1906	Unknown	Bark canoe	HV000599
13 Indigenous kawlum raft	c1936	Unknown	Raft	HV000600
14 <i>Wentworth</i>	1948	W Holmes Boat Builder	Work launch	HV000602
15 <i>Pompoota</i>	1908	Unknown	Paymaster's launch	HV000604
16 <i>Grey Nurse</i>	1915	E A 'Ned' Jack	Sounding vessel	HV000606
17 <i>DMcD</i>	1957	Male and Co	Pearling lugger	HV000610
18 Indigenous dugout canoe	c1965	Robert Cunningham (1930–2009)	Dugout canoe	HV000612
19 <i>Aeolus</i>	1964	Bill Barnett	Yacht	HV000613
20 <i>Hebe</i>	1921	Fred Carnaby	Yacht	HV000614
21 <i>Parry Endeavour</i>	1979	B Williams & J Chute Partnership	Yacht	HV000615
22 <i>Doria</i>	1924	Bill Lang	Fishing boat	HV000616
23 <i>Lady Forrest</i>	1903	Samuel White and Co UK	Pilot boat	HV000617
24 <i>Little True</i>	Unknown	Unknown	Fishing boat	HV000618
25 <i>Mele Bilo</i>	1922	James Hall	18-foot skiff	HV000619



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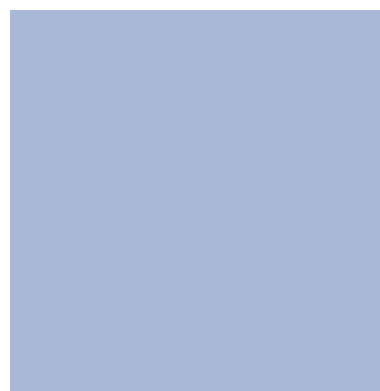
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Grace was not yet 18 when war broke out in Europe in July 1914 – an event that would irrevocably change her world and her future

In one of history's great migrations, more than six million people have crossed the seas to settle in Australia. The museum's tribute to all of them, The Welcome Wall, encourages people to recall and record their stories of coming to live in Australia



Amazing Grace

THE CARING LIFE OF AN ENGLISH WAR BRIDE

In 2014, as we commemorate the centenary of the declaration of World War 1, Welcome Wall contributor **Veronica Kooyman** shares the story of one couple whose chance meeting and subsequent romance sprang from this world-shaping event. More than 10,000 women disembarked on a strange shore in 1919 as brides of Australian soldiers, taking the courageous decision to travel to the other side of the world for a new life in an unknown country.

GRACE ETHEL LAMBERT was born in September 1896 to John Lambert, a labourer, and his wife Sarah (née Bateman). She was the youngest of six children, growing up with her three surviving sisters in Cranbrook, Kent, a small and picturesque village surrounded by thatched cottages, water and windmills, and rolling green hills. Grace was not yet 18 when war broke out in Europe in July 1914 – an event that would irrevocably change her world and her future, and those of millions of other people.

Also in 1896, on the other side of the world, George Douglas Gibson was born in the working-class Sydney suburb of Balmain. By 1916, at the age of 21 years and three months, he enlisted with the First Australian Imperial Force and was sent to Liverpool, New South Wales, to train as part of the 20th Battalion, 17th Reinforcements. For George, as for many young Australian men, enlisting provided a rare opportunity for travel and adventure. Few seemed to consider the possible horrors that might await them.

On 25 October 1916 George departed Sydney aboard the troop transport HMAT *Ascanius* bound for Devonport, England.

He spent six months training at Rolleston Military Camp in Wiltshire before departing for the trenches of France in 1917. His battalion had an esteemed military record, having landed at the infamous Anzac Cove in 1915, taken part in the August Offensive, then been sent three months later to the Western Front. In March 1916 the battalion was posted to Armentières, and later to Pozières. By the time George arrived in the trenches of France his battalion was involved in many of the major battles of 1917, seeing action at Bullecourt, Menin Road, Lagnicourt and Poelcapelle, and forcing the German Army back towards the Hindenburg Line. He was lucky enough to survive for ten months before being wounded in action in April 1918 during the German Spring Offensive. He was transferred to a field hospital for a few weeks, before rejoining his unit in time for the battles at Amiens and Mont St Quentin in August and the attack at the Beaufort Line at Montbrechain in October. These battles were part of the final Allied Offensive, which helped bring about the end of the war.

On 5 February 1919 George was granted leave back to England, where he succumbed to pneumonia and was admitted to an auxiliary hospital. The army, unaware

of his illness, listed him as AWOL. In 1918–19 Europe was in the grip of the Spanish influenza, an epidemic that killed more people than the Great War and was, unusually, particularly fatal for those under 65. George's illness may have been related to this, although the records do not make this clear.

Many women worked in the health system to provide comfort and care for the large numbers of wounded and sick. It is probable that Grace came to London for this reason, though it is unknown when she actually arrived. But it was during George's recovery in London that he met the beautiful young Grace Lambert. Just four months later, on 10 June 1919, the couple were married at All Soul's Church in Marylebone. Perhaps the experience of war or George's impending return to his Australian home hastened the wedding, but for this couple it was a happy and successful union.

In August 1919 the newlyweds embarked for Australia aboard HMAT *Katoomba*, one of many troopships struggling to repatriate the thousands of Australian soldiers and accompanying wives and children, whose presence and needs had not been expected or planned for by the

Grace and George were married just four months after they met, their wedding possibly hastened by the experience of war or George's impending return to Australia

Australian government and military. But these families were crucial to rebuild the new nation that had been devastated by the loss of more than 60,000 young men. The trip back to Australia on these troopships was often arduous, with cramped quarters and the few rudimentary facilities shared by many.

On 25 September 1919 Grace and George arrived in Sydney and moved in with George's mother, in her one-bedroom Victorian semi-detached house in Haberfield. Living space was tight in the small house and the old building was always in need of work, but despite a limited income the family made the situation work for them. They were also lucky enough to own the matching house next door, and the rental payments from tenants supplemented the family's income. In time Grace and George had two daughters, Joyce, born in 1921, and Patricia, born in 1924. The family of five, including George's mother, all lived in the house together with the small front living room converted into a second bedroom.

Grace used her talents to help provide for the family. A keen seamstress, she made most of her own and the family's clothes. The family never went hungry – grandson Robert remembers delicious lamb dishes and corned beef, but never the expensive luxury of chicken. The family also had one of the best-kept gardens in the street; though small, it had unusual plants for Australia, such as a holly tree that Grace nurtured – perhaps a small reminder of her roots back in the Kent countryside.

George worked at the Sonnerdale engineering workshop on Parramatta Road, Annandale. In his spare time he returned to his original trade as a cabinetmaker, hand-crafting much of the furniture in the family's house. His workshop in the garden

was full of well-loved cabinetry tools passed down from George's father, and was a place of wonder for his young daughters and their friends, who enjoyed watching George work there.

In 1956 Robert's mother Joyce, Grace and George's elder daughter, tragically died. Robert's father found it a struggle to bring up the young boy alone while also working full time, and both grandmothers shared childcare duties for the remainder of that year. But the next year Grace, recognising that Robert needed support and stability, offered him the chance to live with her and George, and so the Haberfield house became Robert's permanent home for the rest of his childhood. While the family still lived on a limited income, Grace ensured Robert was loved and well cared for. He fondly remembers the special treats she provided, such as regular trips into the city to visit museums and galleries, and a walk down to the Domain to watch the development of the avant-garde new Sydney Opera House from a viewing platform. These trips included lunch in the Coles cafeteria in Liverpool Street, a luxury reserved just for Robert and his grandmother. They bought bags of delicious hot jam donuts from street vendors, with some even making it home to share with George. Thanks to Grace's efforts Robert never felt he was missing out compared with his peers, as she participated in the same way as any mother would in special school events and milestones. When Robert was a little older his father made sure they shared some time together, taking him out on a Friday night to the trotting races at Harold Park to teach him the tricks of the track.

In 1962, while Robert was still at high school, George died quite suddenly from heart complications. It was a devastating time for both Grace and her grandson.

In 1968, when Robert was 21 years old, he left the Haberfield house to make his own way in the world. Grace sold up soon after and moved to a more modern house in Croydon, remaining there until her death on 24 December 1972.

Despite the inevitable homesickness Grace must have felt, particularly after the loss of her husband, she never again saw her sisters or her home village of Cranbrook. She kept in touch with her sisters by letter, and the journals that they sent also brought news from her childhood home. In 1972 Robert visited the family home in Kent and met Sarah, his grandmother's one surviving sister. His timing was lucky, as Sarah died the following year. Robert's final connection to his grandmother and mother was his Aunt Patricia, who by this time was married and had three children. Her son became an engineer with Qantas and Patricia and her husband used the airline's staff discount fares to travel to many far-flung parts of the world. Sadly, in the 1980s Patricia died suddenly from a heart attack while travelling in Thailand.

In 2013 Robert honoured his indefatigable and loving grandmother by registering her name with the Welcome Wall. It was unveiled in November 2013.

Former ANMM curator Veronica Kooyman is now an exhibitions officer for Sydney Living Museums.

The Welcome Wall

It costs just \$105 to register a name and honour your family's arrival in this great country! We'd love to add your family's name to The Welcome Wall, cast in bronze, and place your story on the online database at www.anmm.gov.au/ww. So please don't hesitate to call our staff during business hours with any enquiries on 02 9298 3777.

- 01 Page 66: Grace Lambert, left, with her mother and sisters at the family home in Kent, England, c1912.
 - 02 Robert with his mother, Joyce, and grandmother Grace
 - 03 Robert aged four with grandparents George and Grace, c1952
 - 04 Grace Gibson (centre) with daughters Patricia (left) and Joyce (right) in the Rocks, Sydney, late 1930s
- All photographs courtesy Robert Penn



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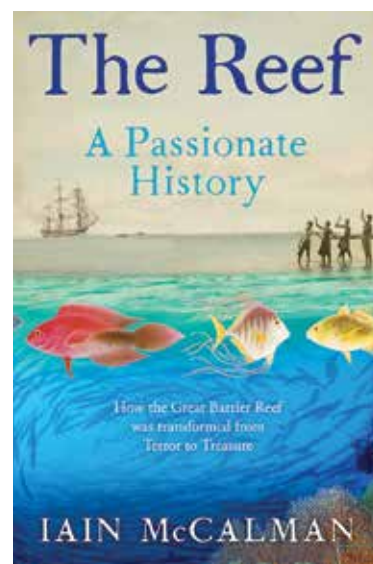
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Marine marvel

SURVIVAL AND CHANGE ON THE GREAT BARRIER REEF



The Reef – A Passionate History

By Iain McCalman, published by Penguin Australia, 2013. Hardback, 408 pages, illustrations, bibliography, index. ISBN 9780670075775. RRP \$45

THIS HANDSOME BOOK takes the reader on a journey into the heart of the Great Barrier Reef, with its hidden treasures, biodiversity and complex ecosystems, and profiles the people who have been drawn to its majesty. It tells the story of the reef over more than 200 years, the quest to understand its formation, and the fight for its survival.

The author, Iain McCalman, is a professor of history at Sydney University. His previous books include the award-winning *Darwin's Armada*, which was made into a BBC/ABC television series titled *Darwin's Brave New World*. McCalman is a fellow of the Royal Historical Society, and has a great interest in maritime history. He is also co-founder of the new Sydney Environment Institute website and activist group, the aim of which is to bring together researchers from different disciplines, so their work can contribute to the creation of a more ecologically sustainable world.

The Reef begins with some personal reflections. McCalman tells us of his boyhood dreams to be Captain Horatio Hornblower, and of his 2001 adventure on board the replica of the *Endeavour* as it sailed from Cairns through the reef to Cooktown. This was a re-enactment of Lieutenant (later Captain) James Cook's 1770 voyage for a BBC series called *The Ship*, and he was the trip's historian. Unlike the scientists he wasn't given a cabin, but a hammock in which he swung near the sleeping bodies of fellow sailors.

But there was a great compensation – he spent his time with the Indigenous guides on board, camping out on deck with them and hearing their stories: 'Rico Noble, an ex-boxer with a shy smile, and Bob Paterson, wiry and serious, both lived in the Yarrabah community from where our voyage had started ... Like many other Australian Aborigines [they] ... were nostalgic for their original homelands, located somewhere on the Reef ... Their ancestors and families had been forced out of these heartlands'.

McCalman's visit to Lizard Island and his walk through the bush brought on an epiphany: 'That walk proved life-changing

in two ways. I found the island's land and seascapes achingly beautiful, falling in love with what I now realise is a distinctively northern Reef aesthetic, and I had my first intimation of the threats to the Reef's survival'.

He decided to write a book and re-create the reef's story through three groups of people – the Western explorers and scientists, the Indigenous people and the castaways they adopted, and the artists, writers and photographers 'who've found creative inspiration in the Reef's beauty'.

Captain Cook's entrapment by the reef's corals is his first focus. In June 1770 *Endeavour's* hull was damaged on the reef, and Cook and his crew were forced to spend six weeks near what is now Cooktown repairing their ship, while living off pigeons and green turtles. McCalman writes that the oral tradition of the local Guugu Yimithirr people 'tells us that the inlet where the *Endeavour* had beached was actually an ancient meeting ground for all the clans of the district'.

Initially the British were welcomed, but a dispute broke out over their use of the green turtles and their ignorance of food-sharing principles. McCalman writes that Cook was impressed by the Indigenous people's 'facility in the use and spread of fire, and their skills in building outrigger canoes 14 feet [4.3 metres] long, using only shell, coral, stone, and the abrasive leaves of the wild fig tree'. The experience in Cooktown prompted Cook to write in his journal, 'In reality they are far more happy than we Europeans'.

Cook then sailed northward along the coast, charting the northern passage through the reef and the Torres Strait, off the north-eastern tip of Australia. McCalman writes, 'Cook did not know how important it would one day become for British trading ships to have a speedy, thoroughly charted passage through the Torres Strait'.

This challenge would be taken up by Matthew Flinders in 1802 on the voyage of the *Investigator*. Flinders took naturalist Robert Brown, Aboriginal guide Bungaree, German illustrator Ferdinand Bauer and

gardener Peter Good with him. They studied the reef, landed on Fraser Island and produced startling paintings and maps that are still valued today.

It was Flinders who gave Australia and the Great Barrier Reef their names. He also studied the formation of corals: 'future races of these animalcules erect their habitations on their rising banks, and die in their turn to increase, but principally to elevate this monument to their wonderful labours'.

Later Charles Darwin borrowed from Flinders' book *A Voyage to Terra Australis* before he set out on his own voyage, and wrote of the 'vast monuments to the tiny animalcules that built them'.

The middle section of *The Reef* is taken up with the remarkable stories of several people: the shipwrecked Eliza Fraser; Joseph Jukes, who befriended the Indigenous people and 'was the first scientific analyst of the Reef's geological origins and coral structures'; and Barbara Thompson, the 'ghost maiden', who lived with the Muralag people after her husband and another sailor died in a shipwreck. It was thought that Thompson had a relationship with the Aboriginal man Boroto, but after her discovery and return to 'civilisation' by Oswald Brierly, this was hushed up for fear of controversy. (Today we can still read Brierly's observations in Sydney's Mitchell Library.)

William Saville-Kent followed, and in 1893 published a book about his scientific and botanical discoveries, *The Great Barrier Reef of Australia: its Products and Potentialities*. By now the reef and northern Queensland were attracting all sorts of adventurers, including Ted Banfield, who penned the famous *The Confessions of a Beachcomber*, detailing his secluded life on Dunk Island, and who had a close relationship with the Aboriginal warrior Tom of Coonanglebah.

In the early 20th century there was more focus on the reef's biodiversity. Swiss-born Alexander Agassiz studied the taxonomy of the reef, including the starfish, sea urchins, sea cucumbers and others, and later he accepted many of Charles Darwin's theories on the reef's creation. McCalman

notes, 'Alfred Mayor also made the discovery that water temperature was a prime factor'.

The Cambridge expedition of scientists in 1928 also made significant discoveries, and collected whole reams of research material. McCalman explains, 'Today we know that because of their symbiotic relationship with algae, reef-growing corals are autotrophic, meaning they are predominantly self-sufficient in supplying nutrition from their own biological processes'.

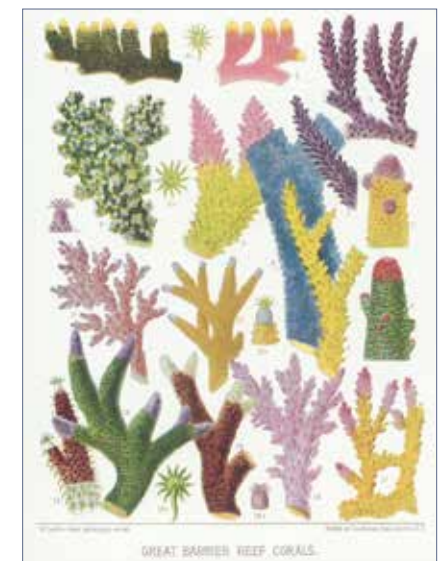
All of these explorations and discoveries led to the increasing prominence of the conservation movement from the 1960s to this day. The poet Judith Wright was the reef's most famous advocate, and she was joined in her campaigns by the forester John Busst and the artist Len Webb. They had the support of the then prime minister Harold Holt, but not the government of Queensland, which was later forced to accept the Whitlam government's rulings to make the reef a marine park in 1975. In 1981 the reef was listed as a World Heritage asset.

Today the reef is under threat from mining magnates with plans to build huge open-cut coal mines, which will involve intense dredging for new export ports, resulting in sludge spreading along the reef's coast. The Wildlife Preservation Society, the Australian Conservation Foundation, the Australian Marine Conservation Foundation and Greenpeace have all become passionately involved in fighting for the reef's survival.

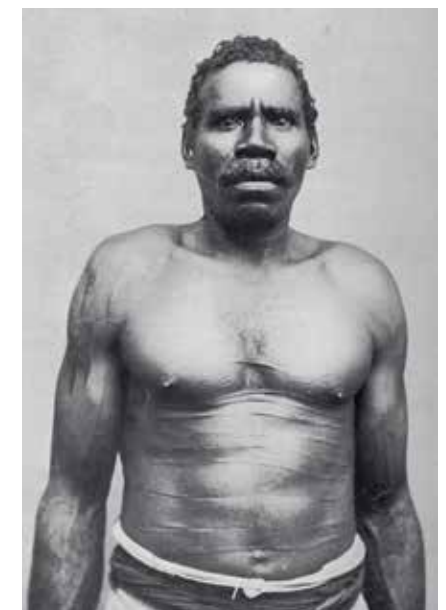
Iain McCalman's *The Reef* is a marvellous book, and a wonderful survey of this complex ecosystem and the ways in which humans and nature have interacted over its territory for more than two centuries. He has brought science and the humanities together to enlighten us all.

Margaret Smith

Margaret Smith is a Sydney documentary filmmaker. Her most recent documentary, *North of Capricorn*, is inspired by Professor Henry Reynolds' book of the same name, and examines the history of our north and its links with the Asia-Pacific region.



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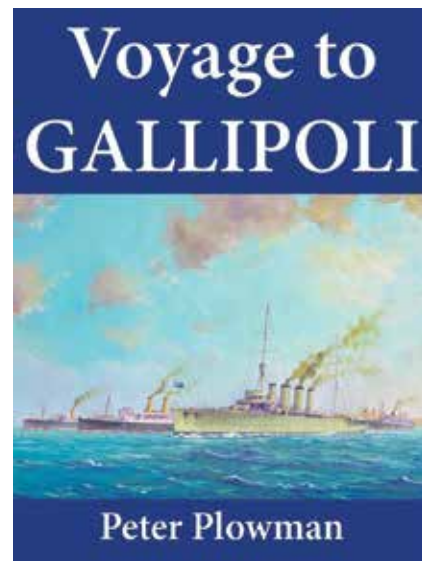


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- 01 Saville-Kent's corals, with figure 3 showing *Madrepora kenti*
- 02 Tom of Coonanglebah (Dunk Island) Photographs courtesy Penguin Australia. Reproduced with permission

Journey to a war

THE LOGISTICS BEHIND THE ANZAC LEGEND



Voyage to Gallipoli

By Peter Plowman, published by Rosenberg Publishing Pty Ltd, Sydney 2013. Paperback, 304 pages, illustrations, bibliography, index. ISBN 9781922013538 RRP \$34.95 (\$31.45 Members)

PETER PLOWMAN IS A PROLIFIC AUTHOR of Australian maritime history, and his latest publication is well timed with the upcoming centenary of the start of World War 1. While most Australian commemorations will focus on the ANZAC landings of 1915, *Voyage to Gallipoli* takes us through a period that is most often overlooked when the subject of the Great War comes up. His book examines the mobilisation of troops and ships, the false starts, the danger of the German Pacific fleet and life on board these troopships once they left our shores. Transporting Australian and New Zealand troops, horses and equipment to war was a massive undertaking indeed.

Once war was declared by the British government in August 1914, Australia and New Zealand were quick to follow suit. Australian federal treasurer Sir John Forrest stated, 'If Britain goes to her Armageddon we will go with her. Our fate and hers, for good or ill, are as woven threads.'

Three immediate steps were required to furnish the men and ships – gather the troops, requisition ships and prepare both for the voyage halfway across the world. Plowman details the logistics behind the mobilisation of troops and ships, including the provision of warships that were needed to escort the convoys. The German East Asia Squadron, commanded by Vice Admiral Maximilian von Spee with his two powerful armoured cruisers *Gneisenau* and *Scharnhorst*, was a very real threat. In the Indian Ocean the light cruiser *Emden* had become a menace. With the exact locations of these ships unknown, both the Australian and New Zealand governments were nervous about dispatching the troops. Also high on the list of priorities was seizing any German ships in port. Some heard the news and managed to leave, others weren't fast enough, and yet others were not equipped with radio and so, blissfully unaware that they were at war, sailed right into waiting Australian and New Zealand hands.

The personal diaries and newspaper reports really make this book. It's easy to read the facts behind the war – the logistics, the provisioning of troops – but it's the words of those who were there that bring the

reader into the story. The views of Australians, New Zealanders and Germans feature throughout the book. News reporters gloriously describe the troops on various marches through city and country streets: 'Cheers were given as the troops appeared, and patriotic songs were sung'. Speculation of when and exactly where they were going was rife. This carnival atmosphere belies the very dangerous task being undertaken: '... and we left Queensland – some of us forever – but which of us, heaven only knows! I wonder if I shall come back or leave my bones in Europe ...'

Voyage to Gallipoli describes the journey of the first and second convoys and lets us glimpse life aboard: the daily drills, lectures, exercises, marching practice, gun practice, caring for the horses, waiting for mail, games of cards, boxing tournaments, crossing-the-line ceremonies – all in cramped, confined spaces. Routine and boredom defined the men's lives.

Chapters on the *Sydney–Emden* battle and the arrival in Egypt via Colombo and the Suez Canal detail the changing mood of the men as they near the war front. Plowman takes us through the settling-in period in Egypt, the formation and departure of the second convoy and finally the move to Lemnos and on to Gallipoli – not the Western Front as most thought. There's also a special chapter on the medical officers and nursing staff.

Peter Plowman has an appealing writing style and he presents the information in a straightforward way without embellishments or suppositions. Helpfully, he provides two appendices detailing the ships. There's also a handy bibliography for further reading, and a well-thought-out index. The book is illustrated with maps and photographs of the troopships and the troops, my favourite being New Zealand officers doing morning squats – in their pyjamas!

So, if you want to find out how it all began for the ANZACS, this book is a good start.

Lindsey Shaw

Lindsey Shaw retired from the museum in 2013 after 27 years as a curator specialising in naval history.

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01

- 01 Victor Chiang, Geoff Tonkin and Jack McBurney display their awards at a morning tea in the museum's conservation lab. Photograph Caroline Whitley/ANMM
- 02 Geoff Tonkin with one of his clamshell boxes that houses a heavy volume of records from the famous Halvorsen boatbuilding dynasty. Photographer A Frolows/ANMM
- 03 Jack McBurney with a sample of the archival boxes he makes to protect rare books in the museum's collection. Photographer A Frolows/ANMM
- 04 Victor Chiang has manufactured individual boxes for most of the museum's ship models. The boxes must allow safe and easy access to the model and be transportable. A window of clear Mylar sheet permits a view of the model inside. Photographer A Frolows/ANMM



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Helping hands

VOLUNTEER CONSERVATORS RECEIVE A NATIONAL AWARD

TOWARDS THE END OF LAST YEAR, three of the museum's long-serving volunteers, Victor Chiang, Jack McBurney and Geoff Tonkin, jointly received the 2013 Australian Institute for the Conservation of Cultural Material (AICCM) Volunteers Award.

AICCM is the professional body for those working in the field of cultural materials conservation in Australia. The staff of the museum's conservation section nominated these three men in recognition of their long service in the section and to acknowledge their contribution to the preservation of the National Maritime Collection (NMC). Collectively they have given 61 years of service to the museum and have brought with them more than 200 years of life and professional experience.

Victor Chiang and Jack McBurney were among the first intake of volunteers to join the museum in 1991, while Geoff, always the new boy, began his association with us in 1996.

Victor and Jack worked on a wide range of projects before the museum opened in 1992. These included assisting with the conservation of the 18-foot skiff *Britannia* and the preparation for display of objects such as the *Sirius* anchor (an article on which appeared in *Signals* 105).

Following the museum's opening, the conservation section began to establish its routine preventive conservation programs aimed at the ongoing care of the NMC in storage.

Victor's professional years as a pharmacist have been valuable in collection storage projects. These include the trialling of anoxic storage of rubber objects and the manufacture of internal supports for the hat and bathing cap collection, oversized storage boxes for the ship model collection, and storage supports and boxes for objects from the Indigenous collection.

Victor's interest in materials conservation led him to also volunteer at the Australian Museum, where he became involved in the Integrated Pest Management (IPM) program and in developing and delivering an IPM training program for conservation professionals. His experience made him an excellent choice of volunteer to assist

with the establishment and running of the IPM program at the ANMM.

In 1994 our book rehousing project was established under the direction of former museum conservator Veronica Bullock. Both Jack and Geoff were trained to use our industrial bookbinding equipment to produce archival boxes and folders for bound books and pamphlets in the NMC. By 2007 all books and pamphlets in the NMC had been boxed. Geoff, Jack and Victor then began rehousing the museum's rare book collection, located in the Vaughn Evans Library in the museum's Wharf 7 Maritime Heritage Centre.

Jack's meticulous attention to detail and methodical approach make him a good teacher. He is often called upon to train new volunteers and interns as well as the conservation staff in making archival boxes and folders.

Geoff brought to the project his skills and experience as a hobby bookbinder. His specialisation has been the construction of cloth-covered clamshell cases for oversized volumes in both the NMC and

library collections. Geoff has also made archival boxes for the storage of hats, shoes and oversized paper material in the archive collection.

In addition to working in the conservation section, Geoff is a volunteer guide. Guiding gives him the opportunity both to tell the stories of the exhibitions to visitors, and to promote the work of the conservation section through his hands-on experience.

Victor, Jack and Geoff are in fact the longest-serving members of the museum's conservation team. Many conservation professionals who have worked here and then moved into the wider museum community will remember our three dedicated volunteers.

We are delighted that Victor, Jack and Geoff were selected to receive this award. After so many years of service it seems timely that we take this opportunity to thank them for the contribution they have made to the conservation of Australia's maritime heritage.

Sue Frost, conservator

The work of our conservation volunteers was also profiled in *Signals* 78 (March–May 2007).

Collectively Victor, Jack and Geoff have given 61 years of service to the museum and have brought with them more than 200 years of life and professional experience



01 Dick at home on his 103rd birthday with his son Tim.
02 Dick at the wheel of *Sirius*, on the Galapagos to Marquesas leg of their circumnavigation. Photographs courtesy the Nossiter family



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Farewell to a veteran sailor

VALE RICHARD HARWIN NOSSITER DSC OAM, 22.6.1910–28.12.2013

THE LAST SURVIVING CREWMEMBER of the first Australian yacht to circumnavigate the globe, Richard (Dick) Nossiter, has died at the age of 103 in Belmont, New South Wales.

This historic voyage was made in 1935–37 in the 53-foot (16-metre) staysail schooner *Sirius*, specially designed and built for the voyage for Dick's father Harold Snr, a well-known Sydney yachtsman. Harold Snr was skipper; his two eldest sons, Harold Jnr and Dick, were his crew. Before the voyage Dick studied celestial navigation, gaining his yachtmaster's certificate, only the second issued in Australia. Dick successfully navigated *Sirius* during this two-year voyage that first headed north to New Guinea, across the Indian Ocean then through the Suez Canal to the UK. The return voyage to Sydney traversed the Atlantic Ocean, Panama Canal and Pacific Ocean. Harold Snr published two books about the venture:

Northward Ho! documented the outbound voyage and *Southward Ho!* the trip home. In June 2010, one week before Dick's 100th birthday, he received the Medal of the Order of Australia (OAM) for services to yachting in honour of his role in this historic voyage.

A few years after this circumnavigation, in 1939 when World War 2 broke out, Dick signed up for active service and was sent, 'on loan' for the duration of the war, to the Royal Navy. There he had command of converted trawlers and later corvettes, mainly involved in convoy work in the Atlantic and to Murmansk in Russia. He received the DSC for bravery after the Murmansk convoy.

The family's photo collection, comprising some 600 prints of their early years and the voyage of *Sirius*, were donated to the museum by the late Harold Nossiter Jnr.

In February 2013 Dick's youngest son, Tim, was married aboard *Sirius* in the waters off Phuket, Thailand, and spent two weeks sailing in her with several friends and the current owner of *Sirius*, Simon Morris.

Before the trip, Tim and Pam had been legally married on 6 February back home in Tasmania; they were unaware that was the very date *Sirius* had been launched in the presence of 300 guests, 78 years previously. This amazing coincidence was revealed to them by Simon when they joined the yacht in Phuket.

Sirius, now named *Sirius 1935* and still Australian registered but based in Phuket, is currently for sale. Simon has stated, 'I want her to go to a good home and preferably back to Australia ... at any price.'

Tim Nossiter

01 'Moss' returns to Krait On 28 January the museum was delighted to welcome Mostyn 'Moss' Berryman, the last surviving crew member of Operation Jaywick. This daring and successful 1943 raid on Singapore Harbour was undertaken by 14 men disguised as a Japanese fishing crew in MV *Krait* (which is now one of the museum's floating exhibits; see *Signals* 105). Moss and his family joined museum director Kevin Sumption and Australian Commando Association (NSW) President Barry Grant for afternoon tea, before boarding *Krait* for a circuit of Sydney Harbour. Moss reacquainted himself with *Krait*, stuck his head into the engine room, walked the decks and even had a delighted and skilful steer in the wheelhouse, pausing to ask, 'How about we head to Newcastle?'

During his visit Moss, now 90, recounted his enlistment into the navy as an 18-year-old in 1942 and his secondment and training as one of the youngest members of a mission so secretive even he had no idea what he was getting into. He also spoke of the tense fortnight spent on *Krait* in enemy territory awaiting the return of the six men who had made the final approach to Singapore Harbour in collapsible canoes.

Back in the here and now, Mostyn Berryman chatted with the museum's fleet crew, complimenting them on the vessel's appearance after all this time and swapping stories about the engines. He recalled one of the favourite lines of party leader Ivan Lyon to his crew while sailing under cover deep in enemy territory: 'Just consider – it's not real dangerous, it's an adventure...'

Story and photo by Penny Edwell



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02 Harry's purple patch An office joke snowballed into a charity drive when museum employee Peter Haggarty was 'fined' \$5 because his manager objected to the purple shirt he wore to work one day. In the resulting purple revolution, anyone wearing the offensive colour at the weekly section meetings also copped a fine. The staff decided to give the money to charity, raising \$1,500 over the next 18 months. The museum offered to match this sum, and in December last year Mr Haggarty (kneeling) and his colleagues presented a cheque for \$3,000 to the Riding for the Disabled Centre at Nepean in western Sydney. The money raised will help take care of Harry – a rescue horse who, when trained, will carry both young and adult riders – and assist with his vet bills for the next 12 months. Photograph Matthew Sullivan/Newspix. Reproduced with permission



02

ERRATA

In *Signals* 105 (December 2013–February 2014), no attribution was given to the ARHV article (page 60), which was written by curator David Payne. The editor apologises for this omission.

On page 56 of *Signals* 105, the four-masted barque *Falls of Halladale* was incorrectly named *Falls of Hallandale*.



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04

In making our historic photographs available online, we are opening up our collection to a far greater audience than we could ever achieve through exhibitions alone

Hood and Hera

FLICKR COMMONS VIEWERS INSPIRE AN EXHIBITION

A FASHIONABLE, MODERN WOMAN of the 1920s poses with elegant nonchalance on board a Dutch cruiser, while the nearly completed Sydney Harbour Bridge creeps to a peak just behind her head, forming the perfect composition. She and the photographer, Samuel J Hood, could have no way of knowing the stir this shot would create on the photosharing website Flickr Commons, 82 years after it was taken. The mystery of who she was has formed the basis of an exhibition on show at the museum from 26 February to 6 June, inspired by the museum's Flickr followers.

For months the woman's identity remained a mystery – until one Flickr follower, who goes by the username 'quasymody', spotted Hood's striking photograph in the November 1930 edition of *The Home* magazine. Finally, the Sydney painter, designer and socialite Hera Roberts was no longer that elusive face without a name. In the days following the discovery, more research from other dedicated Flickr followers 'beachcomberaustralia' and 'pellethepoet' flooded in, unlocking Hera's fascinating story (see also *Signals* 102).

Hera Roberts was an arbiter of taste for everything Art Deco, but our detectives learnt that she was also a muse to many Australian artists and photographers. Max Dupain and Harold Cazneaux both captured beautiful photographic portraits of her, and painters Thea Proctor and

George Lambert also paid homage to her beauty. As with Hood's shot, they all depict Hera's slender neck as her defining characteristic. One 1929 advertisement went into more detail and seems to echo the spirit of Hood's portrait, describing Hera as an 'uncommon beauty' with 'cameo-cut features' and an 'exquisitely shaped head, set proudly on a throat that must be the despair of any artist'.

What seems to stand out most in this story is that without our Flickr followers, Hera's tale might never have been unearthed. For many years, this woman and her story lay hidden among the 9,000 or so other photographs in the museum's Hood collection. In a way, Hera now stands as a symbol of how digital communities are rejuvenating cultural collections and transforming museum practices. In making our historic photographs available online, we are opening up our collection to a far greater audience than we could ever achieve through exhibitions alone. We are finding that this increased access to the collection prompts the community to respond, so contributing to the interpretation and creation of history.

The exhibition *#HoodsHarbour* endeavours to honour the contributions of our self-described 'armchair archaeologists', or as we like to call them, our Flickr 'super sleuths'. It contains a small selection of the most popular Hood photographs on our

photostream. In a sense, *#HoodsHarbour* represents the power of the online community members who have returned each day to our feed to comb through the collection and unlock its secrets. Though *#HoodsHarbour* contains only a handful of the many discoveries that have been made and indeed continue to be made, it's the museum's first example of an exhibition that has essentially been chosen by the people.

Nicole Cama for the digital team

See *#HoodsHarbour* from 26 February to 6 June at the Australian National Maritime Museum. anmm.gov.au/hoodsharbour

Connect with us

Vote to have your favourite Hood photo displayed in *#HoodsHarbour*

Discover the Hood collection on Flickr Commons – bit.ly/HoodPhotos

Facebook and Twitter – *#HoodsHarbour*

Read about the stories from the Hood collection on the blog – bit.ly/Hoodblog

01 Baby and a dog on a sailing ship, c1910.

02 Two sailors possibly on board the French warship *Bellatrix*, 1930–32.

03 French three-masted barque *Vincennes* aground on Manly Beach, May 1906.

04 Hera Roberts at a reception on board the Dutch light cruiser *Java* moored in Circular Quay, Sydney, 10 October 1930.

All images Samuel J Hood Collection, ANMM



03

SEA WHAT'S IN STORE



AMONG GIANTS - A LIFE WITH WHALES

Photographer Charles 'Flip' Nicklin's life and career on the high seas, from his first ill-equipped shoots in the mid-1970s and through his long association with the National Geographic Society to the present.

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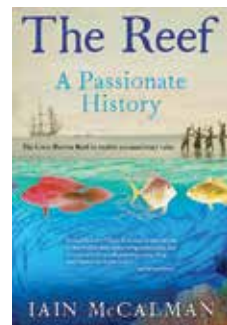
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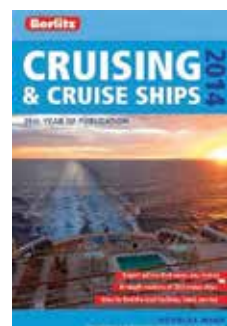
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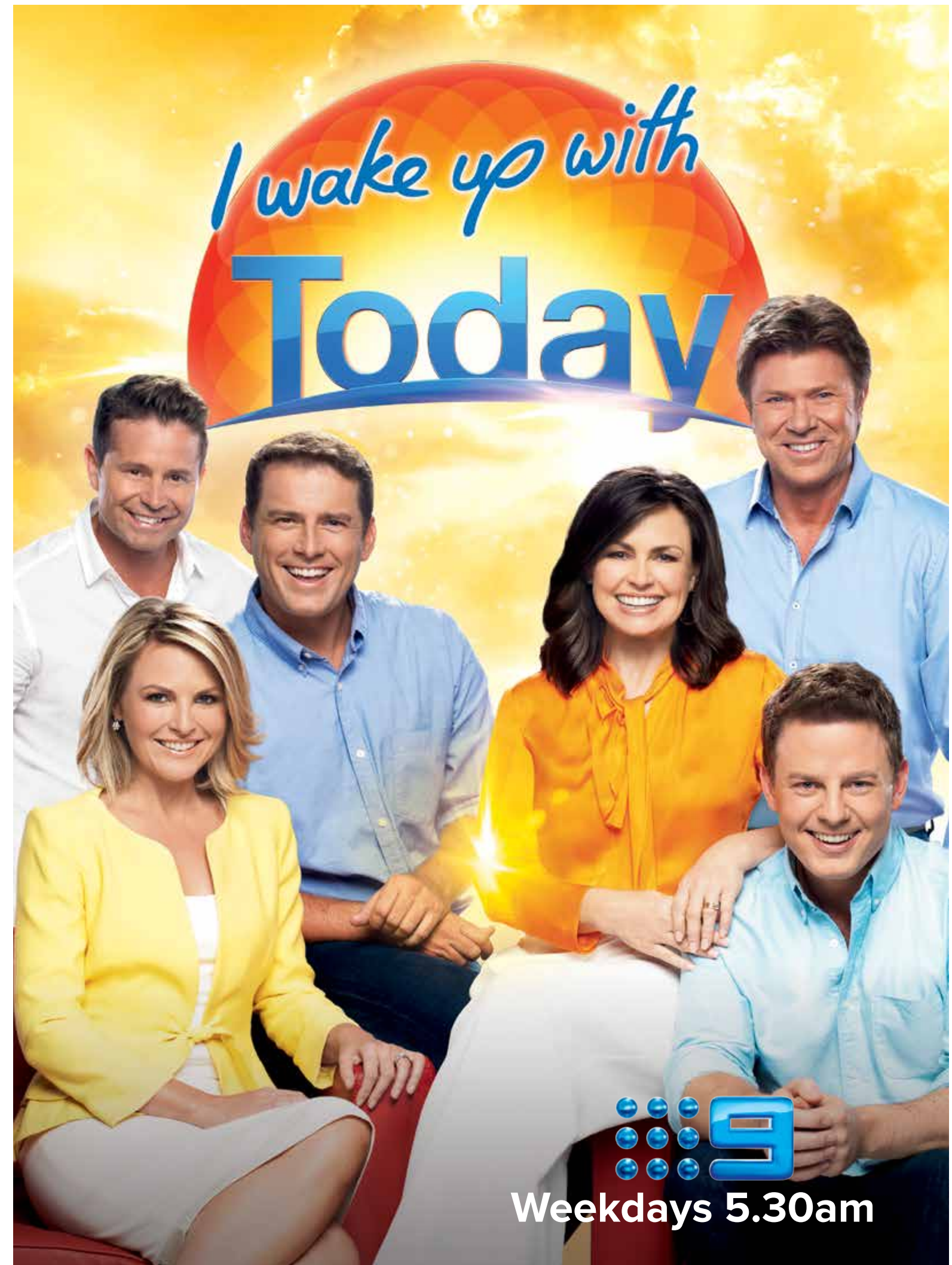


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Japanese artist Hokusai's famous image *The great wave off Kanagawa* on a bone china mug. Height 9.5 cm

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01 Man and woman kissing across two vessels, 1920s. Samuel J Hood Studio Collection, ANMM. This image was among the favourite Hood photographs as chosen by our Flickr followers. See story on page 78.

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BP Australia
Bruce & Joy Reid Foundation
Doyle's Seafood Restaurant
Howard Smith Limited
James Hardie Industries
National Australia Bank
PG, TG & MG Kailis
P&O Nedlloyd Ltd
Telstra
Wallenius Wilhelmsen Logistics
Westpac Banking Corporation
Zim Shipping Australasia