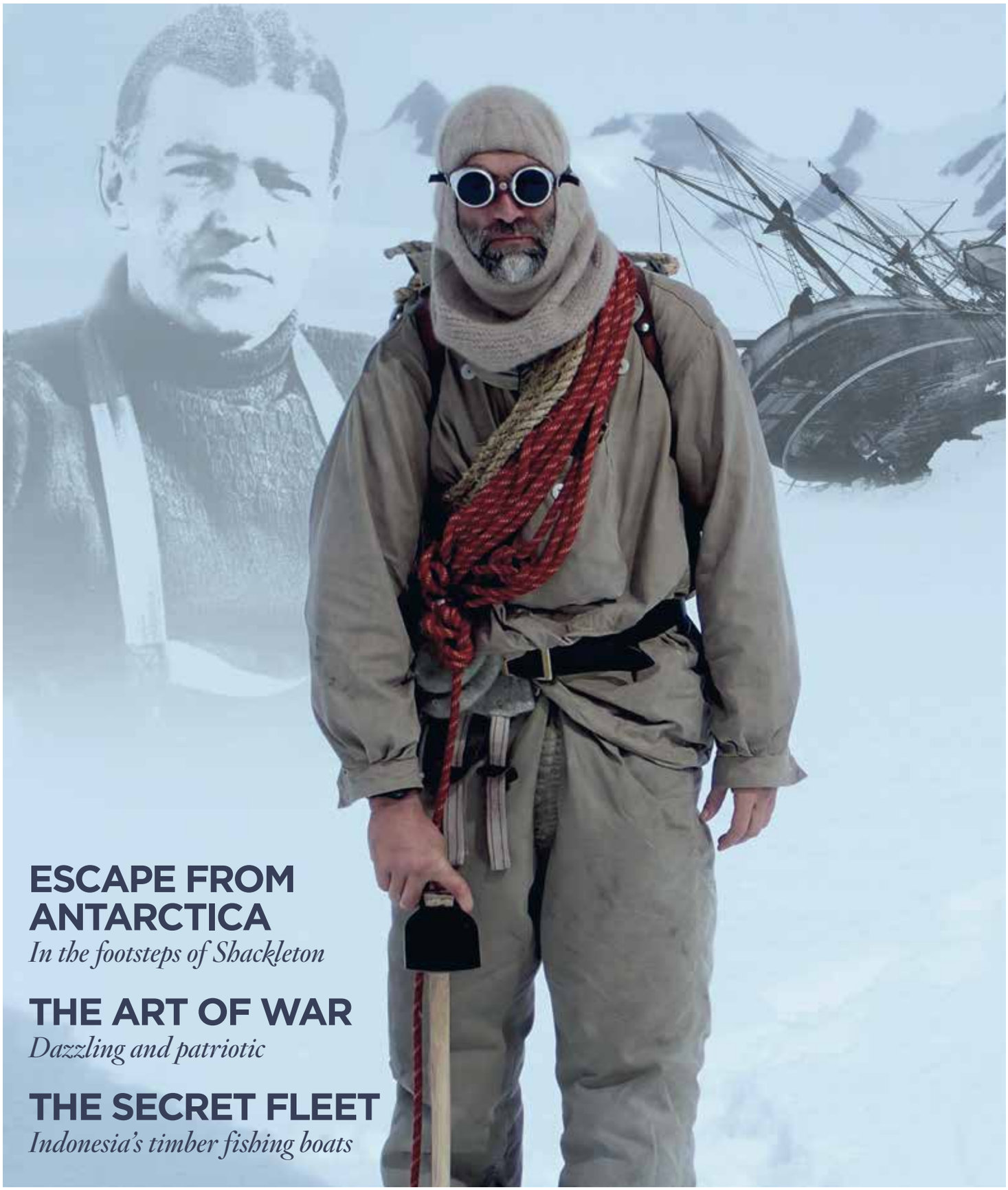
SIGNALS *quarterly*

AUSTRALIAN NATIONAL MARITIME MUSEUM

NUMBER 110 MARCH • APRIL • MAY 2015

ANMM.GOV.AU $9.95



ESCAPE FROM ANTARCTICA
In the footsteps of Shackleton

THE ART OF WAR
Dazzling and patriotic

THE SECRET FLEET
Indonesia's timber fishing boats

Bearings
FROM THE DIRECTOR

IN DECEMBER LAST YEAR I WAS honoured to be invited to Hobart for the commissioning of the CSIRO's new 94-metre, $120-million research vessel RV *Investigator* – named after the ship used by explorer Matthew Flinders to survey the coast of Australia over two centuries earlier. 2014 marked the 200th anniversary of both Flinders' death and the publication of *A Voyage to Terra Australis*, the account of his circumnavigation and exploration of the Australian coast from 1801 to 1803.

Flinders' primary focus was on charting the coast and seaways around the continent, but under the patronage of Sir Joseph Banks, he also carried the naturalist Robert Brown, gardener Peter Good, geologist John Allen, astronomer John Crosley and artists William Westall and Ferdinand Bauer to assess and record the natural resources of the country. Unfortunately for Flinders, his *Investigator* proved totally unsuited to the task of surveying, forcing the abandonment of the expedition in northern Australia, halfway through its planned voyage.

How different the new research vessel *Investigator*! Towering above the CSIRO's offices on the Hobart waterfront, the vessel reflects years of planning and collaboration among Australia's scientific community working with the ship's Singaporean builders, to produce a vessel uniquely designed to research Australia's marine environment.

Highlighting the reasons for investing in the new research vessel, the CSIRO Board Chairman, Mr Simon McKeon, made the point that while Australia has the third largest marine jurisdiction in the world, less than 12 per cent of the ocean floor in this area has been mapped. Able to search the ocean floor at any depth and carry 40 scientists and support staff on extended expeditions, RV *Investigator* is set to radically change this.

On its maiden scientific expedition the vessel will deploy equipment in the Southern Ocean collecting data that will lead to a better understanding of the Southern Ocean's global influence on weather. Designed to maximise efficiency and flexibility, RV *Investigator* employs a system of containerised laboratories which can be temporarily fitted to the aft deck and removed at the end of the voyage. Future expeditions will greatly expand understanding of our region's oceans, and the biological and geological resources they contain.

The commissioning of RV *Investigator* places Australian marine science on the threshold of a vast unexplored underwater frontier, and as I reflect on the challenges faced by Matthew Flinders over more than 200 years ago, I think the CSIRO couldn't have chosen a better name for the ship taking Australian science into the 21st century.

Kevin Sumption

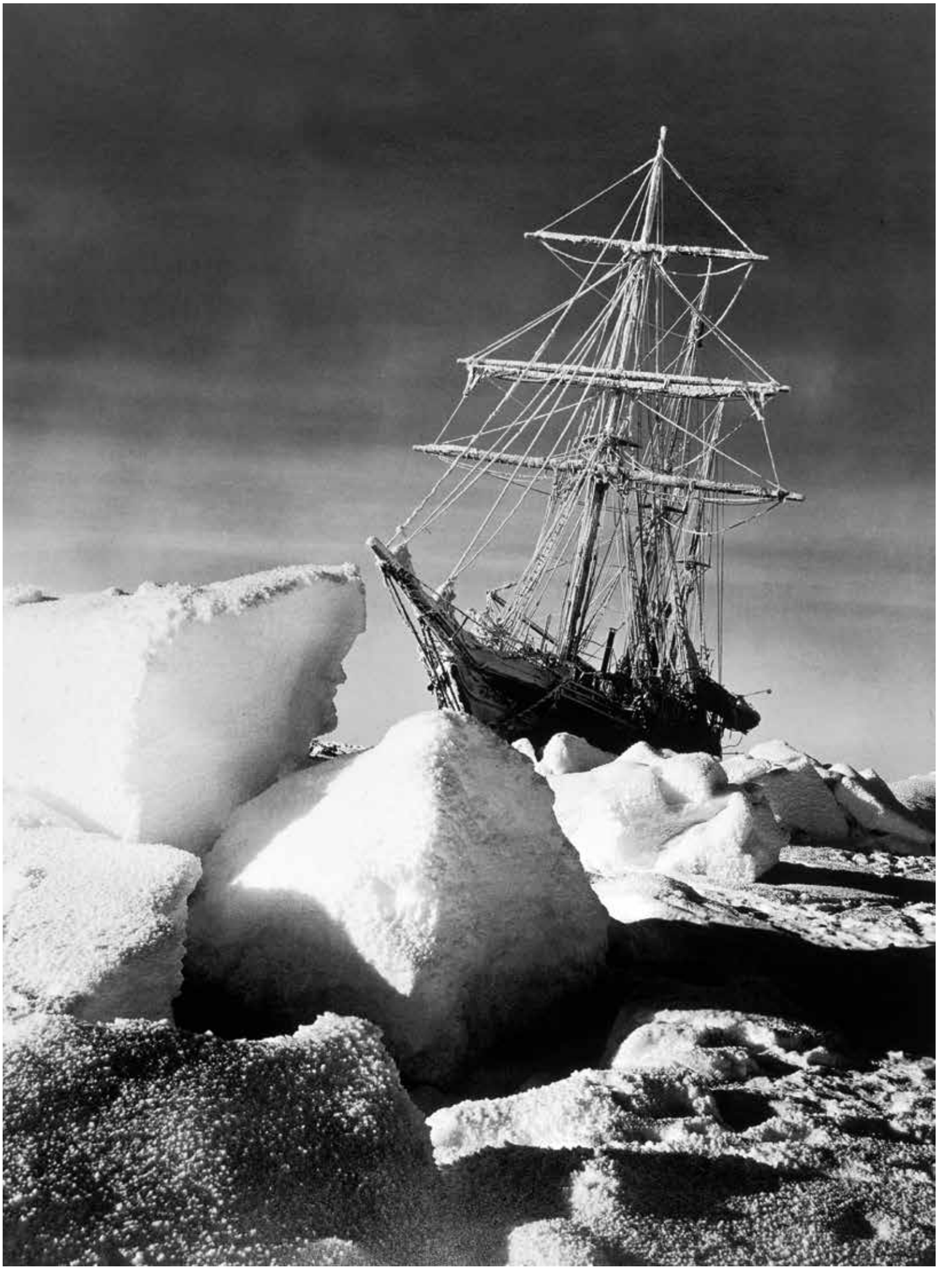
RV *Investigator* in the Derwent River, Hobart. Photograph courtesy CSIRO

AUSTRALIAN NATIONAL MARITIME MUSEUM
ANMM.GOV.AU

Contents

AUTUMN 2015

Cover: Composite image of Sir Ernest Shackleton (Scott Polar Research Institute, University of Cambridge/ Getty Images), Tim Jarvis (courtesy Shackleton Epic) and Shackleton's ship *Endurance* trapped in the ice (ANMM Collection). Photomontage by Bloke



01 The onset of winter: *Endurance* trapped in the ice, 1915. Photograph by Frank Hurley. ANMM Collection

Escape from Antarctica

DOGGED ENDURANCE IN AN INHOSPITABLE LAND

Nearly 100 years ago, one of the most compelling adventure and survival stories of all time unfolded in Antarctica: Sir Ernest Shackleton's Imperial Trans-Antarctic Expedition of 1914–17. It was a tale of terrible hardship and thwarted hopes. Shackleton's party never set foot on the continent they hoped to cross, while his support team lost three men and endured harrowing conditions laying supplies for expeditioners who would never arrive. Senior Curator **Daina Fletcher** tells the story.

ON 9 FEBRUARY 1917 the barquentine SY *Aurora* entered Wellington Harbour after a seven-week return voyage to McMurdo Sound in Antarctica.

On board were seven men and four sledging dogs returned from the icy continent – survivors of a remarkable two-year ordeal on the ice which had seen ships lost and men perish. Also on board was the man who had led the expedition, the famed Antarctic explorer Sir Ernest Shackleton. It was the final chapter in the 43-year-old adventurer's bold plan of 1914 to be the first to cross Antarctica via the South Pole.

Shackleton intended to have two parties working from opposite sides of the continent. He would lead the sledging party on the 2,700-kilometre march across from the Weddell Sea coast, while a support party, led by Captain Aeneas Mackintosh, would approach from McMurdo Sound in the Ross Sea to sledge to the interior and lay critical rations ahead of them. It was an incredibly dangerous venture.

But war clouds were gathering and fundraising proved difficult. After Shackleton requested assistance from the Royal Navy, Winston Churchill, First Lord of the Admiralty, said, 'Enough life and money has been spent on this sterile quest. The Pole has already been discovered. What is the use of another expedition?' (Stephanie Barczweski, *Antarctic Destinies*, p 88). Shackleton was forced to fund his expedition privately.

> 'The ship was a hopeless atom, locked in and drifting helplessly with the pack'

He was able to purchase two ships at reduced prices. One was a sturdy 44-metre barquentine built in 1912 as *Polaris* take tourists on Arctic polar-bear hunts. It was very strong, with a 2.2-metre thick keel, reinforced frames, and timber planking up to 76 centimetres thick. He renamed it *Endurance*, after his family motto *Fortitudine vicinimus*, 'By endurance we conquer'. This vessel would lead the expedition and carry the crossing party from the UK. The second ship, *Aurora*, was a seasoned Arctic and Antarctic traveller some 40 years old. It would ship the second party from Australia to the Ross Sea to lay supply depots.

Of thousands who applied, 26 crew were assigned to *Endurance* and 27 to *Aurora*. On *Endurance* these included Antarctic veterans Irishman Tom Crean, Englishman Frank Wild, artist George Marston, carpenter Henry 'Chippy' McNish and Australian photographer Frank Hurley.

On 1 August 1914 *Endurance* was in London preparing to sail for Argentina. That very day war was declared in Europe. Shackleton, conflicted, offered his ship and men to the war effort. The reply from both Winston Churchill and the King was to proceed, so *Endurance* made its way south via Argentina and the South Shetland Islands.

By 5 December 1914, the onset of summer, *Endurance*, with Shackleton, 27 men (the original 26 plus a stowaway), more than 50 dogs and the ship's cat farewelled the whalers of South Georgia. Only days later, and earlier than expected, Captain Frank Worsley was navigating the ice at the 57th parallel, wedging his ship into waterways, following leads in the ice field, and ramming the ice pack under full steam. Six weeks later, *Endurance* was engulfed by ice in Vahsel Bay (off the Ronne Ice Shelf): 'The ship was a hopeless atom, locked in and drifting helplessly with the pack', said Frank Hurley.

01

02

Digging in and sitting it out

On 24 February, well aware of the jeopardy of his situation, Shackleton halted shipboard routine and turned his ship into a shore station. Supplies were carefully conserved. The men hunted penguins and seals, providing meat for men and dogs and fat for cooking and heating, and sourced drinking water from blocks of sea ice. They waited on the floe, hoping that it would split to free the ship or that they would drift towards land.

Shackleton rose to the challenge, continually inspiring and varying activities. The men exercised with the dogs, training for sledging should the ship be freed. They played football and soccer and organised dog-sledge races, with Shackleton taking part.

Eight months passed as *Endurance*'s ice floe zigzagged 3,000 kilometres, ending some 1,000 kilometres northwest of where the ship became trapped. With spring the floes loosened and jostled, and the ship convulsed from the pressure of the ice. Shackleton ordered abandon ship on 21 October. Six days later *Endurance* was crushed, and with it the dream to cross the continent. Frank Hurley noted on 27 October 1915:

Our ship has put up a valiant fight and done honour to her noble name Endurance *… Before leaving, I went below … and found the waters swirling in and already a foot above the floor, the ribs disrupting and tongues of ice driving through the sides.* (Frank Hurley, *Shackleton's Argonauts*, p 64)

Mere survival was now their only aim. After several abortive attempts to sledge across impossible icy terrain to a cache of supplies at Paulet Island, 650 kilometres northwest, Shackleton became resigned to camping on the ice floe in the hope that it would carry them to safety.

Meals of heavily rationed supplies, supplemented by huge numbers of seals, penguins and even the expedition's dogs, were cooked on a stove improvised by Frank Hurley from oil drums and fuelled by seal blubber or penguin skins.

One day we added 300 penguins to our larder … The skins reserved for fuel, the legs for hoosh, the breasts for steaks, and the livers and hearts for delicacies. A seal was consumed by the party with restrained appetites for five days – just as long as his blubber lasted to cook him. (Hurley, p 84)

After six long months the ice broke up beneath the men's tents, while the ice pack opened and closed around them. The three lifeboats were launched and the men spent six days in the Southern Ocean, fearful of killer whales and huge seas, before reaching Elephant Island. All 28 men, thirsty, hungry and frostbitten, finally set foot on solid ground again after 17 months.

With little hope of rescue and winter looming, Shackleton sailed for South Georgia, 1,500 km northeast, aboard the largest of *Endurance*'s lifeboats, named *James Caird*. Anticipating a three-week passage, he took four weeks' provisions – Bovril sledging rations (dried beef and fat), biscuit, powdered milk, sugar and nutfood (ground nuts and sesame oil), and several barrels of fresh water.

In a remarkable feat of navigation, over 17 stormy days, Worsley, Shackleton and a small crew navigated the seven-metre boat to reach the island on 10 May. They arrived on the west coast, but the whaling stations were on the east. More than 40 kilometres of poorly charted, rugged mountains, glaciers and crevasses separated them. And they were exhausted.

Over 36 hours Shackleton, Worsley and second officer Tom Crean marched, climbed and glissaded (slid), taking several wrong turns, finally arriving in Stromness to the familiar steam whistle from the whaling station. They were unrecognisable to its manager, who had greeted them 18 months earlier on the voyage south. There they learnt of their supply party's misadventures in the Ross Sea and that the war was not yet over.

Stranded on Elephant Island

Shackleton had left his trusted friend, Antarctic veteran Frank Wild, as leader of the 21 men on Elephant Island. On guano-covered rocks – the site of a penguin rookery exposed to terrific winds and blizzards – they built a shelter from the two upturned lifeboats. They plugged gaps with old sleeping bags and ice, and nailed tent canvas to the boat gunwales like a valance, anchoring it with rocks.

The men named their tiny home 'the snuggery' and 'the sty'. Crammed in,

03

‘Our ship has put up a valiant fight and done honour to her noble name *Endurance*’

01 The rescued *Aurora* party, with Ernest Shackleton second from right and Captain John King Davis far right. Courtesy State Library of Victoria

02 Ernest Shackleton Scott Polar Research Institute, University of Cambridge/ Getty Images.

03 *Endurance* entering the pack ice. Photograph by Frank Hurley. ANMM Collection

04 Frank Wild looks at the wreck of the *Endurance*, 14 November 1915. Photograph by Frank Hurley. Reproduced with permission of Royal Geographic Society (with IBG)

04

01 Skinning penguins on Elephant Island, 1915.
02 Galley on ice – Thomas Orde-Lees and cook Charles Green.
03 Ernest Joyce and Andrew Jack camping while sledging to lay supplies for the *Endurance* party. Courtesy State Library of Victoria

01

02

sleeping on boat thwarts and the ground, they grew filthy, continually wearing the same clothes, coated in reindeer hair from their sleeping bags, and with soot, smoke and blubber spewing from the small stove – all during the darkness of the Antarctic winter.

The men talked of food and tobacco, smoking all sorts of concoctions: grass shoe insulation, seaweed, reindeer hair and tea. They played cards, read, discussed entries from volumes of the *Encyclopaedia Britannica* they had salvaged, sang and made snowmen.

Their diet was meagre. They had brought limited stores of their sledging favourites – all carefully rationed for the first months until stocks ran out. They hunted and skinned wildlife or collected shellfish. A lack of carbohydrates caused lethargy, and several of the men suffered physically in other ways – the stowaway, Perce Blackborow, at 19 the youngest member of the crew, developed such extreme frostbite that his toes were amputated in the makeshift hut. Yet the mental challenges were far worse. Several men were unable to function, being confined to their sleeping bags. Cliques developed within the group, yet quarrels were few, with all men united in daily survival routines.

As weeks rolled into months, the marooned men began planning to launch one of their boats, not knowing if Shackleton had made it to safety. Then on a gloomy 30 August, artist George Marston was out sketching with photographer Frank Hurley when they saw a ship on the horizon. The men lit a fire and raised makeshift flags. Soon after, the familiar figures of Shackleton, Worsley and Crean came into view aboard the Chilean naval tug *Yelcho*. This was Shackleton's fourth attempt to reach the stranded men. Ice had thwarted previous attempts.

On deck the scientists and officers ate apples and oranges, eager for Shackleton's news of the war; down below the sailors feasted, drank and indulged tobacco cravings with pipes and cigarettes.

The wild-looking party reached Punta Arenas, Chile, on 3 September 1916, where they were feted for two weeks. They then made their way to Buenos Aires to ship back home.

Ross Sea party in peril

Meanwhile, their support party had been enduring equally harrowing conditions on an ultimately futile quest. On 24 December 1914, when *Endurance* was navigating ice in the Weddell Sea, *Aurora* had sailed from Hobart, Tasmania, with Aeneas Mackintosh in command of 27 men and 26 dogs. They headed for Ross Island in McMurdo Sound in the Ross Sea, where they planned to use their ship and huts built for previous expeditions as a base for sledging trips in spring and summer.

Pulling fully loaded sledges by man-hauling or with dogs was gruelling, especially as the expedition was under-prepared and poorly equipped. Over two seasons, they would have to haul their own supplies and lay stores for Shackleton's crossing party every degree of latitude – every 60 nautical miles (110 kilometres) – to Mount Hope at 83° 37', more than 700 kilometres away, and then return.

As the winter darkness closed in, the frozen *Aurora* drifted helplessly in the large ice floe

Mackintosh's instructions from Shackleton were to immediately begin laying supplies since his party was expected to cross either that summer or the next from the Weddell Sea coast. On New Year's Eve they unloaded stores at the Macquarie Island wireless station and sent their last letters to 'wives and sweethearts'. One week later the crew saw their first sea ice while listening to the tenor Caruso on the ship's gramophone. On 24 January, 16 kilometres from Hut Point, *Aurora* could go no further in the ice.

In blizzard conditions the four sledging parties, each of three men, set off straight away to lay supplies to 80°S that first summer, pulling up to 650 kilograms of rations assisted

04 The makeshift hut on Elephant Island in 1916. Built from two upturned lifeboats, it sheltered 22 men for four months.
Photographs 1, 2 and 4 by Frank Hurley and reproduced with permission of Royal Geographic Society (with IBG)

03

04

by their dog teams and a motor sledge. Progress was excruciatingly slow; at times they sank to their waists in the snow. One day they made two kilometres, another 20 kilometres, another nothing.

The blizzard still raging. Went outside to feed the dogs. The force of the wind was so great that it was almost impossible to lean against it, the force was in the vicinity of 80–100mph. It is a miracle how the tent stands the strain. The dogs are completely buried … it took us over two hours to release them. (Andrew Jack journal, 22 February 1915)

Except for a few left back at the hut, the dogs – poorly conditioned and not yet acclimatised – all died on the trek, while the tractor proved useless. The men, too, suffered on the 300-kilometre return march. In temperatures of minus 35°C, hungry, swollen from frostbite or scurvy, they had to raid the depots just laid.

More setbacks hit the party. The sledging teams, having split, returned at different times. When one party arrived back at Hut Point, three other men had been picked up by the ship and taken back to Cape Evans. The two groups were separated by 25 kilometres of sea ice.

When the Hut Point group finally crossed the ice in June, they found that *Aurora* had broken its moorings and drifted off in the ice. Undaunted, the men settled in to prepare for the next spring/summer sledging season, scavenging, repairing, recycling, improvising and killing seals and penguins – all the time unaware of *Aurora*'s fate or that of the *Endurance* itself, still stuck in the ice.

Labour in hut as follows – Mackintosh does good deal writing & odd jobs. Joyce and Wild making clothing of canvas & getting gear ready for next season's sledging. They also give hand at getting in ice & doing odd jobs. Stevens has done a good deal of cooking since we landed. Smith & Cope also assisting in this. Cope also does some little biology but not very much. Gaze & Hayward keep hut supplied with blubber & do odd jobs too. Richards and self devote whole time to meteorology & our specific work. (Andrew Jack, diary entry, 25 June 1915)

Meanwhile, aboard *Aurora*, second-in-charge Joseph Stenhouse was in command of the stricken ship and 17 crew. As the winter darkness closed in, the frozen *Aurora* drifted helplessly in the large ice floe, unknowingly an eerie companion to *Endurance* on the other side of the continent.

After nine months beset, *Aurora* cleared the ice, set sail, raised steam and limped north with a jury-rigged rudder. It arrived in Otago, New Zealand, on 2 April 1916 to cheering crowds, after 11 months adrift. Its reappearance made headlines.

The fate of the sledging party

Unknown to *Aurora* were the fates of the other expedition parties. Shackleton was at that time launching the boats from the disintegrating ice camp in the Weddell Sea, while the sledging parties back on Ross Island had successfully laid depots inland to Mount Hope, still thinking that Shackleton would cross that season. Their efforts came at great cost. They suffered horrendous blizzards, scurvy, snow blindness and starvation. One team turned back when their stove failed and three of the six remaining men suffered exhaustion and scurvy, one dying a short march from a depot.

Expedition leader Mackintosh and fellow sledging party member Victor Hayward, in failing health, were hauled by sledge to Hut Point, where they recuperated on a diet of fresh penguin and seal meat and hut stores, including blackberry jam. They later set out across the sea ice to return to Cape Evans against the advice of their companions, and were never seen again.

Later that winter of 1916, eventually reunited at Cape Evans, with no leader and no urgency, the seven survivors fell into daily routines of hunting, collecting ice for water, taking meteorological and tidal observations, reading and listening to the gramophone.

Gaze brought load of stores and eggs from [Cape] Royds this afternoon and we had what to me is the most civilised dinner for nearly two years … fresh-boiled [penguin] eggs, and [penguin] bacon. (Andrew Jack, diary entry, 17 November 1916)

Relief and rescue

After Shackleton's incredible trek to South Georgia and the rescue of the *Endurance*

01

02

01 The track of *Endurance* through the Weddell Sea. Reproduced with permission of Royal Geographic Society (with IBG)

02 The sea routes of *Endurance* and Aurora. Courtesy State Library of Victoria

03 The planned sledging routes of *Endurance* and *Aurora* drawn by Australian scientist Andrew Jack. Courtesy State Library of Victoria

crew in August, he sailed for New Zealand to help rescue the marooned Ross Sea sledging party. *Aurora* was refitted for the relief voyage, under the command of veteran Antarctic sailor John King Davis. The ship entered McMurdo Sound and moored near Cape Evans on 10 January 1917.

The men waiting in the hut there had hoped for a relief ship that summer. Surprised to see their old ship *Aurora* apparently moored to the ice, six of the seven survivors trudged towards it to find Shackleton among the figures approaching them. The relief expedition's medical officer, Frederick Middleton, noted:

They looked very fit physically but very unkempt and their clothes were about on their last legs … We talked straightaway about the war. They were surprised it was still on … (*Polar Castaways*, McElrea and Harrowfield, p 247)

Captain Davis quickly departed McMurdo Sound and a few weeks later arrived in New Zealand. Shackleton had escorted the men from both parties to safety along with the four surviving Ross Sea dogs.

Shackleton himself returned to the UK to a world badly bruised by war. His great survival story, which risked and lost lives of able-bodied men, was by then considered reckless when thousands were dying to defend the Empire. Shackleton found himself out of favour.

But Shackleton's leadership during the *Endurance* crew's terrible ordeal had engendered tremendous loyalty from a small group of his men. In 1921 they followed him to the ends of the earth once more when Shackleton, yearning for lost dreams, set out on the *Quest* to the high latitudes of the Southern Ocean to circumnavigate the continent 'for the purposes of scientific research and discovery'. Second-in-command was Frank Wild, along with Captain Frank Worsley, medical officers James McIlroy and Alexander Macklin, meteorologist and banjo player Leonard Hussey, engineer Alexander Kerr, seaman Tom McLeod and cook Charles Green. They were with Shackleton when he died on board ship in 1922. He was buried on South Georgia.

It was not until 1958 that the Antarctic continent was finally crossed – with motorised vehicles and by two parties, led by Britain's Sir Vivian Fuchs and New Zealander Sir Edmund Hillary.

Shackleton himself would be rehabilitated later in the 20th century with a reassessment of his leadership in a crisis, his empathy and his ability to inspire his men.

Sources and further reading

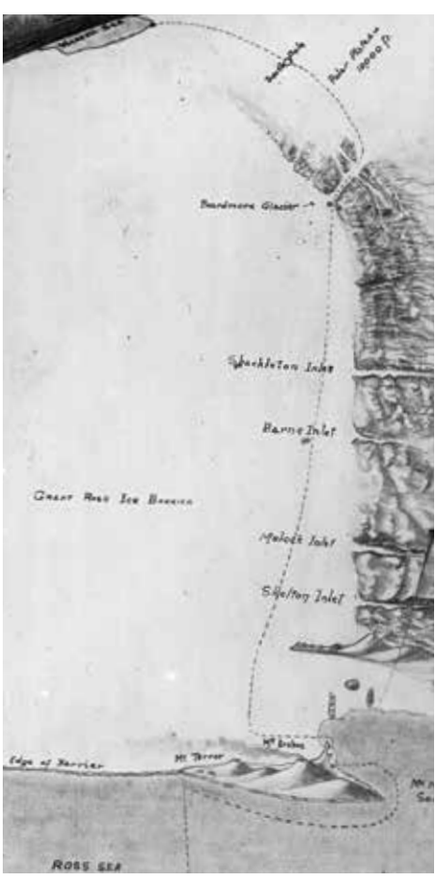
Stephanie Barczweski, *Antarctic Destinies*, London, Continuum, 2009

Frank Hurley, *Shackleton's Argonauts: a saga of the Antarctic ice-packs*, Sydney, Angus & Robertson, 1948

Ernest Joyce, *The South Polar trail*, London, Duckworth, 1929

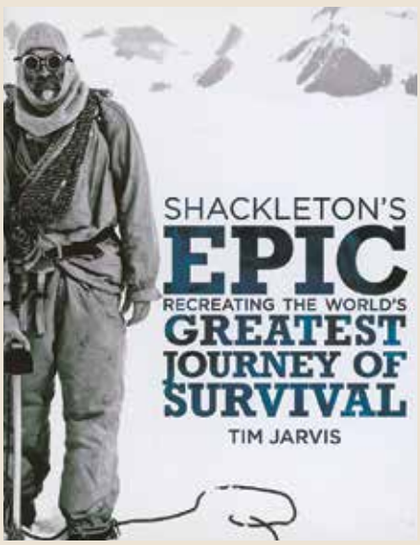
Richard McElrea and David Harrowfield, *Polar Castaways: The Ross Sea Party (1914–17) of Sir Ernest Shackleton*, Christchurch, Canterbury University Press, 2004

Shackleton: Escape from Antarctica opens at the museum on April 2. For more information, see page 55 or anmm.gov.au



03

03



04

In the footsteps of Shackleton

In 2013 Tim Jarvis AM sailed and climbed in Sir Ernest Shackleton's footsteps, re-creating the last two stages of his potentially disastrous, ultimately triumphant 1914–17 Trans-Antarctic Expedition. Tim gives us an insight into how he planned his venture, and the challenges he faced.

Replicating 'Shackleton's double'– his 556-kilometre journey from Elephant Island to South Georgia in an open boat, and then his mountainous climb to seek help at the whaling station at Stromness – certainly gave my team a unique insight into the pain, fear, suffering and doubt that Shackleton and his men needed to overcome to achieve their incredible feat. But Shackleton faced even greater difficulties. His feats took place as winter approached, with the majority of his men remaining behind on Elephant Island and with no back-up – not only because none existed, but because no-one even knew whether he or his men were still alive. All of this after enduring a year and a half on the crippled *Endurance* and the floating pack-ice of the Weddell Sea. That we managed to re-create the final boat journey and climb to better understand the kind of determination he needed to succeed was quite something.

Shackleton would have been very familiar with the stresses of organising such a complex expedition today, as many of them have remained unchanged in 100 years. Certainly the fluid nature of expedition planning means that changes to any one aspect of logistics cause a domino effect on all others, keeping you constantly second-guessing and fire-fighting. Similarly, getting the right calibre of people to commit to an expedition without cast-iron guarantees that it is fully funded, and therefore going ahead, is a timeless issue.

For me in the 21st century, however, there were additional stresses. I couldn't guarantee our expedition would happen without getting a broadcaster on board, as a key aspect for modern-day sponsors is whether or not a film is being made by a reputable broadcaster. Broadcasters, of course, won't commit to a show until they know funds exist to enable the expedition to happen – and that means already having the sponsors. To commit to a time when the expedition will go also requires paying deposits to lock in logistics with at least a year's lead time – if not two years' in the case of the Antarctic – and this too needs sponsor dollars.

Shackleton also wouldn't have had to deal with the considerable burden of bureaucracy placed on modern-day expeditions with their long lead times. Even with the support and understanding of the regulators who liked what I proposed to do, permits were next to impossible to progress until we knew the final shape of the expedition – something determined by whatever sponsorship was secured, broadcast partner needs and the back-up plans we would have in place.

Edging forward on multiple fronts, maintaining momentum as best I could and doing much of the financial heavy lifting personally was a stressful and lonely road at times. It reminded me how the risks for such projects start long before you reach the ice: reputational, financial, career and family pressures all abound as you throw more and more energy and personal funds behind a project with an unknown outcome – something Shackleton, too, knew more than a bit about.

Tim Jarvis's book about his remarkable adventure is available to purchase from our museum Store. Visit our online store for lots of other great Antarctica-inspired products: store.anmm.gov.au/shackleton/

03 Tim Jarvis approaches a crevasse on Mt Crean in Antarctica, named after one of Shackleton's expedition members. Photograph Paul Larsen Shackleton Epic

04 Tim Jarvis's account of his expedition was published in 2013 by ABC Books.

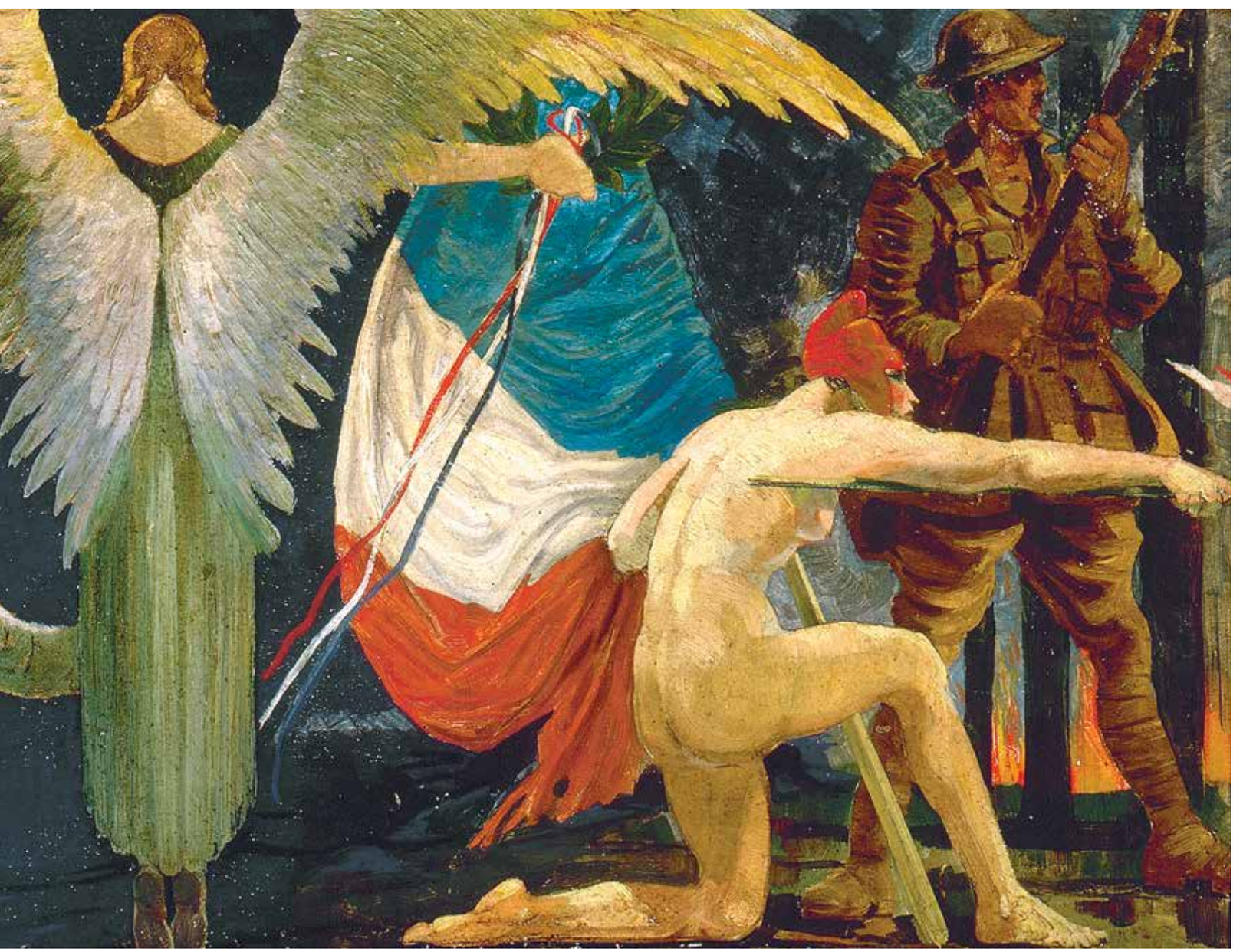
An Anzac allegory

ART, WAR AND BONDI BEACH

To mark the centenary of the Gallipoli landings, the museum is displaying five murals by prominent Sydney artist David Henry Souter. Painted to hang on the walls of the Bondi Surf Bathers' Life Saving Club, they depict World War I and its effects, tracing the Anzac legacy from Gallipoli to postwar life. Curator **Michelle Linder** explains their history.

01 Detail showing a soldier going ashore at Gallipoli, watched by the angel of death. All photographs Andrew Frolows/ANMM unless otherwise stated

Gallipoli is a major feature in the mural, but a close look at the background also reveals the Egyptian sphinx and names of towns on the Western Front



IN JANUARY 1921 the Bondi Surf Bathers' Life Saving Club (BSBLC) unveiled an honour roll listing the names of club members who had served during World War I and died far from their beloved Bondi. Also unveiled that day was a series of murals by David Henry Souter (the club's president for the 1920–21 season) painted specifically for the walls of the clubhouse. A report in local sporting gazette *The Arrow* stated, 'The interior of the clubhouse is now distinctly attractive. The walls are panelled and *Bulletin* artist Souter has supplied a series of friezes done in his own inimitable style' (21 January 1921, p 6). Souter completed the series in 1934 with a further two works.

The first and largest panel in the series is more than six metres long and features an Australian youth answering the call to war, then wading ashore at Gallipoli, watched over by the angel of death. Another soldier is poised to defend France. Through the sacrifice of war the Anzac is transformed from soldier to saviour. He returns home on a dazzle ship and is welcomed as a hero by family and friends. After the war, Anzacs and bush pioneers stand ready to forge a new nationhood. The next two murals depict mermen watching over mermaids in the water. In the final panel the heroic lifesaver observes the carnival of life on a packed Bondi Beach in 1934.

More than 416,000 Australian men enlisted during World War I. More than 66,000 were killed and a further 156,000 wounded, gassed or taken prisoner. In 1921, when the murals were unveiled, the nation was still adjusting to the end of the war and the loss of so many young lives. Souter's allegorical work tells of the effect of the war upon everyday life in Australia, with Bondi Beach playing the prominent role. The series presents the lifesaver as an ideal of Australian manhood, sharing the values and attributes of the Anzacs. He is physically strong, courageous, willing to make extraordinary sacrifices for others and has a love of surf bathing. The lifesaver is positioned as an heir to the traditions of the Anzac and the Australian bushman.

David Henry Souter was born in South Africa and settled in the Bondi area in 1887 at the age of 24. He was well known in Sydney and was a founding member, and later president, of the Art Society of New South Wales. Souter produced a diverse range of artistic and literary works. He painted many works in a classical revivalist style much like that of his contemporary Norman Lindsay, yet he also designed theatrical sets and wrote and illustrated comic strips, books and poems. His illustrations appeared in every edition of *The Bulletin* newspaper (colloquially known as the Bushman's Bible) for 40 years, from 1892 onwards.

The final and most entertaining panel depicts the chaos of a summer day at Bondi Beach in 1934

Souter was primarily known for his clear and simple pen work. Hundreds of his illustrations are now held in Australian public collections. Souter's knowledge of the prominent events, personalities and politics associated with World War I is evident in a collection of more than 200 examples of work pertaining to the war held in Sydney's Mitchell Library. Most are domestic in setting, though there are notable exceptions, including a deck of cards featuring prominent politicians and military generals from both sides of the war. He also produced two propaganda and recruitment posters: one calling for Red Cross volunteers and another, distributed

01

in 1915, which played on the guilt of those Australians who loved to bathe in the surf, but had failed to volunteer for war service.

Souter also had a personal connection to the war. His son, also named David Henry Souter, had enlisted by late August 1914 and went on to fight at Gallipoli. He was injured there, but fortunately returned home in 1916. Gallipoli features prominently in the mural, but the Egyptian sphinx and names of towns on the Western Front – such as Amiens, Villers-Bretonneux and Hamel – that were very familiar to Australians during those years are also partially shown.

Souter focuses on those waiting at home in the vignettes portrayed in the murals. Families enthusiastically welcome a dazzle ship carrying their soldiers home, while a young wife and baby are shown alongside a bare block of rural land ready to be worked by the brave soldier–settler. Souter's portrayal of Bondi Beach in 1914 is outstanding in its simplicity. The beach is populated by female swimmers and children, with the sole exception of a disabled male beachgoer who is presumably ineligible for war service. The viewer quickly realises the artist is commenting on the absence of men at Bondi after the call for recruits went out. The archives held at the

02

03

01 The lively final panel depicts a return to normal life on Bondi Beach in 1934.

02 After the call-up to war, Bondi Beach in 1914 is peopled entirely with women and children, save one disabled man presumably unfit for war service.

03 When the war ends, soldiers return home on a dazzle-painted ship, and some turn their hand to farming after being given land grants.

01

02

03

01 A World War I propaganda poster made by D H Souter in 1915 to encourage surf-loving laggards to volunteer for war service. ANMM Collection

02 World War I political cartoon by Souter. Mitchell Library, State Library of NSW

03 World War I nursing recruitment poster by Souter, published by William Brooks & Co, Sydney.

BSBLC indicate that only two days after war was declared, a number of members had already signed up. During the 1915–16 season there were 86 men on the Active Members list, meaning they normally carried out surf patrols, but 66 were absent due to the war.* Surf lifesaving clubs were fledgling organisations in Australia during World War I; the BSBLC is recognised as the oldest surf lifesaving club in Australia, yet it had been in existence for only seven years at the outbreak of fighting and struggled to maintain patrols during the war.

The final and most entertaining panel depicts the chaos of a summer day at Bondi Beach in 1934. The chief beach inspector, Stan Macdonald, stands next to a surf reel and line, a device invented at Bondi and used by surf lifesaving clubs around Australia during parades, drills and surf rescues for many years. The throng includes individuals, family groups, a bickering couple, and sunbathers resplendent in the latest swimwear, all surrounded by their accessories – beach toys, balls and a surfoplane, a rubberised inflatable mat invented in nearby Bronte and popular in the 1930s. Overhead flies an aeroplane, representing the modernity of Australian life.

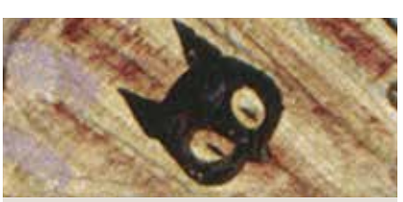
The murals have been on loan to the museum from the BSBLC for many years. In recent years we have displayed the panels celebrating Australian beach culture and drawn on Souter's accurate depictions of 1930s swimwear in educational programs and publications. We are delighted to have the opportunity to display all the murals together and hope many visitors will enjoy viewing these detailed and colourful paintings.

From my perspective, what makes these murals so historically valuable is their uniqueness. They do not depict battles in detail, nor are they designed to generate support for the war, unlike so many other artworks focused on World War I. Souter paints a richly symbolic, idealistic and distinctly Australian story about the effect of war upon the Bondi Surf Bathers' Life Saving Club and the emergence of the lifesaver as a national icon.

*S Brawley, *The Bondi Lifesaver: A history of an Australian icon*, ABC Books 2007 pp 82–84

The Souter murals are on show in the museum's Navy Gallery from 14 March.

Souter's illustrations appeared in every edition of *The Bulletin* newspaper for 40 years



Our younger visitors or readers might like to locate the black cat in the final mural depicting a very busy day at Bondi Beach in 1934. The 'Souter cat' appeared in drawings, books, cartoons, advertisements and even on Royal Doulton ware.

RSL QUEENSLAND
WE'RE HERE FOR THEM

It takes a special type of person to serve their nation. To put their mates and their country first. To make the ultimate sacrifice.
At RSL Queensland, we are here to look after the men, women and families of those who cared enough to risk their own lives. To lend a hand. To support and guide. To show respect. And to say thank you.

At RSL Queensland, We're here for them.

RETURNED & SERVICES LEAGUE OF AUSTRALIA
QUEENSLAND BRANCH

ADVOCACY • ASSISTANCE • ENRICHMENT

www.rslqld.org | 134 RSL

01 *Dazzle-ships in Drydock at Liverpool*, Edward Wadsworth, 1919. Wadsworth was enlisted to oversee the painting of more than 2,000 ships at major British ports. This dramatic oil painting came to symbolise the connection between dazzle and art. National Gallery of Canada (no 8925)

World War I dazzle, art and fashion

'A CRAZY DREAM FROM ALICE IN WONDERLAND'

The museum's current exhibition *War at Sea – The Navy in WWI* includes several examples of 'dazzle' camouflage – the geometric patterning conceived by artists and used on ships to disguise their outline and heading. The striking designs also captured the public imagination and influenced contemporary art and fashion, writes curator **Dr Stephen Gapps**.

TOWARDS THE END OF WORLD WAR I, thousands of merchant and naval ships were brightly painted in often bizarre geometric patterns known as 'dazzle painting', later known as dazzle camouflage. The aim was to thwart German U-boat (submarine) captains, who had been destroying large amounts of shipping.

Such eye-catching designs weren't designed to conceal, but to confuse and deceive an enemy looking at a ship's waterline through a periscope as to the vessel's size, outline, course and speed. The idea was to make it difficult for U-boat captains to plot accurately an enemy ship's movements when manoeuvring for an attack, causing the torpedo to be misdirected or the attack to be aborted. It also made it very difficult to use the information and silhouettes in the 1914 edition of *Jane's All the World's Fighting Ships* to determine the vessel's identity, possible speed, armaments, and whether it was a merchant ship or perhaps a warship with anti-submarine capability.

An idea of how dazzle worked can be gained by looking at some of the designs on waterline ship models – the same wood-block models used during World War I to test dazzle patterns. Some of the illusions created make it hard to tell which end of the ship is which, or whether there are two ships side by side.

Before World War I there had been some experimentation with camouflage for military purposes in the United States and Britain. This had its origins in natural scientists studying camouflage in animals. John Graham Kerr, Regius Professor of Zoology at Glasgow, was one who saw a further application of these principles in disguising ships at sea. Kerr wrote to Winston Churchill, the First Lord of the British Admiralty, as early as September 1914, outlining his methods for 'diminishing the visibility of ships at a distance, based on scientific principles'.

At first the application of paint schemes was ad hoc. A soldier in the New Zealand army on his way to the Dardanelles in April 1915 'saw a good example of maritime camouflage – a town class cruiser painted grey and black and white to resemble a storm-tossed sea'. In September 1915 a Royal Navy commander reported that his ship was referred to as a zebra after it was 'painted in a coat of striped camouflage'.

Early in the war the effectiveness of the schemes was not proven and in 1915 the Admiralty decided that its warships would be painted a uniform grey. However in early 1917 Germany commenced a campaign of unrestricted submarine warfare, which was initially highly successful – 20 British merchant ships were being sunk each week. In April that year, artist Norman Wilkinson, then a lieutenant in the Royal Naval Reserve at Devonport, had an idea for a paint scheme that could protect merchant vessels from submarine attack. He wrote to the flag officer at Devonport proposing to 'paint a ship with large patches of strong colour in a carefully thought out pattern and colour scheme … which will so distort the form of the vessel that the chances of successful aim by attacking submarines will be greatly decreased'.

In June 1917 Wilkinson's ideas were backed by the Admiralty and he was given studios and 18 other artists to set up a 'dazzle paint section'. Paint schemes were designed and applied to scale models that were then assessed in a 'viewing theatre', set up from the point of view of an enemy torpedo operator. This involved placing the models on a rotating turntable and viewing them through a submarine periscope under various lighting conditions. Designs were then drawn up on paper and sent for implementation to various 'dazzle officers' around Britain. By 1918 more than 4,000 British merchant ships and 400 naval vessels were painted in dazzle schemes.

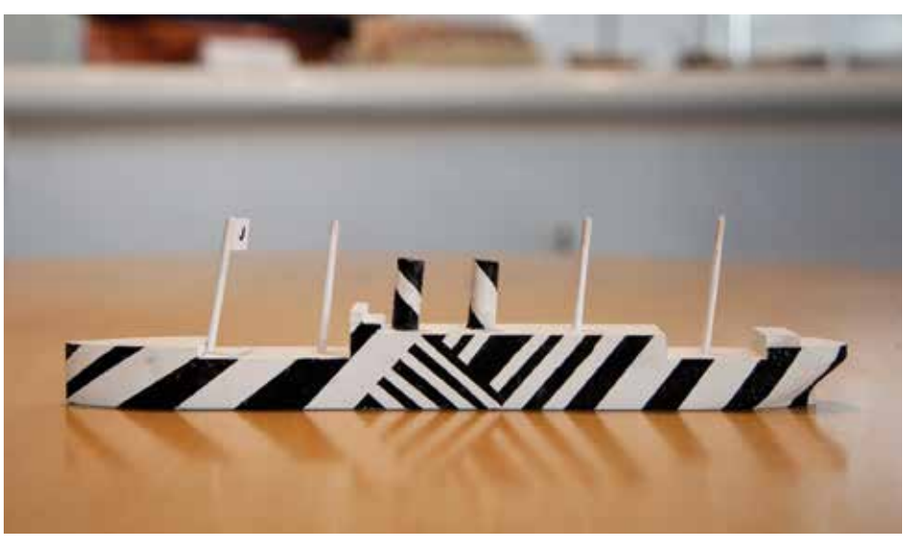
By 1918 more than 4,000 British merchant ships and 400 naval vessels were painted in dazzle schemes

In 1918 the Royal Navy carried out an enquiry into the effectiveness of dazzle, concluding that it had little impact on the numbers of attacks. Importantly, though, it was found to be significant in raising the morale of merchant seamen, who often undertook the frightening task of sailing without protection from submarines.

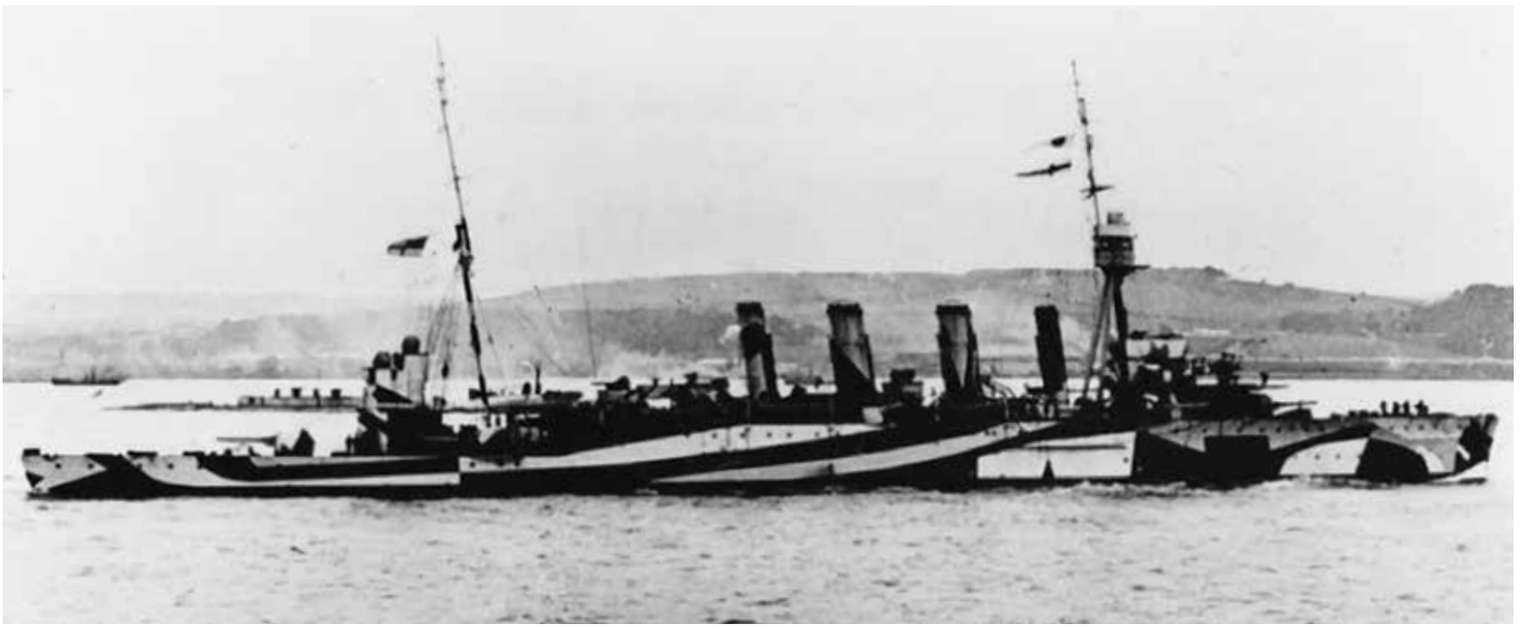
War influences fashion

So how did dazzle camouflage end up as a fashion statement? Fashion has a long and close connection with military dress. In the 18th and 19th centuries the 'cut and dash' of uniforms was a recruiting attraction. Civilian dress often mimicked the military, though the introduction of a more drab khaki by World War I interrupted this trend. But with intriguing camouflage patterns extending from military hardware into uniforms by the 1930s, military fashion was back. In recent years the military look has been a wellspring for fashion to draw upon – from street wear to suits, from Stussy to Gucci, 'camo' has become almost ubiquitous.

The key to the connection between dazzle and fashion was art. Cubist paintings by Pablo Picasso and Georges Braque had appeared just before World War I, and the manner in which Cubism distorted its subjects influenced military camouflage. On seeing a camouflaged artillery piece in the streets of Paris early in the war, Picasso was heard to remark, 'It is we that have created that'.



01



02

03

01 Waterline model of HMT *Southland* after dazzle painting, by Col Gibson. Photograph Andrew Frolows/ANMM

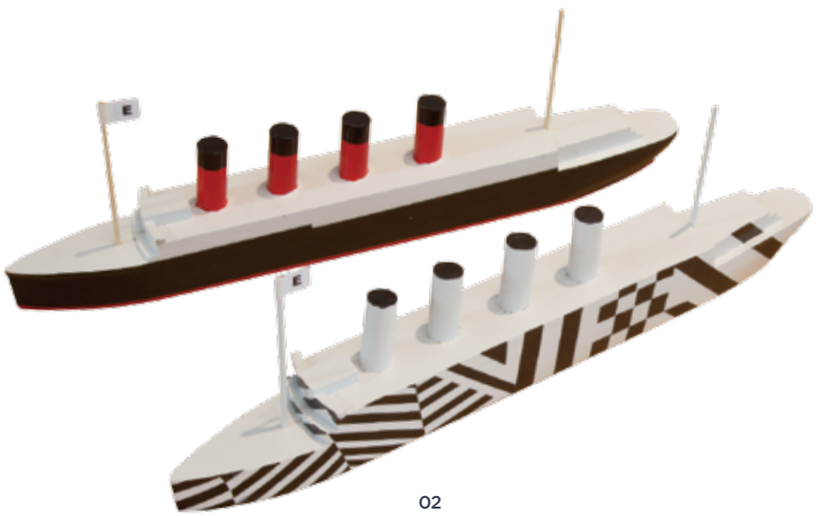
02 HMAS *Melbourne* (I) was the only RAN ship to be dazzle painted during World War I, although many merchant ships were dazzle painted. Courtesy RAN

03 Unidentified dazzle-painted merchant steamship anchored in Sydney Harbour. Samuel J Hood Studio ANMM Collection

The rush to camouflage and dazzle military equipment offered the opportunity for some artists to put their skills towards the war effort as 'camouflage painters', rather than soldiers. The first section of French camouflage painters was formed in 1915 and their technique became known as *zebrage* because of its resemblance to zebra stripes. The unit's commander, artist Lucien de Scevola, acknowledged the influence of Cubist paintings in their efforts to 'dissimulate things'. He noted that, 'In order to deform totally the aspect of an object, I had to employ the means that cubists use to represent'.

A dazzle paint scheme on large ships that had once been monotonous grey or black was indeed striking. And it fitted with a changing sense of modern art and style. Even before World War I was over, dazzle patterns appeared in women's fashion. At first, they mimicked the dazzle ships so familiar in harbours around the world. British and North American bathing costumes began to appear in dazzle patterns. By April 1918, conservative Australian newspapers were ridiculing this 'sartorial disaster'. In a precursor of 1920s exuberance and enchantment with the modern, dazzle seemed not only to represent this new age of modernity, but to be a celebratory distraction from the Great War.

On 12 March 1919, the Chelsea Arts Club held a costume party, called the Dazzle Ball, at the Royal Albert Hall in London.



02

'... as soon as the submarines got into action, the country called for the man who could make a dreadnought look like "A Nude Descending a Staircase" ...'

A journalist from *The Independent* newspaper was not greatly impressed with the connections between camouflage, fashion and art:

Four British naval officers, distinguished for their success at camouflage, had charge of designing the dresses, and the ballroom looked like the Grand Fleet with all its warpaint on, ready for action. The jazz bands produced sounds that have the same effect upon the ear as this 'disruptive coloration' has upon the eye.

Who could have thought a dozen years ago, when the Secessionists began to secede and the Cubists began to cube, that soon all governments would be subsidizing this new form of art to the extent of millions a year? People laughed at them in those days, said they were crazy and were wasting their time, but as soon as the submarines got into action, the country called for the man who could make a dreadnought look like 'A Nude Descending a Staircase'… The submerged Hun with his eye glued to the periscope could not tell whether it was a battleship or a Post-Impressionist picture bearing down upon him …

Sydney followed London's lead and in October 1919 a fundraising 'Dazzle Ball' was held at Sydney Town Hall. The *Sunday Times* reported that:

The Town Hall certainly was a scene of dazzling bewilderment, and the eyes of onlookers ached the following day from the effort of focussing on the fancifull-clad dancers through the thick downpour of moving, multi-colored paper streamers that showered over the main hall. The scene was bizarre and wonderful beyond anything ever attempted here.

The connections between modern art and dazzle were not lost on commentators. The Perth *Daily News* noted in October 1918 that:

… under the title of 'camouflage,' an orgy of mad and frenzied coloring which Marinetti and his faithful band of Futurists would have looked at in silent awe crawled over everything. Tanks and guns vanished; lorries were swallowed up; aeroplane hangars faded away; even the grey transports on the sea disappeared. Strange shapes, painted a thousand different ways in a thousand different tints, alone remained.

01 Yvonne Gregory photographed by Bertram Park, 1919. National Portrait Gallery, London

02 1:600 scale waterline models made by volunteer modelmaker Col Gibson, on display at the museum. Model 'E' is RMS *Lusitania* shown before and after dazzle painting. Photograph Andrew Frolows/ANMM

01

01 HMS *President* in London, one of the last three surviving Royal Navy ships built during World War I, was dressed in dazzle in 2014 by German artist Tobias Rehberger, who is known for his modern interpretations of dazzle. *President* (formerly HMS *Saxifrage*) was the first type of warship built specifically for anti-submarine warfare. Getty Images/ Ben A Pruchnie

02 Dazzle is used today by car manufacturers to mask identifying details of new models, such as this Cadillac, during road tests. Photograph Brenda Priddy

Dazzle was taken to a new level in fashion with society photographer Bertram Park's amazing 1919 image of Yvonne Gregory in dazzle costume with a dazzle backdrop.

People lamented that the end of the war would cause the disappearance of dazzle:

While everyone rejoices in the removal of the occasion for dazzle painting, there are some who regret the latter's disappearance. It produced an effect resembling a crazy dream from 'Alice In Wonderland,' but it gave a touch of variety and picturesqueness now lacking in shipping. To see a great liner in her camouflage was to be reminded of a very dignified and imposing lady reluctantly masquerading at a fancy dress ball in a fantastic futurist costume. (*Sydney Morning Herald*, September 1919)

The legacy of dazzle

In the United States, dazzle also became important during World War I. The Americans called it 'jazz painting'. The leading exponent was Everett Warner, who became a professor of art at the Carnegie Institute after the war. Warner also headed up US dazzle painting in World War II. Interestingly, one of his students in the 1940s was a young Andy Warhol. It's not difficult to see a trajectory between Wadsworth, Warner and Warhol.

Artists were both critical to the development of camouflage techniques for military purposes during the 20th century, and increasingly interested in them as art. At the end of World War I, writer Gertrude Stein noted that when she drove out to see the devastation of the front lines, she came across camouflage from various nationalities. The idea was the same, but the technique differed between German, French, British and American:

… the colour schemes were different, the designs were different, the way of placing them was different … it made plain the whole theory of art and its inevitability.

Dazzle, disruptive patterning and true camouflage continued to influence art throughout the 20th century. French artist

Dazzle continues to inspire artists 100 years on from the Great War

02

Alain Jacquet produced a large body of camouflage-influenced work 25 years before Andy Warhol's better-known 1986 Camouflage series. Jacquet found camouflage to be a paring back of representation, of 'going inside it' and 'breaking reality into dots'. He found camouflage to be a 'new way of seeing'.

Artists were implicit in the military project of dazzle, but also in undermining it. While dazzle as fashion and art draws a wonderful picture of sharp, contrasting design so different to previous senses of patterning, it overlays a more sinister truth – that dazzle was born of war. In the 1980s American artist Marilyn Lysohir created a large ceramic model of a World War II battleship painted in multicoloured dazzle, noting that 'the seductive qualities [of dazzle] are juxtaposed against the destructive traumas of war'.

Andy Warhol famously found camouflage patterning to be the perfect medium to represent a lack of focal point and hierarchy in shape, as well as no pictorial depth or vanishing point. Wilkinson and Wadsworth would have agreed – this was just what the World War I dazzle artists were seeking too, albeit for very different reasons.

Dazzle continues to inspire artists 100 years on from the Great War. In Britain in 2014, artists Carlos Cruz-Diez and Tobias Rehberger separately dazzle-painted two ships, respectively pilot boat *Edmund Gardner* in Liverpool and, in London, HMS *President* (formerly HMS *Saxifrage*), an anti-submarine Q-ship from World War I. The façade of the Chelsea Arts Club was also given a temporary dazzle makeover. These works were commissioned as part of Britain's *14–18 NOW* World War I centenary art project, to pay tribute to the role of artists in World War I.

War at Sea – The Navy in WWI is on at the museum until 3 May, and will then travel to various interstate and regional venues; for details, see anmm.gov.au/waratsea.

This exhibition has been made possible with the assistance of the Returned Services League Queensland Branch, Triple M, Foxtel, Australian Government, Australia Council for the Arts and 100 Years of Anzac.

The exhibition catalogue to *War at Sea: The Navy in WWI* is available to purchase at the museum's Store or online at store.anmm.gov.au/waratsea

Sources and further reading

Hardy Blechman, *Disruptive Pattern Material – An Encyclopedia of Camouflage*, Firefly Books, Ontario and New York, 2004.

For an online exhibition of images of World War I dazzle ships, visit the Merseyside Maritime Museum, Liverpool, UK.

Camoupedia – A blog for clarifying and continuing the findings that were published in *Camoupedia: A Compendium of Research on Art, Architecture and Camouflage*, by Roy R Behrens (Bobolink Books, 2009).

01 As the fleet gathers offshore after the night's fishing, a *selerek* enters Pengambengan Harbour in western Bali to unload its catch. Beneath extravagant masthead decorations, the portrait of a Muslim saint watches over the crew. All photography by Jeffrey Mellefont

Bali's secret fleet

A GLITTERING ARMADA

These could be the world's most spectacular traditional fishing craft, but their home port is a remote estuary on the Indonesian island of Bali that few visitors ever see. ANMM research associate, **Jeffrey Mellefont**, unveils a boatbuilding tradition steeped in ritual, religion and magic.

01

AGAINST THE EARLY TROPICAL LIGHT of a Balinese dawn, a huge fleet of ornate fishing boats rides the sea. Rising high over their big timber hulls are huge, peaked stem and stern posts, each decorated with the same spiralling, serpentine motif. A thicket of masts is surmounted by elaborate crows' nests and other strange devices whose function, if any, is far from evident. Some look like multi-coloured crowns or miniature mosques. Long bundles of striped spars bedecked with tassels and bunting are reminiscent of stowed sailing rigs, but there's no sign of sail cloth. Instead, there are rows of rustic, long-shaft diesel outboard motors perched along the vessels' gunwales, three, four or more per boat.

One by one these exotic-looking vessels, many of them more than 20 metres long, thread their way between sandbanks to cross a wide, silted-up harbour before mooring four or five abreast at the water's edge where hundreds of people cram a busy, scruffy beach. Team after team of labourers wade out to the boats, neck-deep, and stagger back shouldering huge baskets overflowing with fish. It takes many teams to empty the tonnes of fish in each hold, before the next boat takes its place. There are dozens and dozens waiting offshore for their turn to unload the night's catch.

The harbour is criss-crossed by smaller outrigger boats or tenders, ferrying in the weary crews or shuttling blocks of ice out to the boats at anchor. Ashore there's a frenetic hubbub of activity as each boat's catch is weighed, iced and boxed. There are food and coffee stalls to refresh countless workers, and makeshift welding shops set up to repair broken gear brought ashore from the boats. Hundreds of tonnes of *lemuru* (sardines) or *tongkol* (small mackerel) are disappearing into trucks and the panniers of an armada of motorcycles. Some are bound for canning or fish-meal factories along the shore. Others are heading to local markets in villages and towns all over Bali where the fish will be sold either fresh or as *pindang*, an age-old brine-pickling technique that's both a preservative and a flavour enhancer.

By late morning it's over. The fish and the workers have gone and most of the gaudy fishing boats have motored home to moor in a large, sheltered river estuary just two kilometres to the east along the coast. Some have simply anchored off the estuary, because later that afternoon their large crews will be shuttled back on board to spend another night scouring the sea off Bali's southern coast.

Many visitors to Bali will see those fish for sale in local village markets or in restaurants as they enjoy the sights, colours, tastes and aromas of Balinese culture. This most famous of the Indonesian islands is known, of course, for the lavish decorations of its temples, sculptures and carvings – indeed, for the creativity of its many artists, painters, sculptors, weavers, dancers and musicians. And yet very few tourists ever see the extraordinary decorated fishing fleet that lands this catch – even though it's certainly the largest-scale assemblage of movable cultural heritage in Bali. Moreover, it's just possibly the most spectacular fishing fleet anywhere in the world today, if its combination of traditional timber construction and rich, ritual decoration is the measure.

Where could you hide something as conspicuous as this glittering armada? It's easy, really. The vast majority of Balinese tourism focuses on the east of this 150-kilometre-long island. That's where its grandest old kingdoms arose and where we find its most notable antiquities, most spectacular volcanoes and rice terraces, and now its most overcrowded beaches, resorts and holiday strips. The boats' home port, the Perancak estuary and nearby Pengambengan harbour where they unload, are on Bali's far-less-visited western end, facing the island of Java across the Bali Strait. Moreover, the south-coast arterial road that links Bali's east

02

03

and west takes a big swing inland to skirt an extensive delta of marshes and mangroves behind the estuary, diverting traffic kilometres away from the boats where they crowd into the river mouth, largely unseen except by locals.

This fishing fleet is in many ways one of the highlights of Indonesia's contemporary maritime heritage, maintaining some historical traditions of boatbuilding – and its associated cultural, ritual and spiritual aspects – at a time of rapid development and modernisation.

The Indonesian archipelago, sprawling just to Australia's north, has a long and vibrant maritime history. It was populated in prehistoric times by seafaring people from mainland Asia, who developed diverse, localised cultures. Over the centuries a number of powerful states arose there, exploiting the archipelago's position as a crossroads of early maritime trade, which included valuable spices that were endemic to just a few of its remotest islands. Swirling through the islands – and around Bali, close to their centre – were many currents of world history, all borne by sea, mostly by trade but sometimes by conquest. In this way the Indonesian islands were swept by Buddhism and Hinduism, Islam and Christianity, along with their accompanying cultures from China and India, the Middle East and Europe. All have left their mark, although today Bali is an unusual Hindu remnant among a largely Islamic archipelago.

When an independent Indonesian state was born in 1945, ending more than 300 years of Dutch occupation, its struggling economy depended heavily upon traditional, locally built sailing vessels for transport, trade and fishing among its many thousands of islands. Until the late 20th century, Indonesia had the world's largest and most diverse fleet of sail-powered timber craft, or *perahu* – the generic Indonesian term for a timber vessel. From one-man outrigger dugouts to large, lumbering traders, they came in a fantastic variety of shapes, styles and rigs representing many local boatbuilding traditions. Lacking motors and any navigational, labour-saving or safety equipment, they were built on beaches using simple hand-tools and drew on age-old, pre-industrial shipwright and seamanship skills. The lives of their sailors were unimaginably spartan.

In recent decades, however, with increasing development and prosperity, most of these sailing craft have disappeared or are evolving into more modern, mechanised forms. The fishing fleet of Perancak in western Bali represents some of these older national boatbuilding traditions in transition

This fishing fleet is certainly the largest-scale assemblage of movable cultural heritage in Bali

01 The home port of Bali's secret fleet, in the remote Perancak estuary. A pair of *selerek* in the foreground share the name *Dinar Istanbul*; the male is at left, the female at right.

02 Paid by the basket-load, labourers wade ashore with about 120 kilograms of small mackerel (or two *pikul* – the standard measure of what a man can carry on his shoulder).

03 Every day hundreds of tonnes of schooling fish are distributed to canneries, fish-meal factories and markets.

– although not so much those of Bali itself, as of the nearby Muslim island of Madura.

Hindu Bali, with its focus turned largely inland to its mountains, rice terraces and temples, was not in fact a major centre of boatbuilding or sea trading. That's notwithstanding the thousands of small, dugout-hulled outrigger sailing canoes that its coastal communities continue to use daily in a subsistence fishery in adjoining waters. Called *jukung*, their fancifully carved, gape-jawed and bug-eyed bows feature in many tourist promotions.

Several other Indonesian islands, with their own distinctive cultures, languages and boatbuilding traditions, are better known for producing wide-ranging seafarers and traders. These include the Bugis and Makassans of Sulawesi, Muslim people whose extensive voyages took them to northern Australia in past centuries where they worked with coastal Aboriginal communities to harvest sea cucumbers, a luxury delicacy traded to China. (Museum Members met the Bugis and Makassans last year on an exclusive tour to the island of Sulawesi, recounted in *Signals* 108 September 2014).

Another specialist Muslim seafaring culture originates in Madura, an island just off East Java. It's not far from Bali but is flatter, dryer and less fertile, so its people are more dependent on the sea for a livelihood. The Madurese developed a fascinating variety of quite unusual craft that ranged widely, fishing, hauling and trading under sail until recent times. Some were among the most highly decorated of all Indonesian vessels, enlivened by intricate carvings in a rich palette of painted colours. Many flew exuberant banners, bunting, beadings and embroideries that would seem more at home on regal or ceremonial vessels than on humble, hard-working commercial or subsistence craft.

One particular seagoing hull form became widespread in places where Madurese seafarers worked and settled, and was sometimes adopted by their neighbours. This is the form we find today in the great fishing fleet of western Bali. It's a seaworthy, double-ended, rather flat-bottomed form that's able to safely ground and dry out at low tide. This makes it independent of wharves and slipways for mooring, maintenance and cargo handling, so it's well suited to remote or under-developed ports that are no more than beaches or mudflats. Distinguishing features include the high, pointed, flat stem post and cutwater called *lenggi*, seen in the photograph opposite.

Variants of this Madurese hull form were used as trading, fishing or general-purpose craft, with or without decks or deckhouses, and hoisting a huge triangular sail laced between long bamboo spars. The distinctive Madurese style of rudder, a long, heavy blade slung over one side that was shifted laboriously to the lee quarter on each tack when under sail, is still in use today. Motorised, they often mount diesel outboards along the gunwale, with long, trailing propeller shafts that can be raised from the water to avoid fouling ropes or nets. According to their location and details of construction, these Madurese workhorses were known by various terms, including *celepak*, *lete*, *pakesan* and *payangan*.

The big, fully decked and highly decorated versions used today in the Balinese fishery are known there as *selerek*. Ordered by entrepreneurial ship-owners living on the western end of Bali, where many Muslims from nearby Java have settled, most of them are hand built on beaches in eastern Madura. The tropical timbers used include *camplung* (Indian laurel – *Calophyllum inophyllum*) and *jati* (teak – *Tektonia grandis*), mostly imported from other islands. They are shaped into a rigid shell of thick, interlocking planks, edge-fastened by concealed wooden treenails before the reinforcing timbers – such as floors, ribs, beams and stringers – are added. This is the age-old, pan-Indonesian technique that creates strong, durable hulls. Electric drills and chainsaws now make the work somewhat quicker and easier.

Little changed, however, are the rituals, prayers and feasts essential to every boat's construction, paid for by the new owner and conducted by Islamic leaders from the devout Madurese boatbuilding communities. A vital commencement ceremony is the 'marriage' of the *lenggi* or stem and stern posts – considered to be male – to the long, straight keel timber (*lonas*) which is considered female. The symbolism is explicit, with the mortises in the keel and the tenons in the stem and stern posts. The names for these timbers derive from the Sanskrit terms for penis and vagina that arrived in the archipelago as part of the religious symbolism of Hinduism, more than 1,000 years ago – long before the arrival of Islam, which the Madurese adopted from about the 15th-16th centuries AD.

Another crucial ceremony is boring a 'navel' into the keel, into which a grain of gold and a written prayer are inserted. The shavings are believed to have magical properties and are kept for ritual use by the owners. Many ceremonies, including launching and

The *selerek* fleet of western Bali represents the well-noted Indonesian talent for cultural borrowings and fusion

periodic blessings during the vessel's life, call for the sacrifice of a chicken or goat and the sprinkling of their blood, holy water and flower petals. The high stem post is a focus of rituals, and often houses a shrine or altar (*sanggah*) where these offerings are made. It is always incised with the same serpentine design – the signature of every Madurese *perahu* – which some builders name as the vessel's 'eye'.

It's clear from the terminology and rites that the vessel is considered to be a living entity with its own spirit. The embellishments aren't simply decoration. They are talismans that, like the ceremonies, are vital for safety and success, and without them the vessel wouldn't be complete or fit for its purpose. It's also clear that these beliefs go back to the earliest animist practices that preceded the Indian and Middle-Eastern religions carried to the archipelago over the centuries by sea trade.

The finished *selerek* are motored to Bali where they are fitted out for fishing, and where most of their decorations are added – carved, painted or sculpted by local artisans to the owner's specifications. And since, at this end of the island, the Balinese owners and seamen are a mix of Muslim and Hindu, the boats exhibit a fusion of Islamic and Balinese–Hindu traditions and iconography. Thus on the large, ornate name boards we might find Hindu deities such as flute-playing Krishna or elephant-headed Ganesha, or, alternatively, Arabic calligraphy with a figure that's clearly a prominent Muslim cleric or saint. Equally, though, there might be a pin-up girl, pop star or GP motorcycle-racing hero – depending on how orthodox or secular the owner may feel. Dragons, eagles, flying fish or mermaids also appear.

Masthead devices might depict the onion-shaped dome (*menara* or *kubah*) of a mosque. Others show an elaborate, multi-coloured construction derived from

01

02

03

04

05

The most spectacular fishing fleet anywhere in the world today, if traditional timber construction and rich, ritual decoration are the measure

the crown (*mahkota*) of a high priest or rajah in the Hindu–Buddhist tradition, which was once widespread in the archipelago but contracted to Bali ahead of the spread of Islam. While these talismans come at the cost of considerable windage aloft, close examination reveals them to be quite lightweight, fabricated of welded wire and painted panels of thin plastic. Adding both windage *and* weight are the big, vividly painted but non-functional stacks of bamboo spars called *gelandar*, overhanging the stern and supported by a structure that was once a sail rest. *Gelandar* have long appeared on Madurese fishing boats, their owners citing 'tradition' and 'decoration' if asked to explain them.

Crows' nests are covered in densely carved botanical motifs in a style that's familiar in Java and Bali, with a subtle shading of polychrome hues – a technique at which Madurese wood carvers specialise. However it's the depiction of wheels on these lookout structures that identifies them most clearly as something many Javanese, Madurese and Balinese would recognise whatever their religion: the royal chariot that carries Prince Rama and his noble charioteer Arjuna into battle in a familiar story performed in the shadow-puppet drama called *wayang kulit*. This form of theatre is one of the cultural icons of Indonesia, presenting a variety of religious influences mixed with local and imported legends that demonstrate the well-noted Indonesian talent for cultural borrowings and fusion. And that's exactly what the *selerek* fleet of western Bali represents, too.

Selerek operate at night with spotlights, mostly in pairs. The slightly smaller boat of the couple, identified by the fishermen as the female, carries a purse-seine net hundreds of metres long and 75 metres deep between its float line and lead line. It also carries the fish spotter in a crow's nest. The larger partner, known as the male, helps to encircle and close the net around a school of fish. After most of the net is hauled back on board the female boat, the entrapped fish are transferred from the sea into the ice-holds of the male boat, which can load up to 30 or 40 tonnes.

Both boats of a pair of *selerek* share the same name, frequently chosen to be propitious, lyrical or devout – examples translate as *Magic Jewel*, *Faithful Friend*, *Full Moon*, *New Star*, *Star of Istanbul*, *Light Arises*, *Dawn Prayer*, *Spiritual Peak*. Some prosperous owners have large fleets, one reported with 15 pairs. But some of the smaller and older boats of this fleet still operate solo. They are known as *janda*, the term for both widow and divorcee.

A pair of big *selerek* can carry more than 40 crew, who work or rest on deck with no shelter or facilities whatsoever. They don't earn wages but receive a share of the catch's sale price. After deducting the running costs, including fuel, ice, breakages and an allowance for maintenance, half the profits go to the owner. The other half is divided evenly among the crew, except for the captain (*nakhoda*), who receives a larger share, and the fish spotter (*pangung*), who gets even more since he's considered the most important man on board. The fishing goes on every night except for those of the full moon, sweeping the entire southern coast of Bali right up to its eastern end where the spotlights of the fleet can be seen at night by tourists enjoying seafood at beachside restaurants. It continues for

06

most of the year except during the heaviest weather of the wet season, the time for major maintenance and refits.

It should be noted, though, that this intensive purse-seine fishery is probably not sustainable. The fleet, and individual boats, have grown in size in the last decade, numbering over 150 at a recent survey. They have provided good livelihoods, reflected by increasingly colourful and elaborate decorations of the vessels. However the nets have illegally small meshes of about 14 millimetres, so nothing escapes. Unsurprisingly, poor years have been reported recently, and the subsistence fishermen operating the little, one-man outrigger *jukung* that have traditionally worked this coast claim that the big nets leave little for them.

The Australian National Maritime Museum takes an active interest in the maritime affairs of our archipelagic neighbour Indonesia. In 1987, when assembling its vessel collection, the museum acquired a Madurese *perahu lete* to represent the maritime connections between Australia and Indonesia. This 15-metre-long craft, with a hull form related to that of the *selerek*, came from a community that sends boats like it to fish in northern Australian waters under sail. The museum's *perahu*, called *Sekar Aman* ('A Blossom in Safekeeping'), was sailed periodically by staff on Sydney Harbour to learn more about its unfamiliar rig and steering gear. Unfortunately some peculiarities of its construction meant that it couldn't be preserved indefinitely by museum staff and it's no longer in the collection. Nonetheless, over the course of 20 years this vessel and the traditions it represented, including the decorative arts of the boatbuilders, were researched and documented, displayed and published. This and other records of Indonesian boatbuilding traditions held by the museum are a resource for future researchers.

Jeffrey Mellefont, recently retired from the museum, was a founding staff member and has been appointed an honorary research associate. Formerly a mariner, navigator and editor of *Signals*, he has researched and written about Indonesian seafaring for many decades.

01 Page 29: Mastheads are crowned by exuberant talismans, with motifs both natural and architectural.

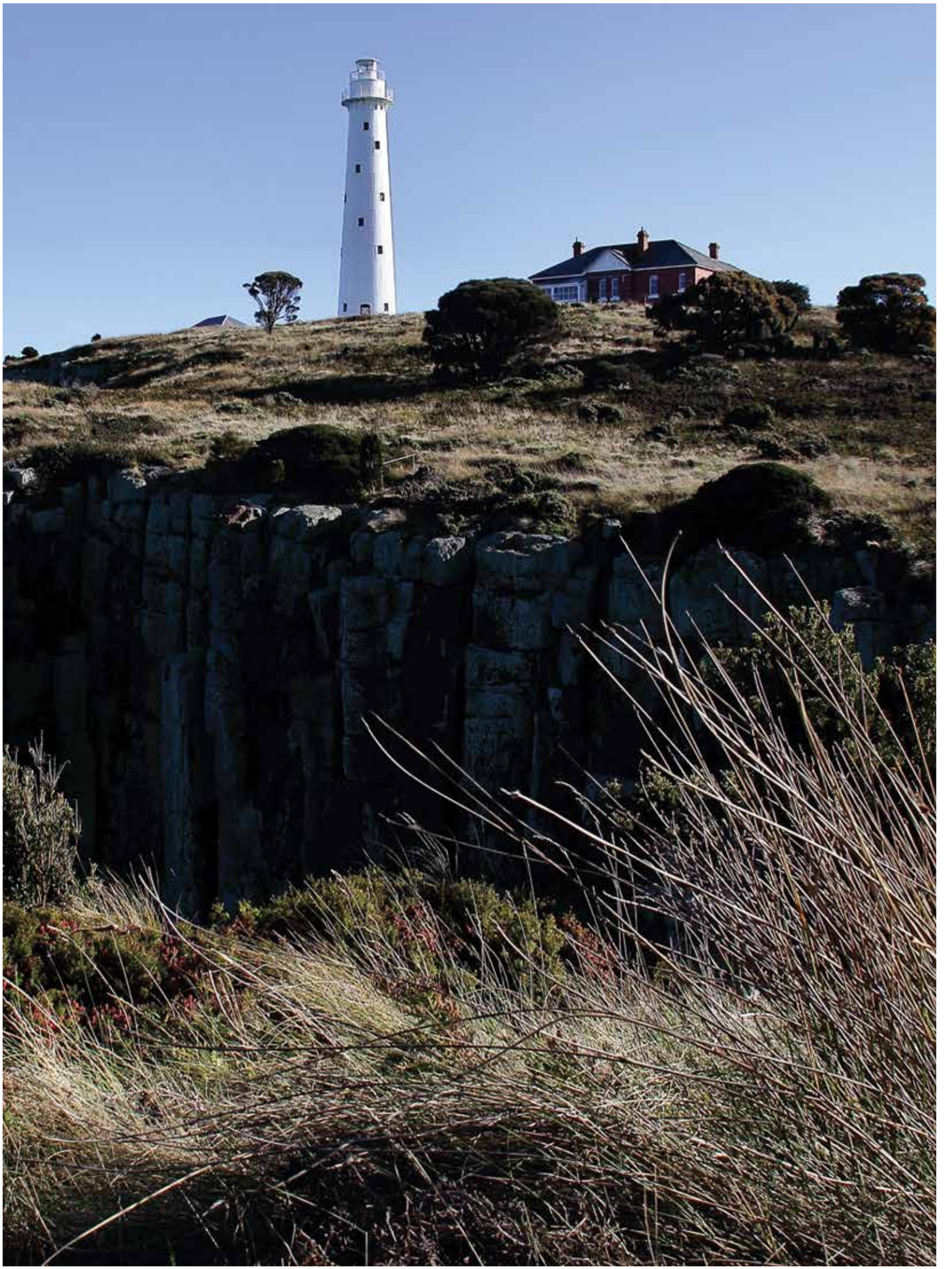
02 Page 29: Fish spotter's crow's nest in the form of a mythical flying chariot.

03 Page 29: The stemposts (*lenggi*) of this male and female pair are crowned by improbably delicate finials, with a *sanggah* shrine or spirit house awaiting offerings.

04 Portraits of *selerek* adorn village walls, including this lookout over the estuary's mouth.

05 Pak Usman, a Muslim Madurese of the Balinese village Ketapang Muara at the mouth of the Perancak estuary, builds lightweight masthead decorations from wire and hand-painted plastic.

06 A male *selerek* heads back out to sea under the benign gaze of the Hindu god Ganesha.



01 Tasman Island Lighthouse.
Photograph courtesy Erika Shankley

Words on the wing

THE CARRIER PIGEONS OF TASMANIA'S LIGHTHOUSE SERVICE

Sending messages between offshore lighthouses and the mainland was for centuries impeded by limited technologies and the distant, rugged, hard-to-reach locations of many lightstations. In the early 20th century many stations in Tasmania turned to an ancient form of living communication – carrier pigeons. **Colin Denny** traces the story.

IN MARCH 1929, three-year-old Joyce Mitchell lay sick in bed at the lightkeepers' quarters at the remote Tasman Island Light Station. Joyce and her family – father, assistant lightkeeper Andy Mitchell, mother Myrtle and elder sister Joan – lived on the rugged island off the southeast tip of Tasmania.

As Joyce's condition deteriorated her parents sought urgent medical help. Unable to attract the attention of passing vessels, Andy turned to one of his few methods of communication: he liberated homing pigeons with messages calling for a boat to come to their assistance. This pigeon post service had been used since 1912 by the Tasman Island Light Station.

Rock pigeons were domesticated by the Egyptians in about 3000 BC. Due to the pigeon's remarkable eyesight, speed and ability to navigate, military rulers soon began using them to carry messages home from their outposts. The physiology of these robust birds is well understood but the nature of their long-range homing capability is still subject to much conjecture. It appears that pigeons use a combination of the sun's azimuth and the earth's magnetic field to navigate. Once direction has been determined the birds need a form of map to follow; their maps may well consist of olfactory trails and, when nearer home, memorised visual landmarks.

In 1907, owing to the difficulty of communicating with the Maatsuyker Island Lighthouse, John Adams, Secretary of the Hobart Marine Board, contacted noted local pigeon fancier Elias Dollery with the aim of conducting a trial pigeon post service there. The exposed lighthouse, 16 kilometres off Tasmania's far south coast, is lashed by gales and access is often difficult.

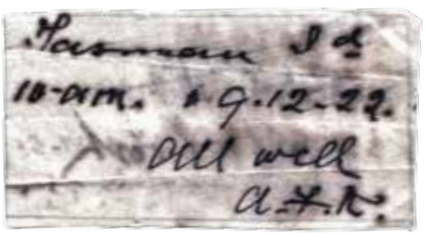
It appears that pigeons use a combination of the sun's azimuth and the earth's magnetic field to navigate

John Adams may have been influenced by the use of homing pigeons during the SS *Seabird*'s search for survivors from the English barque *Brier Holme*. The vessel, with a crew of 18, sailed from London for Hobart in July 1904, carrying 1,600 tons of cargo, but failed to arrive and by mid-December was presumed lost. Then, in early January 1905, the crew of Hobart-based fishing boat *Lenna* discovered debris off South West Cape that was identified as being from the *Brier Holme*.

The authorities secured SS *Seabird* to search from Port Davey, on Tasmania's west coast, with Dollery and members of the Tasmanian Flying Club setting up a pigeon post service aboard the steamer. The first message from Port Davey arrived back in Hobart within 31 hours of the pigeon being liberated. Although no survivors were found, *The Mercury* newspaper commented that, 'The value and importance of these birds as messengers in such cases of emergency, where no other communication is available, is being well established'.*

Dollery's birds were delivered to Maatsuyker Island for the trial and the lightkeeper was instructed to send messages at intervals of three weeks, with three birds being liberated on each occasion. In February 1907 Superintendent Campbell's first attempt to send messages failed. Five days later he released three more birds. This time his message reached the Hobart loft within two days:

To the Master Warden, Marine Board, Hobart. Released three birds on the 11th inst. Flying about all day; in flight most of the time. Towards evening they alighted on the roof of spare quarters, where they invariably roosted. After several days caught them, will release three others today – it blow [sic] *a storm here on the 8th inst., completely wrecking my cowshed, which partly blew over cliff. All well. N A Campbell, Super.*


Tasman Is
10-am. 9-12-22.
All well
A.F.K.

01


The Inspector Lighthouses Hbt.
Only 8 bags chaff landed.
10 short. 4 birds liberated
J. S. L. Maatsuyker 14.2.22

02

The success prompted the board to approve a permanent pigeon post. Within a year it proved of vital importance when assistant lightkeeper George Freeman became seriously ill after being gored by a bull. A message arrived promptly and a doctor was sent to the island to accompany Freeman to Hobart for treatment.

Unfortunately on other occasions the pigeons went astray or were lost forever. On 28 February *The Mercury* reported that:

Tonight a pigeon alighted at the Tamar Rowing Club's shed, and was caught by Mr J Artis, well-known oarsman. Attached to one leg Mr Artis found a small piece of paper bearing this message: 'Maatsuyker Island lighthouse, 9.45 a.m., 24/2/09, Mr E Dollery, all well on this station; weather fine; Super. Johnston'… Apparently the bird was carried out of its latitude by the recent southerly weather.

On completion of the lighthouse on precipitous Tasman Island in 1906 the Marine Board chose not to use pigeon post in a cost-saving measure. Only when a medical problem occurred on the island in 1912 did the Lighthouse Committee recommend a service at an estimated cost of £15 per annum. The report was adopted and tenders were called for the pigeons required. The lowest tender was accepted, at just £9 per year.

In 1915, when the Commonwealth Lighthouse Service took over responsibility for Australia's major lighthouses, they retained the pigeon post contracts and continued the practice of sending replacement pigeons every three months.

In November that year the service proved its worth when the 1,057-ton SS *Nord*, bound for Hobart with a cargo of 12,000 cases of benzene, struck the Hippolyte reef and foundered in Munroe Bight, four miles north of Tasman Island. The 42 crew abandoned ship and one lifeboat reached the island during the night, where the second engineer scaled the cliffs and raised the alarm. At daybreak, the lightkeeper liberated pigeons carrying reports of the wreck and a message reached Hobart. The river steamer SS *Breone* embarked on a rescue mission and recovered all hands.

In May 1921, J S Lambert broke his arm on Maatsuyker Island while breaking in a horse. On Saturday, the day after the accident, Lambert liberated the first of three pigeons with messages calling for urgent help. The first message to reach the Hobart loft arrived on Tuesday evening carried by a bird released on Monday. The pigeon contractor eventually received all three messages but said, 'unfortunately, the earlier liberations were evidently driven down by hawks, as both birds were badly knocked about'.

After the first message arrived the SS *Maweena* was despatched and returned with the injured man a day later. Lambert was admitted to hospital in Hobart for treatment, but he complained that the pigeon service had been too slow.

Pigeons grow fat or lose their homing instinct when shut up for too long. They begin to consider the lighthouse loft to be their home loft or, if liberated, they are slow and become easy prey. The head keeper on Maatsuyker, A F King, said it was often difficult to get the pigeons to leave the island. If he recaptured them they ate too much food and if they stayed outside they contaminated the water. On one occasion he was forced to release all the pigeons when their food ran out. King added, 'I don't like having to destroy pigeons that won't leave.'

There is no doubt that the service suffered from many dangers. The peregrine falcons roosting in the dolerite cliffs of the Tasman Peninsula, the brown goshawks of the forest and the more urban little falcons all attack pigeons. Members of homing societies lobbied vigorously for legislation to allow them to offer royalties for the 'destruction of hawks'. The defenders of native fauna were horrified.

Pigeons grow fat or lose their homing instinct when shut up for too long

Despite the hazards many pigeons returned to their Hobart lofts. Often the messages were mundane, simply reporting 'All's well' with the date, place and number of pigeons liberated. One sequence of messages complains that the Lighthouse Service failed to deliver enough chaff for horses to Maatsuyker. Yet another message from the lightkeeper makes the obtuse report 'health generally very indifferent otherwise all well.'

In March 1927 five riggers were working on Tasman Island erecting a new crane for hauling stores up the cliff face.

03

01 One of three identical messages sent from Tasman Island in 1922, all of which arrived. Courtesy Maritime Museum of Tasmania

02 A message sent from Maatsuyker Island in 1922. Courtesy Maritime Museum of Tasmania

03 Attaching a pigeon message capsule. State Library of Victoria

04 Maatsuyker Island Lighthouse, c1946. Courtesy Maritime Museum of Tasmania

04

01

02

01 Andy Mitchell with daughters Joyce and Joan on Tasman Island.
02 Myrtle Mitchell holding baby Don.
03 The Mitchells arrive at Eddystone Point in 1939.
All images courtesy the Mitchell family

‘The value and importance of these birds as messengers in such cases of emergency, where no other communication is available, is being well established’

William Groombridge and Orlando Patterson were out on the crane’s jib when without warning the whole structure collapsed. Groombridge fell 30 metres to the sea, striking rocks on the way down, and was last seen head down with arms unmoving. His body was carried away in the turbulent waters and never seen again. Patterson fell to the edge of the cliff where he lay unconscious with serious head injuries, trapped by a heavy weight. He was released from the wreckage and, with great difficulty, brought up the steep haulage to the lighthouse far above the landing. Little could be done other than bandage his wounds and keep watch while help was sought.

Four carrier pigeons were liberated within 15 minutes of the accident occurring but none of the birds reached Hobart. Tasman Island had no wireless communication so the only other way to send messages was to signal a passing vessel. At seven o’clock next morning, 15 hours after the accident, the SS *Port Hunter* came into view. Flag signals were hoisted asking her to stand in. The ship was unable to do so, but sent a wireless message to Hobart, from where SS *Cartela* was despatched at full speed with medical assistance. The river steamer made good time, covering the 44 miles (70 kilometres) in three hours 28 minutes, but poor weather delayed the attempt to get the injured rigger aboard. The *Cartela* eventually recovered Patterson the following day and brought him to Hobart where, after a long period in hospital, he recovered.

The failures of the pigeon service led to new demands for wireless installations on Tasman and Maatsuyker islands. The Lighthouse Service had already started using wireless transceivers on the isolated Bass Strait light stations, but parliament considered additional installations to be too expensive and called instead for lighthouses to be automated.

Health issues were never far from the minds of Lighthouse Service members. When Andy Mitchell joined the service he and his wife, Myrtle, were required to have all their teeth extracted. So remote were the light stations that the risk of septicaemia from an infected tooth had to be avoided at all costs. In March 1929 Andy and Myrtle were experiencing their own medical emergency as the health of their younger daughter, Joyce, deteriorated owing to a severe bronchial infection. Myrtle had no medicine to treat Joyce, having earlier sacrificed her supply

03

when another Tasman Island child was sick. Twelve carrier pigeons were liberated over a number of days in an attempt to raise the alarm but the birds failed to reach Hobart and there was no response.

Passing ships missed the flag signals, so in desperation the keepers ignited a huge bonfire that attracted the attention of a vessel. On arrival in Hobart the master reported the bonfire to the authorities, who sent a telegraphic message to Port Arthur seeking assistance. The fishing boat *Matilda* put to sea to investigate. The Tasman Island log records the events:

Saturday 16th March … 11.00 am Mrs Mitchell and two children left Tasman in the fishing boat Matilda *en route for Hobart to see the doctor – children ill.*

… and one week later:

Saturday 23rd March … Mr Moody mail contractor landed a load of sand and mail at 10 am – left again with return mail and Asst Mitchell en route for Hobart.

When Andy Mitchell arrived, Joyce was severely ill. Six days later, suffering from lobar pneumonia, she died of cardiac arrest. In April Andy, Myrtle and their surviving daughter Joan returned to Tasman Island. The log book merely states:

Monday 29th April… Assistant Mitchell wife and child arrived at Tasman at noon back from recreation leave and commenced duty.

Myrtle became pregnant again and left the island aboard *Matilda* in early July 1930. Andy stayed on Tasman Island to pack their furniture. It was a big job, as Myrtle insisted they take their piano to every lighthouse posting. The log records:

Monday 21st July 1930 … Asst Mitchell's furniture and effects taken off – had been packing furniture etc. since Wed. 16th

A few weeks later the Mitchells welcomed a son into the world. Young Don and his surviving sister Joan spent their childhood years on Tasmanian light stations. Andy continued in the service and wherever he went, Myrtle and her piano followed – to Low Head, Cape Sorell, Eddystone Point and Maatsuyker Island.

The calls for improved communication eventually had an effect. While Andy Mitchell was packing his furniture on Tasman Island in July 1930, technicians from Amalgamated Wireless Australasia were installing equipment in the island's new wireless shed. By the end of July all the keepers had been instructed in its use and lighthouse messages changed forever.

* The sole survivor of the *Brier Holme*'s 18 crewmembers, able seaman Oscar Larsen, lived rough in the Tasmanian wilderness for three months before being rescued by a ship and taken to Hobart.

The author gratefully acknowledges the assistance of Don Mitchell, son of lightkeeper Andy Mitchell.

Colin Denny is the past president of the Maritime Museum of Tasmania.

02

01 1:96 scale model of the revenue cutter *Stag* built from detailed plans held by the National Maritime Museum Greenwich. Photograph Andrew Frolows/ANMM

02 *Stag chasing smuggler off The Needles*, 1844, attrib Watts. The revenue cutter *Stag* pursues a French lugger off the western end of the Isle of Wight, UK. *Stag* is flying the long 'chase pennant' from the masthead to indicate that the other vessel should heave to for boarding. Image supplied by Border Force Museum, National Museums Liverpool

Seduced by the sea

JOHN LAING – MASTER MARINER, MASTER MODELMAKER

In the museum's South Gallery, hard by the *Sirius* anchor, master mariner John Laing has spent many hours constructing with meticulous care one of the museum's most compelling exhibits – a beautifully handcrafted scale model of the famously fast British revenue cutter *Stag*, a vessel that holds a special place in the long and fateful seafaring history of his own family. **Bruce Stannard** profiles Captain Laing and his lifelong passion for ships and the sea.

IN 1837, JOHN LAING'S great-great-grandfather, Captain John Steward, was master of the smart smack-rigged cutter *Palmerin*, one of the most successful of the English Channel pilot boats. From her home port at Ryde on the Isle of Wight, *Palmerin* cruised the channel for days and sometimes weeks on end with Steward and his crew anxiously scanning the horizon for deep-laden inward-bound ships in need of his navigational skills. It was a risky business that depended on speed under sail and a good deal of luck. Captain Steward, like so many other British seafarers of that era, had to make ends meet by other means. In the French channel ports, desirable products such as brandy and American-grown tobacco were in plentiful supply but could only be landed in England on payment of hefty import duties. Smugglers prepared to run the contraband across the channel under the noses of Her Majesty's Customs and Excise Service could and did make handsome profits.

Captain Steward's luck ran out in June 1837 when he was overtaken by the revenue cutter *Stag*, reputed to be the fastest vessel of her kind. Hove to under the guns of the Excise men, *Palmerin* was searched and bales of tobacco found in her hold. Caught red-handed, Steward had no defence to offer when the matter came before the court. *Palmerin* was seized, made forfeit to the Crown and ordered to be broken up on the beach at Cowes. In what is perhaps telling evidence of his previous success as a smuggler, Captain Steward was back at sea within a month in a bigger, faster vessel.

All these fascinating details poured forth from John Laing when I stopped at the modellers' desk in the museum and complimented him on the exceptional quality of his 1:96 scale model of the *Stag*. Captain Laing is one of seven museum volunteers who take turns in working at the modellers' desk, in effect becoming living exhibits. John is not a professional modeller, although in my opinion his work is certainly on a par with that of Australia's best professional modelmakers. Instead he prefers to work only on models of vessels that have a particular personal significance – hence his beautiful models of the *Palmerin* and the *Stag*. Another is the lovely three-masted barque *Nautilus*, a Tasmanian-built trader in which his great-great-uncle John Cox lost his young life in 1873. Cox, a 22-year-old able seaman on a voyage from Hobart to London, fell from the main topsail yard during a storm

01

off the Cape of Good Hope. He plunged into a sea that was running so high that the ship could not come about to attempt a rescue.

John Laing had his own share of seaborne adventures in his rise from cadet to captain. From a very early age he was aware of the seductive siren song of the sea, an urge to forsake the safe surrounds of his family home ashore and venture forth on a world-wandering life afloat. His mother had died when he was 11 and his father, a nurseryman, only very reluctantly allowed him to go to sea. In 1962, soon after his 17th birthday, he became an apprentice with McIlwraith McEacharn Ltd and found his first berth aboard the *Koomilya*, a 3,500-ton cargo vessel in the Australian east coast trade. He said:

In those days, the apprentices or officer cadets were required to work with the deck crew to learn something of seamanship and at the same time to begin studying navigation and ship construction. After six months we were allowed to stand watches with one of the mates to learn the duties of a watch-keeping officer. On the Australian coast, if there were any really nasty jobs that the seamen refused to do, it was always the apprentices who got them. On one occasion we were carrying a cargo of pickled gherkins. The cargo shifted in boisterous seas and a couple of barrels split open. I had the unenviable job of going down into the 'tween decks to clean up the mess. It was character forming.

During his four years with McIlwraith McEacharn he was based for eight months at Tarawa, one of the atolls then known as the Gilbert Islands (now Kiribati). There he learned a totally different way of handling ships. With no port facilities, the crew did all the loading and discharging of cargo, generally into small boats which then had to be piloted over sea reefs and into lagoons.

Fresh out of his time as a cadet, John sat for his ticket and promptly joined John Manners, a Hong Kong-based tramp company, as second mate of the *Pilar Regidor* (ex-*Malaita*). He served in three Manners vessels over the next three years, sailing throughout the Far East and Australian ports, and with one European trip aboard the *Thames Breeze*. 'By the time I signed off in Bombay at the grand old age of 22,' he said, 'I was mate'. He came home to Sydney to sit for his master's ticket, and then went up to the Gilbert and Ellice Islands as mate of the *Ninikoria* and then master on the *Tautunu* and later the *Nareau*, the last of the famous John Williams vessels, for the London Missionary Society. For three years he sailed around the Gilbert and Ellice Islands and out to Nauru and down to Fiji:

The cargoes were generally supplies outwards from Tarawa with lots of deck passengers. The islanders were quite happy to camp on deck under canvas awnings with their baggage piled up around them. We were often at sea for seven or eight days as we island-hopped our way down the island chain.

John gave up the sea in 1974:

I had fulfilled my ambition to be master at a very young age. And like the old sailing ship captains, I had enjoyed complete independence of command. I was a master who really was a master. It would have been difficult to come back to Australian ships, where I would have had to radio head office

‘I don’t dare think about the time it takes,’ he said. ‘The end result is what is important’

02

03

for permission to sharpen a chart room pencil. I had sailed with quite a few people who tried to give up the sea but just couldn’t adapt to life ashore. If I had stayed I would have remained a ship’s master for the next 30 to 40 years. So at the age of 30, having achieved my dream, I made a complete break and came ashore.

In Sydney he became a surveyor for Fortis, a Dutch marine insurance company. He went on to become their New South Wales commercial underwriter, then special projects manager. He ended up working for himself as a risk surveyor and retired six years ago.

Modelmaking has been an absorbing hobby. ‘It requires concentration,’ he said with masterful understatement, ‘an ability to understand complex shapes, a steady hand, a good eye and of course sharp tools.’ Many of his model-making tools are in fact surgical instruments: razor-sharp scalpels, very fine tweezers, ultra-fine drills, chisels and files. The techniques of model making are essentially the traditional techniques of boatbuilding in miniature. John insists on making each and every fitting, all the spars and the running and standing rigging entirely by hand. There are no shortcuts. Everything is fashioned by hand and by eye in the time-honoured manner. This includes the use of treenails (trunnels) made of ultra-fine bamboo to fasten the model’s planks to their tiny frames. He also steam-bends his planks, achieving the precise amount of twist and curve by dunking them into a boiling kettle or saucepan.

I was also amazed to learn that most of his models are made from the wood of the humble privet, a species reviled as a nuisance and noxious weed in most suburban gardens but nonetheless one which produces a tough, close-grained timber which is botanically very closely related to the English box, the favourite of suburban hedge-makers. ‘There are times,’ he said, ‘when the work can become a bit tedious. If I’m making an anchor chain, for example, and fashioning each tiny link by hand, I simply play some of my favourite music and allow myself to be carried away. Once you’re in the zone, nothing else matters.’

And how many hours go into a model like the *Stag*? It was a question he could not, or perhaps would not, answer. ‘I don’t dare think about the time it takes,’ he said. ‘The end result is what is important.’ And those results speak most eloquently for themselves.

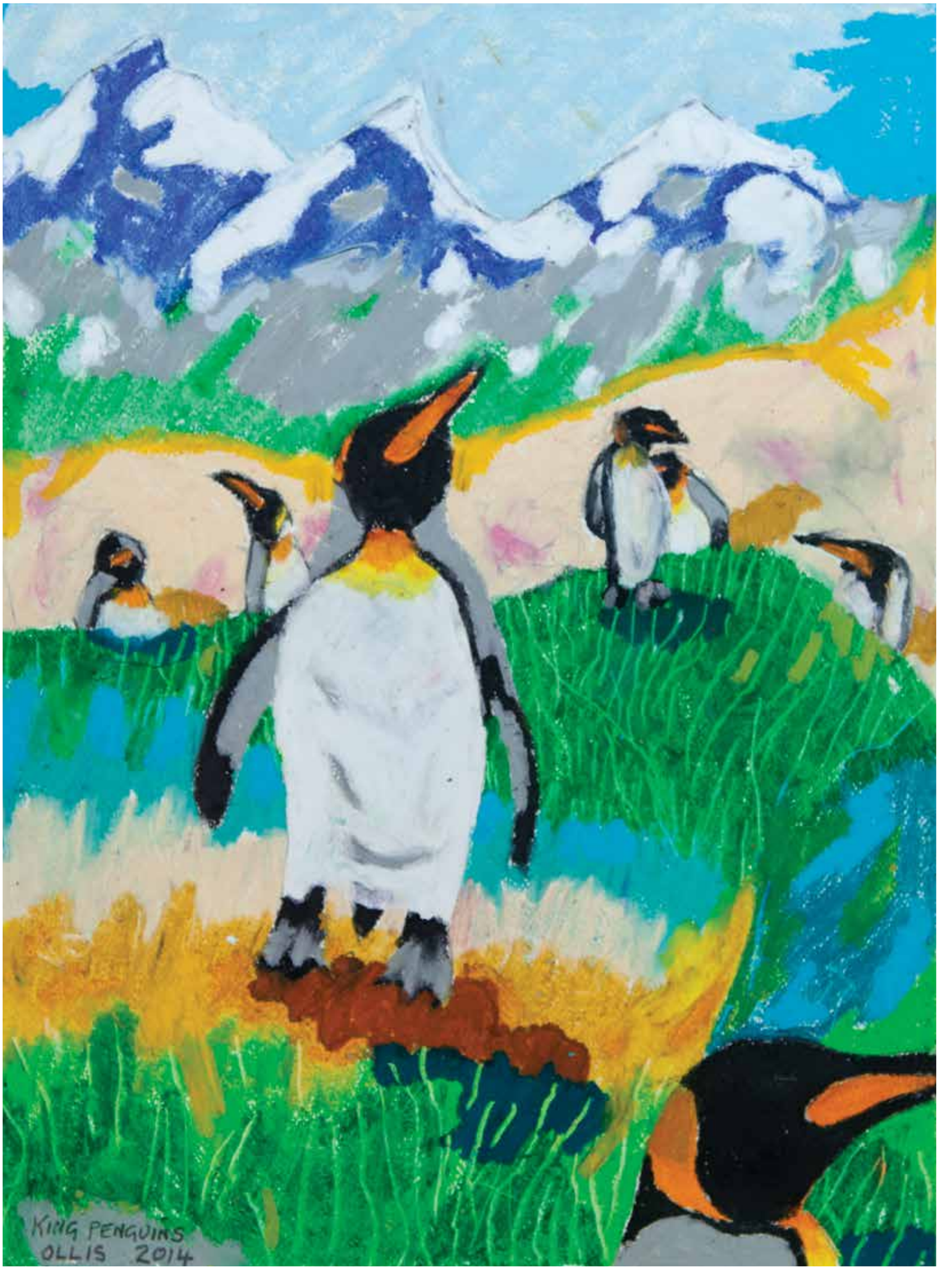
Bruce Stannard AM was a founding councillor of the Australian National Maritime Museum for ten years and is a Life Member. Bruce is the author of ten books, including the award-winning skiff-racing history *Bluewater Bushmen*, and biographies of marine artist Jack Earl and designer of *Australia II*, Ben Lexcen.

The museum is always looking for volunteer guides, model makers, fleet staff and others with an interest in maritime culture. For more details, please see anmm.gov.au or phone the museum.

01 John Laing at work at the modelmakers’ desk at the museum.

02 The fore end of the *Stag* model showing the anchors, windlass and galley stove chimney. All these details were made by hand from scraps of wood and brass.

03 Detail of *Stag*’s deck showing the tiny bamboo treenails (or trunnels) securing the individual deck planks.
All photographs Andrew Frolows/ANMM


KING PENGUINS
OLLIS 2014

02

‘Scale in Antarctica is extraordinary. It is impossible to understand the size of things in the distance’

Painting for Antarctica

WENDY SHARPE AND BERNARD OLLIS FOLLOW SHACKLETON

In 2014, Wendy Sharpe and Bernard Ollis were artists-in-residence on an Antarctic expedition sponsored by Chimu Adventures. The museum is exhibiting their works, all of which are for sale to aid the Mawson’s Huts Foundation. Senior Curator **Daina Fletcher** interviewed them about their impressions of the frozen continent.

Daina Fletcher Wendy, you have been to Antarctica before, while Bernard, this was your first visit. Where and when did you go?

Wendy Sharpe and Bernard Ollis We travelled in February and March 2014. The ship was called the *Sea Adventurer*, with a large crew and approximately 120 passengers. We sailed from Ushuaia, the southernmost tip of South America, from an island called Tierra del Fuego (land of fire). The voyage took 16 days. The itinerary was open to change throughout, due to the variants of weather; for example our first unscheduled landing was at Port Stanley in the Falkland Islands to pick up fuel, instead of Argentina. After this, we sailed further east to South Georgia, a stunning and dramatic island teeming with wildlife. Due to the exceptionally mild weather we were able to land in many of the island’s bays, including Fortuna Bay, Gold Harbour, St Andrew’s Bay and Grytviken, where Ernest Shackleton made contact with the outside world [after his expedition had been stranded in Antarctica for 20 months]. We then voyaged south, passing desolate Elephant Island, where Shackleton’s party started their boat journey [to South Georgia in search of help], and then on to the Antarctic peninsula. After the beautiful Lemaire Channel we returned, heading north to Ushuaia through the challenging Drake Passage.

How and why did you become involved?

WS and BO We were invited by David Jensen of Mawson’s Huts Foundation and Greg Carter of Chimu Adventures to be artists-in-residence for the expedition. Such an exciting opportunity!

What were your expectations of the voyage and of Antarctica? What did you hope to get out of it?

BO This was my first expedition to Antarctica. It was the chance of a lifetime, but daunting in terms of what I would do and how I would make art in that environment. Although I am a very experienced artist, I have never done anything like this.

WS I had been to Antarctica before, on a residency from Mawson’s Huts Foundation. It was on the *Aurora Australis* for a seven-week scientific voyage from Hobart around Antarctica to Fremantle. I had never been to the Antarctic Peninsula or a sub-Antarctic island. I was excited about seeing all the seals and penguins and fascinated by the idea of visiting the places Shackleton went.

Were these expectations met, or how did they change during the Antarctic voyage?

BO I went with an open mind, not sure how I would respond. It proved an unforgettable experience.

WS I was excited to see this area and couldn’t wait to see all the seals and penguins. It was far more amazing than I imagined.

What was your first impression of the Antarctic?

BO I found the environment awe inspiring. It made me think how minuscule and insignificant humankind is in this vast expanse. It also made me think about climate change and our role in it. It was only when I landed in South Georgia that it all crystallised – dramatic snow-clad mountains, birds of prey, seals and penguins in abundance. This is where I found I could relate to scale and subject.

WS It was fascinating to go to the Falklands. We went on an uncharacteristically sunny day. It was more British than Britain, like the set of *Midsomer Murders*.

In the popular imagination Antarctica is a sublime white landscape, with slashes of blue. What colours and forms did you see?

WS and BO The colours are not as you might expect. The sky is often an unusual subtle colour, sometimes pinkish or greenish. These colours keep changing. The submerged part of icebergs can be an electric blue-green. Some of these are like Walt Disney floating sculptures. In South Georgia there was vivid green vegetation. When we went ashore early in the morning, the light was yellow. There were soft blurry edges to things but sometimes great clarity. The contrast between the mountain snow and the flecks of dark rocks reminded us of white ice cream with broken shards of chocolate. Sunset in the Lemaire Channel seemed to last for hours, with dazzling orange, yellow, red, purple and green.

WS The orange and yellow on the king penguins actually looked like watercolour washes, especially in contrast to their precise black and white outfits.

BO As soon as you get your sketch pad out the colour has changed.

You both have a strong interest in figurative work, and in storytelling through scene-setting. How did you translate this to those vast Antarctic land and sea scapes?

WS and BO Although we are both figurative painters and are interested in people, being somewhere as exciting and different as Antarctica makes you want to respond to it.

WS I drew a long visual diary panorama of the trip, drawing the seals, penguins, icebergs etc, but also life on the ship and the places we went.

BO Scale in Antarctica is extraordinary. It is impossible to understand the size of things in the distance. It is only when a creature walks into the frame for comparison that you can see it.

What was your favourite subject or idea to picture? Do you have a favourite work?

BO My most ambitious work from this series was the large oil painting of Grytviken, which I painted from drawings and works on paper when I returned.

WS My folding sketchbook is the visual diary of the voyage. It is the story of the whole experience. I like my elephant seal portraits.

How difficult was it painting *en plein air* in the Antarctic? Did the cold climate affect your drawing and painting techniques or the characteristics of your materials?

WS and BO When we flew from Buenos Aires to Ushuaia to start the voyage, the suitcase with our art materials didn't arrive! Wendy had most of her gouache in another bag, but Bernard had none of his oil pastels. We had to leave on the voyage without it. We were told it was on another boat and would catch us on route ... of course it never did.

We were painting in a small curtained-off area near the library at the top of the ship. We had to put all our gear away at the end of the day in case the swaying of the ship scattered everything and upset the painting water. It was impossible to paint large works on the ship, so it made sense to work on a small scale. We did some quick sketches on deck but mostly worked in this studio, looking out the portholes, looking at photos and working from memory while we were there.

WS I was particularly fascinated by the enormous elephant seals. I enjoyed painting their 'portraits'. All the gouaches [opaque watercolours] were made on the ship. The ceramics and prints I made on my return.

You went to Antarctica as two artists who are also life partners. How do you work together – or don't you? How does the work or interests of each of you affect the other?

WS and BO We don't share a studio in Sydney. We have two huge adjoining warehouses. In Paris we work on two large tables, not unlike the studio on the ship. Although we are both figurative/narrative painters we both have distinctively different approaches. We respect each other's work and opinions.

03

04

‘The orange and yellow on the king penguins actually looked like watercolour washes, especially in contrast to their precise black and white outfits’

05

01 Page 42: *King penguins*, Bernard Ollis 2014
02 Page 43: *Sunset, Lemaire Channel*, Wendy Sharpe 2014
03 *Grytviken, South Georgia*, Wendy Sharpe 2014
04 *Study of nine king penguins*, Bernard Ollis 2014
05 *Grytviken, March 1 2014*, Bernard Ollis 2014

01

02

03

Wendy, what do you like most about Bernard's Antarctic work, and Bernard, how do you feel about Wendy's?

WS I always admire Bernard's extraordinary original composition. There is delightful humour in the work. He expresses the wonder we all felt on the voyage.

BO There is an immediacy and freshness to Wendy's work on the voyage. It could only be on the spot. I love the space and atmosphere.

After visiting Shackleton's grave and sailing in his wake, what are your thoughts on him as an explorer and adventurer, or about the survival of those 27 men marooned with him in such an extreme landscape?

WS and BO After following the route of his boat journey on a warm, comfortable modern ship, it seems almost impossible they could achieved it! Shackleton, Frank Wild and their men were remarkable – superhuman in today's terms. How they all survived is beyond belief. Visiting Shackleton's and Wild's graves in Grytviken was very moving. The whaling station with its little white church has hardly changed.

What about life on those islands today – any thoughts on this?

WS and BO Grytviken has only a few people living around the museum. It is incredibly isolated.

WS The rusting remains of the whaling station must have been horrible, with blood and carcasses everywhere. Now it is surrounded by penguins and seals, with the snowy mountains behind it, and it has a strange beauty.

Nine months later and now working half a world away in the Parisian winter, what is your strongest memory from the voyage? What struck you the most about the places you visited?

WS Sailing through the Lemaire Channel at sunset. So shockingly beautiful I couldn't go inside even though I didn't have proper gloves on. Also, our first arrival on South Georgia. There were so many penguins and seals you could barely get ashore! I am haunted too by memories of Grytviken and Elephant Island.

BO South Georgia, walking among penguins and seals. The scale of the elephant seals. Waiting for a Zodiac in an Antarctic blizzard reminded me of how the weather is most of the time. I also remember the silence.

Could you sum up your Shackleton Antarctic experience in three or four words?

WS Like another planet.

BO Vast, silent and sublime.

Do you have any other thoughts or observations you would like to make?

WS and BO There were many passengers on the ship who had been dreaming of Antarctica since childhood and had saved for years to come. The trip we went on was incredible – something you would remember forever and find hard to believe you really experienced. We have been to some unusual and isolated places (including camping out in the Sahara for 16 days) but nothing competes with this out-of-this-world experience.

Painting for Antarctica – Wendy Sharpe and Bernard Ollis Follow Shackleton is on at the museum from 11 March to 9 August. The works from the exhibition, and from the companion exhibition *Shackleton – Escape from Antarctica*, will be on sale through the Mawson's Huts Foundation. Proceeds are being donated by the artists to the foundation. The artworks will remain on display at the museum for the duration of the exhibition and will be returned to the foundation at the end of this period. Prospective buyers can visit the Mawson's Huts Foundation website for information: mawsons-huts.org.au

Please note, the Australian National Maritime Museum will not be involved in sales or transfer of ownership of the artworks.

Wendy Sharpe is exhibiting in this special charity exhibition for Mawson's Huts Foundation at the ANMM courtesy of King Street Gallery on William, 177 WIlliam Street, Darlinghurst, Sydney.

Bernard Ollis is exhibiting in this special charity exhibition for Mawson's Huts Foundation at the ANMM courtesy of N G Art, 3 Little Queen Street, Chippendale, Sydney.

01 *Elvis the elephant seal*, Wendy Sharpe 2014.
02 *South Georgia with Seals and Penguins*, Bernard Ollis 2014
03 *Seals and Penguins*, Wendy Sharpe 2014 (made in collaboration with Anne Smith)

01

02

03

04

05

06

A year of exciting events

MESSAGE TO MEMBERS

As summer draws to a close, we look forward to seeing you at another season of Member events, and we thank all our loyal Members who continue to support the museum and its work.

IT'S BEEN A BUSY FEW MONTHS at the museum. The summer was packed with Members events and activities themed around our exhibitions *War at Sea*, *Going Places* and *Voyage to the Deep*, including the sold-out family theatre program *Captain Nemo's Nautilus*.

Looking ahead, many of you have already met Naomi Searle, who is coordinating events and activities for both Members and Volunteers. Naomi has put together a great program for autumn and the rest of 2015, mixing annual events that we know our members enjoy with a few additional must-dos to take advantage of exhibitions and other opportunities happening this year.

Keep in mind the Members preview of *Shackleton: Escape from Antarctica* on 31 March. Senior Curator Daina Fletcher will lead a tour of this exhibition, which explores Shackleton's adventure through both contemporary eyes and a modern-day lens – that of Tim Jarvis, who retraced the original journey using a replica boat and equipment of the era.

Another highlight will be the exclusive formal Members dinner in *Vampire*'s wardroom on 11 April. Experience a traditional mess dinner with protocols that are used across the Royal Australian Navy and for royalty, including at Buckingham Palace. The wardroom is usually only open to guests if invited by a naval officer, so just 18 guests will have this opportunity. Please be quick to book!

And don't forget our *Vivid* 'lightseeing' cruise on the opening night of the festival, 22 May. This is a unique opportunity for Members to see the many beautiful lighting installations from the water.

For Members further afield, *War at Sea: The Navy in WWI* begins touring to various venues around Australia, so make sure to look at the travelling program on the museum's website anmm.gov.au.

The museum values the continued support of its many Members (and volunteers) who visit regularly and bring their family and friends back year after year. One such Member, the late Mr Basil Percy Whiddett Jenkins, bequeathed a very generous cash donation to the museum. Our thoughts are with his loved ones for their loss and we will be acknowledging his 20-year membership of the museum in the coming months.

We also farewelled former Members Manager Kirra McNamara before Christmas, as she changed tack to spend more time with her family. In the Members office now are Jocelyn Paul, whom many of you will have met, and Tegan Nicholls, whom we've welcomed back three days a week following the birth of her son Hugo.

We've hung some new paintings in the Members Lounge, by maritime artist Stan Stefaniak ASMA ISMP. Next time you visit us, drop into the Members Lounge and enjoy a coffee or two while pondering Stan's artistic aim – to create a modern interpretation of a style of maritime art seen in the 19th and early 20th centuries, conveying the history of shipping with a special focus on Australian, migrant and current cruise ships. We are very fortunate to have a small selection of his work on display exclusively for our Members.

I would also like to thank the many Members who participated in our market research over the summer. We were overwhelmed with how many of you were willing to help and we will take your feedback, comments, recommendations and suggestions on board. Hopefully you will already have seen some small improvements.

Please keep your comments and suggestions flowing – they are always welcome. On behalf of the Members team, I look forward to seeing you in the museum again soon.

Deanna Varga
Assistant Director
Commercial and Visitor Services

01 *Eye of the Wind*, Stan Stefaniak, 2013 (detail). Courtesy Stan Stefaniak

02 A young visitor enjoys our new under-fives play space. Photograph Andrew Frolows/ ANMM

03 *Captain Nemo's Nautilus*, our summer family theatre performance. Photograph Annalice Creighton

04 Sydney–Hobart race start as viewed from the Boxing Day cruise, 2014. Photograph courtesy David Cunningham

05 Author and sailor Russell Kenery recently gave a popular talk on the open-boat journeys of Matthew Flinders. Photograph courtesy Russell Kenery

06 Tommy M and the Mastersounds performed on our waterfront over summer. Photograph courtesy Tommy M and the Mastersounds

Members events

AUTUMN 2015

MARCH

On the water

Chris Frame and 175 Years of Cunard

2–4.30 pm Thursday 12 March

View the rendezvous of *Queen Mary 2* and *Queen Victoria* in Sydney Harbour

Annual lecture

Phil Renouf Memorial Lecture

6–8 pm Thursday 26 March

Naval expert John Jeremy AM speaks about shipbuilding and ship repair in Sydney

Exclusive Members preview

Shackleton: Escape from Antarctica

6–9 pm Tuesday 31 March

Curator talk and tour on our latest exhibition on Antarctic survival, adversity and adventure

APRIL

Exclusive event

Vampire Wardroom dinner

7.30–10.30 pm Saturday 11 April

Traditional three-course navy dinner in the wardroom of the museum's destroyer *Vampire*

Anzac centenary event

The Silent Anzac

10.30 am–12.30 pm
Wednesday 22 April

Exclusive insights into sunken Australian submarine *AE2*

Bookings and enquiries

Booking form on reverse of mailing address sheet. Please note that booking is essential unless otherwise stated.

Book online at anmm.gov.au/membersevents or phone (02) 9298 3644 (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.

MAY

Author talk

Peter Plowman on the *Lusitania*

2–5 pm Sunday 3 May

An illustrated talk about the great Cunard liner *Lusitania* and its sister ships

Annual commemorative event

Battle of the Coral Sea luncheon

12–3 pm Saturday 9 May

Marking this historic US/Australian battle against Japanese expansion in the Pacific in 1942

On the water

Vivid Sydney 'lightseeing' cruise

7–10 pm Friday 22 May

Exclusive Members cruise to see the spectacular Vivid illuminations up close

01

01 *AE2*'s conning tower hatch as left open when the vessel was scuttled on 30 April 1915. Photograph courtesy Project Silent Anzac

02 *Queen Mary 2* at Fremantle. Photograph courtesy Chris Frame
03 *Endurance* trapped in the Antarctic ice. Photograph Frank Hurley ANMM Collection
04 Loading a field ambulance on SS *Kyrra* in WWI, 1914. Courtesy SHFA

02

03

04

On the water

Chris Frame and 175 Years of Cunard

2–4.30 pm Thursday 12 March

On the day that *Queen Mary 2* and *Queen Victoria* rendezvous in Sydney Harbour, we invite you on board an exclusive Members vessel to view these extraordinary ships with Cunard expert and author Chris Frame. Chris explores Cunard's involvement in shaping modern travel and covers major world events such as the Great Depression, both World Wars and the jet age. Join us on this special cruise to celebrate Cunard's 175th birthday. Plus, Members will be able to have their books by Chris Frame signed by the author following the event.

Members $50 Guests $80.
Includes refreshments

Exclusive Members preview

Shackleton: Escape from Antarctica

6–9 pm Tuesday 31 March

Members have an exclusive opportunity to preview the museum's exhibitions before their official opening. April sees the launch of *Shackleton: Escape from Antarctica*. Focusing on the challenges of survival, adversity and adventure in the most hostile environment on the planet, this exhibition follows Ernest Shackleton on his 1914–17 journey into, and out of, Antarctica. Senior Curator Daina Fletcher will guide a tour of the exhibition, allowing members to see the exhibits up close and have all their Shackleton questions answered.

Members free Guests $25.
Includes refreshments

Nomanslanding public program

Sydney Interrupted

2–4 pm Sunday 12 April

Sydney Harbour Foreshore Authority (SHFA) and ANMM present two Sydney speakers with a keen eye on the impact of WWI. Elise Edmonds talks about curating the extraordinary State Library exhibition *Life Interrupted: Personal diaries from World War I*. Dr Wayne Johnson from SHFA explores the history of Darling Harbour and Pyrmont. Then walk through the ANMM's current exhibition, *War at Sea*, with curator Dr Stephen Gapps, with an option to see the *Nomanslanding* installation on Cockle Bay.

Free. Book through Evenbrite – darlingharbour.com/things-to-do/australian-national-maritime-museum/nomanslanding-public-program-sydney-interrupted.aspx

Annual lecture

Phil Renouf Memorial Lecture

6–8 pm Thursday 26 March

John Jeremy AM, naval architect and Cockatoo Island expert, will be the guest speaker at this year's Phil Renouf Memorial Lecture. John spent most of his career at Sydney's Cockatoo Dockyard in various planning and technical positions before being appointed Chief Executive. He will speak on the topic 'Memories of shipbuilding and ship repair in Sydney', discussing the vital history of these trades through his personal experiences.

Members $25 Guests $40.
Includes refreshments

Exclusive event

Vampire wardroom dinner

7.30–10.30 pm Saturday 11 April

Celebrate HMAS *Vampire*'s service with a traditional navy dinner, served in the wardroom of the museum's historic destroyer. The wardroom of a navy vessel is the officers' dining room, an exclusive venue for up to 18 personnel only. *Vampire* is no different; this space is open by invitation only, and not accessible to the public. Civilians and partners can enjoy the privilege of a gourmet three-course meal on board, with the passing of the port, the loyal toast, and all the best mess dinner traditions of the Royal Australian Navy.

Members $130 Guests $160. Includes three-course gourmet meal and wine

Anzac commemorative event

The Silent Anzac

10.30 am–12.30 pm
Wednesday 22 April

To mark the 100th anniversary of the Gallipoli campaign, join us for exclusive insights into the first images inside the Australian submarine *AE2* – recently found intact 70 metres under water near Gallipoli. A member of the *AE2* archaeology team will present a screening of the documentary *The Silent Anzac* in the museum's theatre, followed by the opportunity to visit the exhibition *War at Sea – The Navy in WWI*.

$20 concession $25 adult. Includes museum entry and morning tea. Bookings essential. Contact WEA Sydney 02 9264 2781 or online weasydney.com.au

Members events

AUTUMN 2015

01 *Lusitania* poster, 1915. Courtesy Peter Plowman
02 Guests at the Battle of the Coral Sea luncheon. ANMM photographer
03 Opera House sails illuminated for *Vivid* 2014. Photograph Daniel Boud/Sydney Opera House

01

02

03

Author talk

Peter Plowman on the *Lusitania*

2–5 pm Sunday 3 May

Peter Plowman has been involved in maritime research for decades, specialising in passenger ships involved in migration, leisure and war. This talk marks the centenary of the sinking of the *Lusitania* on 7 May 1915 by a German U-boat, with the loss of 1,198 lives. In remembrance Peter will give an illustrated talk about the fascinating careers of this great Cunard liner and its notable sisters, *Mauretania* and *Aquitania*.

Members $25 Guests $40.
Includes refreshments

Annual commemorative event

Battle of the Coral Sea luncheon

12–3 pm Saturday 9 May

This annual event honours the historic collaboration between US and Australian naval forces against Japanese expansion in the Pacific in 1942. Museum Members, together with members of the Naval Officers Club, are invited to commemorate this important battle with a three-course gourmet lunch and traditional remembrance ceremony.

Members $90 Guests $120. Includes three-course gourmet meal and wine

On the water

Vivid Sydney 'lightseeing' cruise

7–10 pm Friday 22 May

Come aboard an exclusively chartered Members vessel for the opening night of one of Sydney's largest events. *Vivid Sydney* is a unique annual festival of light, music and ideas, featuring creative forums, a contemporary music program and free public lighting sculptures and installations. Members have the opportunity to see the spectacular illumination of Sydney's most famous buildings up close and from the water on their own vessel, with a relaxing atmosphere and delicious catering.

Members $80 Guests $100 Children $50.
Includes refreshments

04

Talk and tour

Exploring Antarctica

10 am–12.30 pm Wednesday 20 May

Join guest speaker Tony Fleming, director of the Australian Antarctic Division, for a fascinating discussion on historical and contemporary investigation and exploration in the vast Antarctic continent. Fleming's own grandfather was part of two golden-age Antarctic voyages – Shackleton's *Nimrod* expedition and the ill-fated *Terra Nova* expedition of Robert Scott. Then take a curator-led tour of our new exhibition *Shackleton – Escape from Antarctica*.

Members $24 Guests $30. Includes museum entry and morning tea.
Bookings essential via WEA Sydney 02 9264 2781 or online weasydney.com.au

04 Tony Fleming in Antarctica. Courtesy Australian Antarctic Division

In the remote Top End, nature has carved a work of unrivalled beauty. Here, APT's small ship cruises skirt otherwise inaccessible coastline, taking guests to experience Arnhem Land from an entirely unique perspective.

- ✓ Cruise in luxury on the MS Caledonian Sky, with just 55 stylish suites
- ✓ Gain rare insights into indigenous culture with visits to local communities
- ✓ **INCLUDED –** All shore excursions, guided sightseeing, tipping, airport transfers and port charges
- ✓ **INCLUDED –** Exquisite onboard dining with wine, beer and soft drink served with lunch and dinner on board
- ✓ **INCLUDED –** Fleet of 10 Zodiac landing craft for greater access to remote areas
- ✓ **INCLUDED –** Onboard Expedition team of expert naturalists, historians and ecologists

ANMM MEMBER OFFER
SAVE UP TO $6,000* PER COUPLE

Australian Top End Expedition Cruise
Darwin to Port Moresby

Departing 24 Sept. 2015
10 Days from $7,190*
pp, twin share

ORDER
YOUR FREE
BROCHURE
& DVD TODAY

CALL 1300 514 603
www.aptouring.com.au/SmallShip2015
or see your travel agent

WINNER
BEST CRUISE OPERATOR
BEST TOUR OPERATOR
2014
NATIONAL TRAVEL INDUSTRY AWARDS

APT

*Conditions apply. Prices are per person (pp) twin share and include savings where applicable. Prices correct as at 28 January 2015, but may fluctuate if surcharges, fees, taxes or currency change. Offers are not combinable, available on new bookings only and subject to availability. Offers maybe withdrawn at any time. Prices in AUD, based on NOBCDP10 (Superior Suite). **SAVE UP TO $6,000 PER COUPLE OFFER:** Limited availability on NOBCDP10: 24 September 2015, subject to availability at time of booking. A non-refundable deposit of $1,500 pp is due within 7 days. Final Payment is due 100 days prior to departure. Australian Pacific Touring Pty Ltd ABN 44 004 684 619. ATAS accreditation #A10825. APT1885

01

02

X-ray Vision

FISH INSIDE OUT

From 26 February 2015

Striking X-rays of fish dazzle in this fascinating travelling exhibition from the Smithsonian Institution's National Museum of Natural History in Washington, DC. Forty prints of specimens from the 20,000 contained in the museum's National Fish Collection are arranged in evolutionary sequence, so you can go with the flow of fish evolution.

X-rays are used by scientists to study the skeletons of fish without altering the specimens – some of which are unique – making it easier to build a comprehensive picture of fish diversity. Many of the species X-rayed are found in Australian waters.

Curators in the Division of Fishes at the museum collect thousands of X-rays of fish specimens to help ichthyologists understand and document the diversity of fishes. Rare or unique deep-sea specimens make particularly interesting and intriguing images. The X-rays show hidden details such as undigested food and shells in the gut, revealing a fish's final meal. You'll notice that all of the fish face left; this is to make comparison easier.

X-Ray Vision was inspired by the book *Ichthyo: The Architecture of Fish – X-Rays from the Smithsonian Institution* (Chronicle Books, 2008) by Daniel Pauly, Lynne Parenti and Jean-Michel Cousteau.

X-ray Vision: Fish Inside Out is organised by the Smithsonian's National Museum of Natural History and the Smithsonian Institution Traveling Exhibition Service (SITES).

A Different Vision

From 26 February 2015

This companion exhibition in our USA Gallery displays a small selection of Aboriginal and Torres Strait Islander fish images and maritime art using the X-ray technique pioneered in Arnhem Land thousands of years ago.

01 Viper moray *Enchelynassa canina*. Image courtesy Smithsonian Institution National Museum of Natural History, Washington, DC

02 *Fish*, by Pooaraar (Bevan Haywood). Linocut print, 1988. Copyright © Bevan Haywood/Licensed by Viscopy

03 Crew on Elephant Island farewell Shackleton as he leaves for South Georgia. ANMM Collection

04 *Voyage to the Deep* graphic by Thylacine Design.

05 *AE2* and crew at Portsmouth, England. ANMM Collection

03

04

05

Shackleton: Escape from Antarctica

2 April–22 November 2015

One hundred years ago, Sir Ernest Shackleton sailed aboard *Endurance* to Antarctica aiming to be the first to cross its vast interior. A support party followed, led by Aeneas Mackintosh on *Aurora*. Both ships were crushed in the ice and lost to their crews, who endured incredible hardship. How did they cope in this treacherous place?

Their exploits are contrasted with those of modern-day adventurer Tim Jarvis, who re-enacted parts of Shackleton's epic trip.

The exhibition features Australian Frank Hurley's stunning images, multimedia and interactive elements, and rare and unusual artefacts, specimens and equipment.

Voyage to the Deep

Until 20 April 2015

Voyage to the Deep is about undersea exploration and adventure – of the kind immortalised by Jules Verne's novel *20,000 Leagues Under the Seas* and celebrated in popular culture from Jacques Cousteau to the Octonauts.

This fantasy-themed exhibition for families and children aged 2–10 years includes interactives, activities, dress-ups, engaging displays, puzzles and a climb-aboard model submarine. Visitors will learn about the underwater world as it might be seen from inside an imaginary deep-sea exploration vessel, and how today's technologies are discovering more about its mysteries.

War at Sea – The Navy in WWI

Until 3 May 2015

The Royal Australian Navy (RAN) played a significant role in World War I, and served in all theatres of war, from the Pacific and Indian oceans to the Mediterranean and North seas. Its story will be told through the experiences of sailors – the drudgery of patrolling and blockading, the intense actions of battle, and the incredible voyage of submarine *AE2* through the Dardanelles Strait – and via first-hand accounts from diaries and journals, objects, and film and interactives.

After its display at the museum, *War at Sea – The Navy in World War I* will travel to various regional and interstate venues. See anmm.gov.au for details.

Painting for Antarctica – Wendy Sharpe and Bernard Ollis follow Shackleton

11 March–9 August 2015

In 2014 Australian artists Wendy Sharpe and Bernard Ollis voyaged to Antarctica in the footsteps of Sir Ernest Shackleton. Their paintings of its vast, silent, sublime land and seascapes are on display and for sale in this exhibition. All proceeds will benefit the Mawsons Huts Foundation.

This special charity exhibition is made possible courtesy of Wendy Sharpe and King Street Gallery on William, Sydney; Bernard Ollis and N G Art, Sydney; chief sponsor Chimu Adventures; and Mawson's Huts Foundation.

For sales enquiries visit mawsonshuts.org.au

Mission X – The rag-tag fleet

Extended until 30 June 2015

The story of Australians sailing under the US flag during World War II 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.

ANMM travelling exhibitions

On Their Own – Britain's child migrants

UK tour, Merseyside Maritime Museum

Until 4 October 2015

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.


THE MISSIONS TO SEAMEN
'THY WAY IS IN THE SEA, AND THY PATH IN GREAT WATERS.'
PSALM 77:19

01 One of 18 stained-glass windows that were installed in the mission chapel at various times over the last hundred years. Each window contains a reference to the sea, humanity and refuge. All images courtesy Mission to Seafarers Victoria unless otherwise stated

Supporting seafarers

MISSION TO SEAFARERS VICTORIA

The Mission to Seafarers is a not-for-profit organisation that has provided for the spiritual, physical and mental welfare of those making a living on the world's seas for more than 150 years. Curator of Mission to Seafarers Victoria, **Catherine McLay**, explains the history and aims of the Mission.

THE MISSION TO SEAFARERS was established under the auspices of the Anglican Church in England, but has always welcomed people of all nationalities and faiths through its doors as a home away from home. Having begun in England in the 1800s, the Mission to Seafarers established its first Australian location in 1857 aboard a floating church called the *Emily*, moored at Hobson's Bay, Victoria. Seafarers were transported to the hulk by longboat every week to join in Sunday services before returning to their posts.

The mission later moved to other locations at Williamstown, Port Melbourne and Siddeley Street on the Australian Wharves, then in 1917 to Flinders Street, which remains the principal location of the Mission to Seafarers Victoria (MtSV) almost 100 years on. It was formally opened on 11 September 1917 by the then Governor of Victoria, Sir Arthur Stanley, and his wife, Lady Stanley. It was selected, the *Argus* newspaper reported, so that 'The first thing a sailor would see before the traps and temptations of the city would be the Institute and its comfortable rooms'.

The MtSV building is distinctive for its unique combination of Spanish Mission Revival and Arts and Crafts–styled architecture, designed by esteemed architect Walter Richmond Butler. The building was specially commissioned to cater for the mind, body and spirit of visiting seafarers with its domed gymnasium for exercise, the main hall, where social events were held, and the chapel, where non-denominational services were conducted. The Norla Dome is perhaps MtSV's most recognisable architectural feature to Melburnians, and was named after the family home of Sir Simon and Lady Fraser, grandparents of former Australian Prime Minister Malcolm Fraser. The Fraser family was instrumental in raising funds for constructing the Flinders Street complex.

Today the complex consists of its original St Peter the Mariner Chapel, an extensive clubroom and administration area, the chaplain's residence, a small cottage and the Norla Dome, together forming a site listed on the Victorian Heritage Register as a place of architectural, historic and social significance to the state of Victoria.

The building is also unique in that it continues to be used for its original purpose. Today seafarers are transported by bus from the docks to the MtSV building. Here they can purchase basic necessities and refreshments, be lent a friendly ear and gain phone and internet access to contact their loved ones. The Flinders Street Mission is the oldest centre operating in Victoria, with others also still functioning at Hastings, Portland and Geelong.

As well as being a refuge for visiting seafarers, the Flinders Street Mission is also custodian of approximately 10,000 organisation-generated objects, documents and photographs dating back to the 1850s. The records were discovered under a stage in the mission clubrooms in 2007, before when their existence was unknown. Despite this unorthodox storeroom the collection is in very good condition overall, probably due to the stable temperatures and relative humidity of its underground storage area, together with prolonged disuse.

A recent significance assessment of the collection found that it meets criteria for national significance, due to its various themes: migration, moving goods and

01

01 Seafarers on shore leave in front of the mission bus during an outing to the beach, date unknown.

02 An early image of the mission complex on Melbourne's Flinders Street, in stark contrast to how the area looks today.

03 This photograph and an accompanying letter were sent to MtSV in October 1929 to thank the mission for its hospitality after the crew had taken refuge when their British cargo ship, SS *Siltonhall*, caught fire and capsized in the Indian Ocean the previous month.

people, developing economic links outside of Australia, lodging people, working in harsh conditions, worshipping, organised recreation and the forging of maritime links. It is the largest and most complete collection of material relating to seafarers' welfare and the Mission to Seafarers' activities in Australia, and is a 'living' collection, in situ, of a state heritage–listed building still used for its original purpose. The significance assessment was funded by the National Library of Australia's tiered Community Heritage Grants program, through which we have now also secured assistance to conduct a preservation needs assessment of the collection to evaluate its overall condition and specific items requiring conservation treatment.

One such item will include an 1897 declaration signed by 21 ships' captains, appealing to the Executive Committee of the Victorian Seamen's Mission to establish a new facility at the Australian Wharves, which led to the construction of the Siddeley Street Mission and subsequently the Flinders Street Mission. The collection consists mainly of records documenting the activities of the Mission to Seafarers Victoria in terms of visitor numbers, outreach programs and the many social events it hosted for the benefit of seafarers since its inception, but also contains small objects and a number of the building's original furnishings.

Our photographic collection is extensive and comprises candid images of not only seafaring men, but also the many chaplains, staff members and volunteers who have been the lifeblood of the MtSV's work for more than 150 years. For research purposes the records are highly significant – in particular, books containing the names of visitors as well as the certificates of all marriages that took place in the mission's chapel since the early 20th century, often of seafaring migrants.

The significance assessment also emphasised our sub-collection of material relating to the Ladies Harbour Lights Guild as the largest and most complete record of that organisation's activities in Australia. This women's auxiliary group was established in Victoria in the early 20th century to assist the mission's chaplain with coordinating functions and social networking. It ceased operating in recent times. At its peak, the guild had more than 1,600 members across Victoria, highlighting the popularity of the mission's charitable work, especially among women from affluent backgrounds. The breadth of the guild's activities is indicated by the mission's Annual Report of 1910, which states that the organisation held 638 social events for 30,577 visiting seafarers during that year alone.

These women operated under a constitution and set of rules that prohibited them from interacting with 'rough' seafaring types outside of formal guild activities. But the restrictions were not always followed, and as a result the MtSV holds a remarkable sub-collection of letters received from abroad by a guild member, Lillie Duncan, from several seafaring admirers she had met at the Flinders Street Mission.

As part of our heritage program, MtSV is currently working on a collaborative exhibition on the letters of Lillie Duncan, called *My Little Melbourne Girl*, to be shown at the City of Melbourne's new Library at The Dock from 31 January to 14 April 2015.

On 28 and 29 March this year the MtSV will also host the prestigious *Maitreya Loving Kindness Tour*, a worldwide travelling exhibition of relics from the collections of Buddhist masters from Tibet, India, Korea and China. His Holiness the Dalai Lama has contributed eight artefacts to the exhibition that are more than 2,500 years old. Both of these events are free to attend and details can be found under the 'What's on' section of our website.

Fatigue, abandonment and shipwreck are just a few of the issues seafarers commonly face

Exhibitions and other public programs such as these are central to raising awareness of the MtSV as a longstanding not-for-profit institution, and help to generate funds for our core charitable activities. Our single biggest fundraiser is the annual ANL Maritime Art Award, Australia's largest maritime art exhibition, held at the Flinders Street Mission every October. Each year the Mission to Seafarers Victoria, with the help of event sponsors, invites artists to submit works touching on the recurring theme of 'the relationship between humanity and the sea', a selection of which is displayed at the historic mission building to be enjoyed by the public.

02

From humble beginnings, the Mission to Seafarers Victoria is now part of a global network of drop-in centres operating in 260 ports worldwide

03

01

The Victorian drop-in centres, also known as ‘Flying Angel Clubs’, still welcome more than 30,000 seafarers annually

The Mission to Seafarers Victoria sees the significant heritage embodied by its buildings and archival records as a public asset that it has a responsibility to share. With this in mind, the MtSV curatorial team of staff and volunteers is cataloguing the collection to make it available via an online Museums Australia (Victoria) initiative, Victorian Collections. To ensure that this important resource is maintained for future generations to enjoy, the MtSV is also enrolled in Museums Australia (Victoria)’s Museum Accreditation Program to achieve formal accreditation.

The MtSV relies entirely on grants to fund all public programs and collection management initiatives that it develops. To date MtSV has received grant assistance from the Australian National Maritime Museum to purchase archival materials; from the National Library of Australia for various collection assessments; and from the Public Record Office of Victoria for a number of travelling exhibitions and a self-guided tour for visitors. One of these exhibitions, focused on the magnificent stained-glass windows of the mission’s St Peter the Mariner Chapel together with historic photographs from the collection, has been on display in-house as well as at other venues, including Flagstaff Hill Maritime Village at Warrnambool, Victoria.

From humble beginnings, the Mission to Seafarers Victoria is now part of a global network of drop-in centres operating in 260 ports worldwide, conducting ship visits and providing a range of welfare and emergency support services to seafarers of all faiths and nationalities.

In a comment from the 1947 annual report, the then chaplain aptly sums up the importance of the work of the Mission to Seafarers Victoria in the context of an island nation:

… the subject of ships and shipping still stands in the first rank of those problems inextricably linked with the well-being of the whole set-up of Australian industrial and economic life. Ships are vitally necessary

02

03

to this country; and not only to the country as a whole, but also to nearly every private firm and primary producer … This means that YOU bring men and youngsters thousands of miles away from their homes. This, in turn, means that you cannot escape some share in responsibility for their welfare.

Though conditions aboard ships have improved considerably since the Mission to Seafarers first began in the mid-1800s, the organisation continues to provide for the well-being of mariners thanks to its chaplains, staff members and generous volunteers, whose assistance allows the mission to operate 365 days a year. Fatigue, abandonment and shipwreck are just a few of the issues seafarers commonly face, as well as the loneliness and separation experienced by being away from family and friends for several months at a time. A 2006 study by the Cardiff Research Programme commissioned by the International Transport Workers' Federation found that almost 50 per cent of seafarers surveyed had worked weeks of 85 hours or more, one in four had fallen asleep while on watch, and some 37 per cent believed their long hours sometimes posed a danger to the safe operations of their ship.

The primary goal of the Mission to Seafarers Victoria is to draw attention to these contemporary issues and provide support, resources and refuge to seafarers in need. The Victorian drop-in centres, also known as 'Flying Angel Clubs', located at Hastings, Geelong, Portland and Melbourne, still welcome more than 30,000 seafarers through their doors annually, which requires a great deal of volunteer effort.

As a not-for-profit organisation we are always in search of volunteers and welcome all donations and new members to our 'Crew 717' friends group. To become a Crew 717 member or to find out more about the Mission to Seafarers Victoria, please visit our website at missiontoseafarers.com.au or come and see us at 717 Flinders Street, Docklands – 365 days a year.

01 Members of the Ladies Harbour Lights Guild (LHLG) women's auxiliary group preparing and serving a meal in the MtSV kitchen to visiting seafarers. The child pictured is the daughter of Reverend Frank Oliver, who was chaplain at the MtSV for 30 years. This image illustrates the dedication and service of guild members and the family-friendly nature of the mission.

02 One of a pair of sanctuary chairs from the MtSV collection, believed to have been made by distinguished wood-carver Robert Prenzell. Courtesy Justine Philip

03 The Ladies Harbour Lights Guild (LHLG) was a women's auxiliary group that hosted social events and functions at the MtSV. Sisters Lillie and Olive Duncan were members for several years, and Lillie (pictured left) is the basis of MtSV's upcoming exhibition *My Little Melbourne Girl*.

Virtual learning

TAKING ANMM EDUCATION TO THE WORLD

The museum provides many outreach and support programs for regional, interstate and overseas institutions, such as schools, local museums and historical societies. These include grants, workshops, education programs and curatorial expertise. In this first instalment of a new regular feature, education officer **Anne Doran** describes how video-conferencing technology has enabled the museum to open doors to schools from all over Australia and internationally.

01

IN MARCH 2013 the museum's education team started broadcasting its education programs into the virtual world. Since the program's inception we have connected with students across Australia and into Asia. Distinct from video conferences, which are video calls (such as Skype or Facetime), virtual excursions are defined by an educational experience, planned and delivered by specialists, to support the school curriculum. The museum's excursions have included content-driven theatrical-based presentations, lecture-style sessions, question-and-answer sessions and on-line lessons and interactions.

Our programs, developed by the education team, link to relevant learning outcomes, use creative teaching methods and have educational integrity at their core. Joining the Virtual Excursions Australia group – a collaborative network of video-conferencing providers from across the country, including arts, science and education organisations – gave us an insight into what educational content components worked in the virtual realm and how to go about formatting an engaging experience.

As well as considering educational content, we needed to become familiar with the technology and its terms – from bridges, VRM (virtual meeting room) numbers and endpoints right down to understanding camera angles. We can now also offer nervous teachers some technical help with their video-conferencing systems.

I am constantly amazed by the reach and the positive impact that virtual excursions can have. They are innately interactive and can be adapted to the students' levels and needs, enriching their experience. After a recent program, 'Inspiring Stories – Sydney Institute of Marine Science', with year 7 students in country Victoria, the teacher commented how valuable the program was, as her students wouldn't be able to access presenters of such calibre in their home town. During this particular session the presenters tailored the talk to the students' interests, especially the many burning questions about the penguins in Antarctica. Students commented, 'It's far better than watching a video' and 'We could ask the questions we wanted to ask'. Another positive outcome from that session was one student's comment that she was now considering a career in science based on the experiences the speakers had discussed. Education can change lives.

It is fascinating to watch the younger students gradually realise that they aren't just watching the television screen passively. In one program, 'Pirate school from cyberspace attacks', our pirate presenter engages the students and requires their involvement in moving, counting and asking and answering questions. During a session when one young pirate recruit didn't follow directions, he was identified by what he was wearing. The student quickly smartened up and began following the captain's orders.

Ninety per cent of schools within Australia wouldn't be able to come to the museum without great expense and long-distance travel. But through virtual excursions, we can connect with distant students and schools simply and for minimal cost. I have a soft spot for the smaller regional schools, coming from one myself. In late 2014 we had a virtual excursion (our ever-popular 'Pirates') to a school with just four students from country New South Wales. That connection was just as important to those individual students as to larger groups of 100 or more students.

We don't cater exclusively to regional schools, however. We often have metropolitan schools and regional schools connected in the same program session, or two or more metropolitan schools. We've even connected with a school in South Korea. That required quite a bit of planning and preparation by the school's English-speaking teacher to help overcome the language barrier. At the beginning of the session the students described the school's locality, number of students and teachers,

02

and formally introduced the staff and class. The session was slower than usual due to the need for translation, but the students' engagement, enjoyment and reaction to our pirate presenter were very similar to those of Australian students.

Since starting the program the team has learnt more about schools all over Australia. As bookings come in we research the school and its area, which helps us cater for and build onto the students' prior knowledge, increasing the relevance of the program. When presenting our 'Unlock Swimwear' program, for example, we change the images and the focus of the discussion for particular schools depending on their state and area. Knowing more about a school's location also helps us to detect any connectivity issues – due to a storm, one school suffered a major power outage just as we were going live.

We have also hosted larger special events at the museum with many students from metropolitan, country and interstate schools all connecting at the same time. Such sessions can still be tailored, but they require a slightly different approach. The education team manages them by asking for questions to be sent in ahead of time and making sure all schools have the chance to comment on the program or ask any further questions. In June 2013, an 'Inspiring Stories' program with Tim Jarvis hosted 1,107 students from 31 schools in two sessions. They ranged from 14 students from Bredbo in rural New South Wales to 100 boys from Hale School in Western Australia and 150 girls from Sydney's Abbotsleigh.

The education team has developed a suite of different programs for both primary and secondary schools that run throughout the year. The 'Inspiring Stories' series was developed as one-off events with special guest speakers. They talk to the students about their life and experiences to inspire students to think out of the box and inspire them to go further. So far we have hosted explorer Tim Jarvis, NASA administrator Charles Bolden, members of Sea Shepherd, Lloyd Godson, 'the man who lived underwater', and scientists from the Sydney Institute of Marine Science.

Our 'Unlocked' series enables high school students to go behind the scenes of the museum and directly to our experts to find out more about the museum's work and people. Programs include 'Unlock maritime archaeology', 'Unlock migration', 'Unlock conservation' and 'Unlock swimwear'. From 2015, schools that come to the museum for some specific programs ('Maritime archaeology', 'History of swimwear' and 'Immigration') will be offered follow-up virtual excursion programs.

Two primary-aged programs have also been created – 'Pirates from cyberspace attack' for younger students (kindergarten to year 3) and 'Unlock Water and Indigenous people' using Indigenous presenters.

At the time of writing we are very excited about our next program, to coincide with International Women's Day on 6 March – a symposium on young women and science, encouraging girls to consider a scientific career.

In preparing and presenting these programs, the education team has enjoyed working closely with other members of the museum in different areas. Excited with what we have achieved so far, we are constantly looking for new opportunities to use video-conferencing technology for virtual excursions, and we will continue to develop other engaging, interactive, curriculum-based programs. Watch this virtual space!

01 Connecting schools pictured on screen during an 'Unlock Conservation' program in June 2013. ANMM photographer

02 Terry Olsen, descendant of Gamilaroi and Annaiwaan people, performing during an 'Unlock Water and Indigenous People' program in June 2014. Photograph Andrew Frolows/ANMM

In famous furrows

A NEW SEASON OF SAILING ADVENTURES

After some exciting recent recent trips aboard *Endeavour*, the museum is planning her next series of voyages. The ship's captain, **John Dikkenberg**, gives an insight into the complexities of organising tall-ship voyages, and what passengers can expect to see and experience while sailing 18th-century style in the wake of Cook and his contemporaries.

BY THE TIME THIS ARTICLE is published, our voyage to Hobart will be behind us and we'll be looking towards the future voyaging program. Hobart was interesting and many of you will have heard of the extreme weather we encountered and the challenges the ship and crew faced. I am constantly reminded of why *Endeavour* was chosen to voyage to the ends of the Earth, for she handles extreme conditions with confidence and grace.

As always in developing the program, we seek out destinations that have special significance for the *Endeavour* legacy as well as good sailing for the lovers of wind-driven ships. We add to the mix the distances we can reasonably sail in any given time-frame, the seasonal influences that are likely to affect the weather, and the accessibility of ports for passengers joining and leaving. Finalising an achievable sailing program therefore becomes quite complex.

For the rest of this and next year, we are planning a voyage up the Queensland coast, a possible visit to Melbourne and Adelaide, and a Sydney-to-Sydney 10-day sail. The Queensland trip would be structured around the voyage of the original *Endeavour* and the ship would visit many of the locations previously charted by Cook. In many ways, this voyage will begin setting the scene for 2020 – the 250th anniversary of Cook's arrival on the east coast – when his skills as a navigator and cartographer will be celebrated. As with most voyages, we will remain in the various ports long enough for school children to visit the ship and put a context around the history they are being taught.

An issue with Queensland is that the prevailing southeast trade winds do not stop blowing until about November. It's a very long way to motor home, and *Endeavour* does not endure that indignity without great reluctance. From early November, the wind goes northwest, so that is really the time to arrive at the northern extremity of the voyage and turn south for Sydney. The Queensland journey is therefore likely to occur later in the year.

The Adelaide and Melbourne voyages are driven by a different agenda. Both of these major cities have a long maritime history. Visiting these capitals give the museum an opportunity to show off its beautiful ship while bringing to both cities an appreciation of what Cook achieved in voyaging his ship and charting large areas of Australia's east coast. Melbourne also offers an ideal body of water on which to conduct day-sails and Adelaide has a harbour precinct that cries out for an 18th-century sailing ship.

While the ship is in southern waters we will also visit King Island and the Furneaux Group. These Bass Strait islands bring their own unique elements of history, pocked as they are by the skeletons of numerous wrecks and the remnants of the camps once occupied by sealers and mutton-birders. They are stunningly beautiful places and their anchorages will allow those on board to see a part of Australia little changed from when Bass and Flinders encountered it on their 19th-century voyages of discovery.

A Sydney-to-Sydney sail would be a repeat of the ship's journey during the centenary of the Royal Australian Navy. Over 10 days, *Endeavour* sailed on the wind and covered a distance of almost 1,000 nautical miles. We anchored in Jervis Bay, where passengers could go ashore and feel the sand between their toes. A Sydney-to-Sydney sail is for those who really wish to clock miles in the way that Cook did.

In the longer term, we are looking at other programs that will raise the profile of maritime exploration in Australia and the southwest Pacific. Few people, for instance, realise that Adventure Bay on Tasmania's Bruny Island has hosted Captain Cook (*Resolution*), William Bligh (*Bounty* and *Providence*), Bruni d'Entrecasteaux (*Recherche*) and Nicolas Baudin (*Géographe*) when they called there for water. Few people realise that French explorer La Pérouse arrived off Botany Bay at about the same time as Arthur Phillip and that officers from their respective ships enjoyed each other's hospitality and assistance. Using *Endeavour* to bring these events to life and emphasising the part each played will help contribute to the sense of Australian history and identity.

The ship's program for the next 12 months will appear on our web page over the next few weeks. See endeavourvoyages.com.au.

When *Endeavour* is voyaging, you can track her progress online at www.marinetraffic.com.

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 served at sea in destroyers and the troop transport HMAS *Sydney* before joining the submarine service in 1972. He was the Commander of the Australian Submarine Squadron from 1989 to 1993. He became captain of *Endeavour* in May 2013.

01 Fleet staff laminating planks to create a new spritsail yard after the previous one snapped when *Endeavour* encountered a storm early this year. Photograph Rina Timpano/ANMM

02 After just six days, the new spritsail yard was ready to be installed. Photograph Rina Timpano/ANMM

03 A satisfied mizzenmast watch on the journey to Hobart. Photograph Eden Alley-Porter/ ANMM

04 Crew harnessed to safety lines on deck during stormy weather. Photograph Eden Alley-Porter/ANMM

03

01

02

04

Naval warships and workboats

AUSTRALIAN REGISTER OF HISTORIC VESSELS

Central to the museum is its fleet of floating exhibits, which includes four former Royal Australian Navy vessels. These will soon flank the new Warships Pavilion, which will improve access to the ships and interpret them in engaging new ways. **David Payne**, curator of historic vessels, profiles these craft and their naval service.

01 HMAS *Advance* at speed, cutting easily through the water – a view that became well known when the vessel starred as HMAS *Ambush* in the first series of the popular ABC-TV production *Patrol Boat*.
02 *MB172*'s sharp bow, fine lines and precise detailing give it a smart look appropriate to its role as an officers' launch.
Photographs Andrew Folows/ANMM

02

HMAS *Advance* represents another increasingly important defence issue – border protection

IN A MATTER OF MONTHS, when our new Warships Pavilion opens, the museum's two largest craft – the destroyer HMAS *Vampire* and submarine HMAS *Onslow* – will begin a new stage in their lives. Increased access to the vessels and greater interpretation of them will allow museum visitors to understand much more about the role of these vessels in our naval history, and what it was like to be a crewmember on them.

They will be complemented by HMAS *Advance*, which the museum still operates on the harbour, with *MB172* hovering in the background in support, as its type always did as a workboat. The operational lifetimes of all four vessels overlapped, and occasionally they probably came together in port or on exercises.

They have all been included on the Australian Register of Historic Vessels (ARHV), a project that recognises extant Australian heritage vessels and records their history to highlight each craft's significance. Along with other extant Royal Australian Navy (RAN) vessels on the register, they bring to the public their stories of life in Australia's navy.

In different ways *Vampire* and *Onslow* both evolved from World War II. Technically their pedigree goes back to design and construction pathways forged by the action and lessons of the war, but their own postwar roles and actions represent Australia's changing international relationships, influence and outlook. The initial European theatre of war on the other side of the world dramatically moved to include a Pacific theatre on our doorstep. Australia was threatened and attacked on home soil, and Singapore's capitulation led to the loss of a close British support base, forcing Australia and the USA to engage with and help each other. Australia's support of and dependence on the UK declined and developed into a broader Pacific and Asian focus, along with the stronger connection to the USA.

The ships' activities reflect this. Both were designed in the UK, and HMAS *Onslow* was built there, but that UK connection remains in the background. They operated around Australia's coastline and far out to sea, and carried out exercises with navies from the Pacific region and Asia, where they also made port visits and provided support to Australia's involvement in the Vietnam War. They were active in the awkward, clandestine cold-war period of standoff, bluff and threat. But in the context of these tense situations neither fired a weapon in attack or defence, meaning they were successful in their role as a deterrent to any military action aimed directly against Australia.

HMAS *Advance* represents another defence issue that has grown in importance with each decade – what is now characterised as border protection. In *Advance*'s heyday operating along the northern coastline in the early 1970s, however, it was simply a patrol boat, monitoring fishing activity that might trespass into our coastal waters, arresting smugglers and doing survey and civilian support work in remote locations. By the mid-1970s the first wave of refugees began arriving from South-East Asia, and border protection issues have escalated ever since.

So what are these craft in nuts and bolts terms? Where do they fit in the social sphere, and how do they compare with similar craft around Australia and around the world? They have significance at all these levels, and individually and collectively have a rich catalogue of different stories to tell.

The design and construction for *Vampire* and *Onslow* are a chapter in the progression of building military vessels. They are long-range ships. Unlike many European navies whose operational tours might be measured in days, the RAN must cover three major oceans and the ships are at sea and away from their home port for weeks or months.

Vampire is a destroyer based on the British Daring class design. It was launched in 1956 and commissioned in 1959. The Royal Navy initially avoided referring to the class as destroyers – they were at first considered almost light cruisers, but their design began as a destroyer project, and they became the last in a line of classic British destroyer designs. They are the culmination of various alphabetically designated classes from J through to Z that were built in numbers before and during World War II, along with offshoots such as the Tribal, Battle and Weapon classes. The bigger Darings combined the better attributes of those craft along with lessons learnt the hard way, such as the incorporation of separated and offset boiler and engine compartments to vastly improve damage control. For the RAN and Australian shipbuilding, the three Darings – built in the decade or so after the war – showed new construction methods and materials being introduced for the first time in Australia.

01

02

Once commissioned they reflected our ability to refit and modernise our warships. The RAN Darings were the best of the class in the world, and they also represent an era of warfare, being the last of the big-gun, heavily manned warships to be built and operated before the era of missiles and computers to which we are accustomed today.

With *Onslow* and its five sister ships, commissioned from 1967 to 1978, the RAN also had probably the best Oberon class submarines – once again thanks to Australian refits and improvements. The Oberons were considered one of the finest conventional submarines due to their quiet and efficient operation, so in their day, Australia had one of the most proficient submarine fleets in the world. Yet their design owes much to progressive developments in materials and methods along with design lessons learnt from seized examples of the advanced German World War II U-boats. The Oberons evolved from the Porpoise class, which had a significant role training in anti-submarine warfare with surface ships and aircraft. These craft were so good at remaining hidden, however, that they also became a vital offensive weapon, and Australia's Oberons became the nation's primary deterrent to any aggression. They also carried out significant clandestine surveillance and intelligence-gathering missions, providing material that the US forces relied upon.

HMAS *Advance* was commissioned in 1968, and with its steel hull and aluminium superstructure also demonstrates the ongoing adoption of methods and materials. It included a mixture of British and American items of machinery and equipment, all adapted for local use. Designed in Australia, the ship incorporated locally available materials and equipment intended for ease of maintenance in the remote locations in which it operated, where a hardware store could be a source of supply to effect repairs.

Each of these ships has a style and appearance to match its role. The narrow, raised deck and raked bow of the destroyer give it an elegant and functional outline, as do the raked bow and sheer line of *Advance*, which reflect its capabilities. In contrast, *Onslow*'s black hull and simple and graphic outline cast a silent silhouette of intrigue, evoking a stealthy craft intent on its own business.

With all three, the crew came second to the crafts' operational features – the machinery and armament take

precedence in the vessels' layout, and the crew have to be fitted in the remaining spaces. This is a key thing to recognise – the crew lived beside and around the weapons, magazines, command centres, machinery spaces, tanks, batteries and other storage compartments, 24 hours a day, with no separation. Meanwhile the whole ship became a self-contained unit, operating on a rigid system of procedures, command and authority to ensure it functioned consistently at a high level of preparedness, because at action stations there was no room for error. The ever-present danger from operating systems within the vessel was itself matched with the danger of battle – yet this was the crews' working environment and they got on with the job.

The RAN feels a strong community association with the museum's trio. Here in one place are vessels with proud RAN histories and connections that go beyond just the people who served on them; they also have a very strong link for many other ex-RAN personnel, acting as a reminder that their work has not been forgotten.

A number of naval vessels are preserved as museum ships in Australia, all of them listed on the ARHV. HMAS *Ovens*, a sister to *Onslow*, is on a slipway in Fremantle, Western Australia. The World War II Australian-built frigate HMAS *Diamantina* is in its Brisbane drydock, HMAS *Whyalla* is on display ashore in Whyalla, South Australia, and HMAS *Castlemaine* is in the water at Williamstown, Victoria.

A large number of historic warships remain extant worldwide. Many of these vessels are seen as memorials, not only for the ship and its company, but also for the sailors and ships that fought and did not survive.

And what about *MB172*? Built in 1937, this elegant little wooden launch displays fine lines and a nice cut to its profile as its scoots across the harbour. Built at Garden Island, Sydney, it represents the training of apprentices who later became shipwrights for the RAN. Operationally it was a district officers' and later senior officers' boat, ferrying them between ships and shore, and doing other duty when available.

MB172 is just one of the many, many different small craft that supported the big vessels; the latter, in fact, could not have moved without their smaller aides. In their time, these versatile workboats, part of a whole team of shore- and ship-based craft, provided invaluable infrastructure support behind the scenes, allowing the big ships to head to sea and operate in their major roles.

The Warships Pavilion is under construction, and is due to open in September 2015.

01 HMAS *Vampire* in its new configuration after a major refit in Williamstown Dockyard 1970–72. Among some 2000 upgrades and modifications were an enclosed bridge and redesigned mast and cowlings, visible here. Courtesy RAN

02 HMAS *Onslow* in its original configuration as built in the UK, with the original sonar dome on the bow. It later became the first conventionally powered submarine in the world to be fitted with guided anti-ship missiles. Courtesy RAN

01 Mabel Preston aged 18, around the time she went to finishing school. All photographs courtesy Rosemarie Tweedie

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

From Surrey to the outback

AN ENGLISH WAR BRIDE'S LIFE OF CONTRASTS

With the advent of war in 1914, the lives of many young women around the world were irrevocably changed. For a young English nurse's aide, Mabel Lillian Hersey, her wartime work brought her into contact with her very own wild colonial boy and pulled her from the idyll of the English countryside to a harsher land. Welcome Wall writer **Veronica Kooyman** shares her story.

MABEL PRESTON WAS BORN IN 1892 in Redhill, a semi-rural town in the English county of Surrey, just a short distance south of London. She was one of eight or nine children of a family in comfortable circumstances, which allowed her to board at a finishing school in Belgium to be taught etiquette and social skills in preparation for entering the adult world.

When war broke out Mabel was conscious of her patriotic duties, and took advantage of new and alternative employment opportunities for women. During the war she briefly worked in a local munitions factory making gun shells and explosives – dangerous work in a harsh environment. However, by 1916 Mabel was working as a nurse's aide in a hospital for injured and convalescing soldiers. One of her patients was a young and spirited Australian man.

Garnet Clarence Eden Preston was born in 1893 in Buchan, Victoria, and worked as a labourer in rural New South Wales before enlisting in the Australian Army in 1915. He was first assigned as a private in the 4th reinforcements, 18th Infantry Battalion, embarking on HMAT *Argyllshire* in Sydney. He served in the Middle East, where he first exhibited the roguish and larrikin behaviour for which some Australians became known, taking advantage of the travel and world experiences provided by war. He was often missing from parade or noted as AWL (absent without leave). Later he served in France with the 61st Battalion, where in 1916 he sustained shrapnel wounds to his knee and leg. He lay for a couple of days, surrounded by fallen comrades, before aid could reach him. He was sent to a hospital in England, directly into the path of Mabel, whom he regularly pestered to let him take her out despite his hospital constraints. Doctors planned to amputate his leg, perhaps as a simpler option than long-term treatment, but Garnet had other ideas. He begged Mabel for help, determined to keep all his limbs intact. He made his escape one night and met Mabel at a prearranged address, where he took shelter.

When war broke out Mabel was conscious of her patriotic duties

Though still enlisted, Garnet's continued absence from the army while in England is shown in his record, which notes a long list of charges, detentions and sacrificed wages. Unknown to his superiors, after his escape he found civilian employment,

01

02

03

01 Mabel (right) with (from left) grand-daughter Rosemarie, Garnet, and daughter Stella and her son Alan, aged four, on the Grawin opal fields, c1963.

02 Garnet Preston, June 1915.

03 Mabel with daughters Clarice (left) and Stella in Sydney, 1940s.

04 Mabel's sister Bee (right) with friends in her garden in England.

04

and on 30 December 1916 he married his young saviour. She became one of many war brides who would accompany their husbands back to Australia. They left England together in August 1919 with their young son Roland, who was only a few months old. Mabel was undoubtedly aware that she was unlikely ever to return or see her family again.

Garnet was soon discharged from the army, and as a returned soldier was granted some land to settle at Corby Hill, near Leeton in the Riverina district of New South Wales, as part of the soldiers' settlement scheme. With little other help provided, the couple set about building a dwelling from tin, cardboard and any materials Garnet could lay his hands on. The property was scarcely weatherproof, and not at all wildlife proof; goats roamed the house, including the bedrooms, and shoes had to be checked each morning for snakes. Life for Mabel was a far cry from the comfort of Surrey.

The family lived off the land, with a vegetable garden that Mabel lovingly tended to provide some of the family's food and a little extra to sell. The family expanded in 1921 with the birth of daughter Stella, followed two years later by Clarice. Life was tough on the land and the bills just kept coming. When the Great Depression hit Australia in 1929, thousands of people lost their jobs, and like many others, Mabel and Garnet were forced to sell their land to raise money.

For a while they lived as squatters on Crown land, later building a slightly less rustic house at Weethalle in the Central West region of New South Wales. It was built of hand-felled timber, with a paper-and-water paste used to block up the gaps in the walls. An open fireplace with a chimney built from rocks and stones provided some warmth, while hessian bags and mats covered the floor. To help with living costs, Garnet picked up work mining tin and panning for alluvial gold nearby, sending his finds by train to contacts in Sydney and waiting for the return cheque to arrive. For Mabel, it was only the thought of the children that kept her from running away or ending her miseries in the nearby dam.

Goats roamed the house, including the bedrooms, and shoes had to be checked each morning for snakes

After more than 20 years on the land, the family moved to Sydney around 1940. They eventually settled in Undercliffe (now part of Earlwood), in southwestern Sydney, and rented a corner shop with accommodation attached. Once again Mabel established a vegetable patch, grew lemons and mulberries, and kept goats and chickens. Much of the home-grown produce was sold through the store. The daughters, now young women, went to work in textile factories and contributed to the household expenses. Garnet travelled to Lightning Ridge for extended periods to mine for opals and became a respected opal cutter. On his return Mabel would travel to King Street in the city to sell the stones to jewellers.

Mabel had always maintained contact with her family in England, slowly exchanging news through letters to her sister, Bee. Unexpectedly Mabel was left £1,200 when Bee died and this allowed the family to purchase the corner store and land. Finally the family was able to pay off their debts and make a decent living.

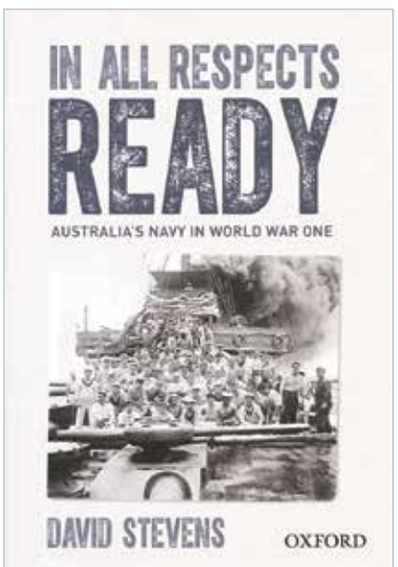
In her remaining years Mabel continued to run the corner store and nurture her family, helping to rear some of her grandchildren and providing them with a home when in need. She is remembered for her kindness, her skilful chess game and her delicious mulberry pie. She died in April 1960, still married to Garnet. She has been honoured by her grandson Alan, with her name to be unveiled on the Welcome Wall in May this year.

The Welcome Wall

It costs just $150, or $290 for a couple, 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 anmm.gov.au/ww. So please don't hesitate to call our staff during business hours with any enquiries on 02 9298 3777.

The test of war

AUSTRALIA'S GREAT WAR AT SEA



In All Respects Ready – Australia's Navy in World War One

By David Stevens, published by Oxford University Press, South Melbourne, Victoria, 2014. Hardback, 470 pages, illustrations, appendixes, notes, bibliography, index.
ISBN 9780195578584. RRP $65.00 (Members $58.50). Available at The Store or online store.anmm.gov.au

THE TITLE OF DAVID STEVENS' BOOK is taken from a 1919 assessment by the British Admiralty of the record of the Royal Australian Navy (RAN) in World War I:

Their Lordships state that Australia may well feel pride in the record of its navy newly created in the years prior to 1914, but shown by the test of war to be in all respects ready to render invaluable service to the Empire in the hour of need.

But what was this 'invaluable service', and who knows about it today? Stevens notes this oversight:

As a nation we have been taught the significance of such foreign place names as Gallipoli, Fromelles and Villers-Bretonneux. We feel we have an innate understanding for the bravery of our Anzacs … By contrast, our war at sea has never received comparable attention, either in Australian historiography or in the public narrative. (p 2)

Granted, the navy was vastly smaller in terms of both personnel and casualties suffered, with around 8,800 officers and ratings serving during World War I compared to more than 400,000 in the Australian Imperial Force (AIF). Yet the First World War was very much a maritime as well as a land war, a fact often overlooked. Stevens notes that it is telling that 'in 2011 the Federal government announced its 2014–18 anniversary program of commemorations as the "Anzac centenary".' (p 2)

In All Respects Ready is timely and important. It is the first detailed account of Australia's naval participation since the publication of Arthur Jose's naval volume of *The Official History of Australia in the War of 1914–1918* – way back in 1928. Stevens' work is an authoritative overview of the Royal Australian Navy in World War I, beginning with its delayed birth after Federation in 1901. With the arrival of the new Australian Fleet in October 1913, there was a question mark over whether the RAN would indeed be 'in all respects ready' to counter German naval threats in the Pacific and Indian oceans when war broke out soon after in August 1914.

Stevens charts how this did in fact happen; how the RAN performed admirably in the varied roles and theatres it was involved in – from conquering German Pacific colonies, to sinking the raider *Emden*, to breaching the Dardanelles Strait.

> The First World War was very much a maritime as well as a land war, a fact often overlooked

While these and other well-known stories are covered, Stevens also includes some of the less familiar tales – for example, the use of non-European labour such as the 'Seedi boys' from Zanzibar who, despite the White Australia Policy, were employed as ordinary seamen, stokers and supply ratings when crews were depleted.

Stevens also gives us a sense of the unheralded but important tasks performed by the RAN during the war, such as the endless patrolling in search of German merchant vessels and raiders, and the back-breaking work in maintaining the blockade of the *Königsberg* in the Rufiji delta in East Africa, under oppressive conditions in the almost unserviceable gunboat HMAS *Pioneer*.

One thing I find particularly interesting about a focus on the history of the navy in World War I is that it makes us look at some of the more neglected aspects of the war – particularly the vast conflict in the colonial world that has been overshadowed by war in Europe. Some of the colonial campaigns, such as that waged in and around German East Africa, were bloody

01

and prolonged. The Australian presence in the Pacific in the early stages of war, as well as its military occupation of conquered German possessions, is not widely known, yet is extremely important in terms of the legacies for later colonial and post-colonial history, as well as Australia's own 'sub-imperial' ambitions and tensions with Japanese aims in the Pacific.

In All Respects Ready is well written and packed with detail in a most readable style. Stevens – the RAN's historian and a former naval warfare officer – is extremely conversant with his source material and brings it to life, using diary quotes from ratings and officers that add a sense of the lived experience of war.

Breakout boxes of short biographies of key players are interesting and useful. The images are well selected, featuring key personnel and incidents plus some less familiar images. Maps are clear and helpful.

In All Respects Ready will become the authoritative work on this topic. While in many ways a specialist work for those with interest in the history and development of the RAN, it is still accessible to the general reader. Some navy and military jargon creeps in and may confound a general reader at times, but in no way distracts from what is an outstanding and widely approachable work.

This book is a fresh and interesting perspective on World War I during the centenary bombardment of books, films and television about Australia in the First World War.

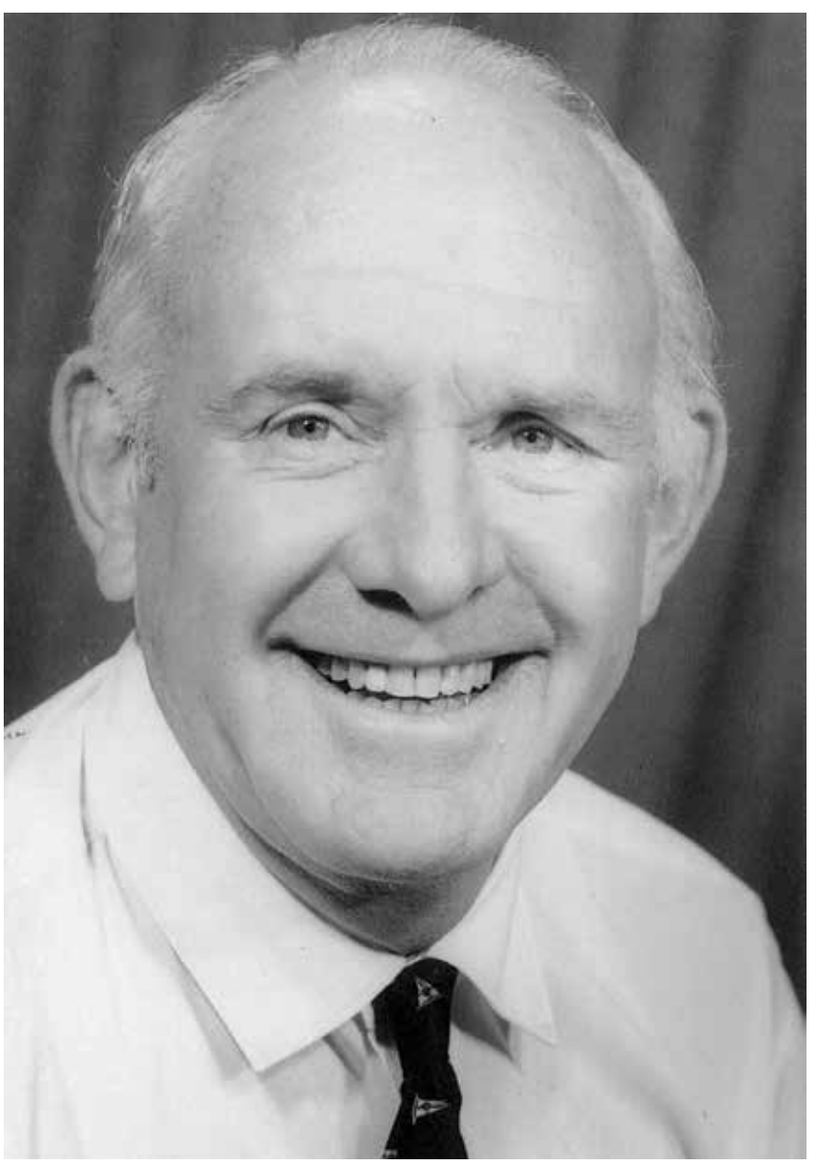
Dr Stephen Gapps

Reviewer Dr Stephen Gapps is curator of *War at Sea – The Navy in WWI*, which tells the story of the RAN's significant role in the conflict through first-hand accounts from diaries and journals, objects, and film and interactives. The exhibition is on at the museum until 3 May 2015, after which it will travel to various regional and interstate destinations until 2018. For more details, see anmm.gov.au/waratsea

01 Author David Stevens includes some interesting and not widely known stories, such as that of Commander Cumberlege's defence of Port Moresby harbour between 20 August and 6 September 1914. With his destroyers out patrolling, Cumberlege experimented with arming a New Guinean outrigger canoe with a torpedo for emergency harbour defence. The canoe (seen here aside *Warrego*) was to be paddled close to any German vessels by a rating disguised as a native. Trials apparently proved the concept successful, but – perhaps fortunately – it was not required to be fired. Image Australian War Memorial

Innovative designer, champion sailor

VALE TRYGVE HALVORSEN, 5 AUGUST 1920–8 NOVEMBER 2014



01

NOW THAT THE SYDNEY–HOBART yacht race is dominated by high-tech, big-dollar super-maxis, it's hard to imagine that a modest timber sloop, just over 39 feet (about 11.9 metres) long and built as a family cruising yacht, holds the unbroken record of winning three of these tough, testing ocean races in succession, in 1963, 1964 and 1965. The sturdy little handicap winner *Freya* was one of the finest creations of the talented designer, builder and ocean racer Trygve Halvorsen, of the distinguished Norwegian-born boatbuilding family hailed across Australia for their well-crafted vessels.

Trygve Halvorsen, who sailed *Freya* to those three historic Hobart victories, died in Sydney last November, aged 94.

Trygve was born in 1920 in the small Norwegian town of Helle, the youngest son of boatbuilder Lars Halvorsen and his wife Bergithe. Seeking better opportunities, the family settled in Sydney in 1924 with their four-year-old, who became known here as 'Trig'. Like his four brothers, he left school at 14 to join the family boatbuilding business.

When his father and mentor died, the brothers formed Lars Halvorsen Sons Pty Ltd in his memory. Specialising in fine leisure craft and practical working vessels built to their own designs, they also contributed more than 250 military vessels to World War II. After the war they expanded into a hire-boat business at Bobbin Head in northern Sydney, providing countless people with memorable holidays on their practical cruisers.

02

03

04

Trygve, kept from military service by his vital industry work, was a Special Constable of the Water Police and served in the Volunteer Coastal Patrol on a Halvorsen cruiser, *Pelorus*, gaining its highest award. During the war Trygve met the love of his life, Noreen Andrews. He would scull the Halvorsen brothers' 35-foot sailboat *Enterprise* across the harbour to woo her when there was no wind to sail. Their marriage flourished for more than six decades, raising daughters Erica and Nina.

Trygve and his brother and sailing partner Magnus designed and built their first serious racing yacht, the 34-foot (10.36-metre) *Saga*, just in time to compete in the second Sydney–Hobart race, in 1946. The engineless sloop weathered a huge three-day storm in Bass Strait and was becalmed in the Derwent River, but still managed second place on handicap. New yachts followed, each design building on its predecessors and constructed to withstand almost anything the sea could throw at it. *Peer Gynt*, third to Hobart in 1947, survived being capsized by a freak wave in the Trans-Tasman race.

The 36-foot (10.97-metre) *Solveig*, the family's 1,000th Australian vessel, scored their first Hobart win in 1954, skippered by noted navigator Stan Darling, as Trygve and Magnus were both ill. Taking advantage of new materials, Trygve's next design was the innovative *Anitra V*, with synthetic sails and a hull as smooth as silk. It delivered a second place in the 1956 Hobart in hurricane-force winds, a first in 1957 and seconds in 1958 and 1959. On these yachts and another named *Norla*, Trygve and Magnus entered and won four Trans-Tasman races.

Trygve took a leading role in newspaper magnate Sir Frank Packer's challenge for the 1962 America's Cup, Australia's first. The Alan Payne-designed 12-Metre yacht *Gretel* was built at the Halvorsen yard in Ryde and Trygve's organisational skills led to his appointment as manager of the team and of the syndicate's vessels, including trial-horse *Vim* and tenders. Back home in Australia Trygve began work on the famous triple Sydney–Hobart winner *Freya*, whose design incorporated everything learned from its predecessors. *Freya* sails on today, and is listed in the museum's Australian Register of Historic Vessels.

After *Freya*'s mid-1960s triumphs, Trygve crewed in further Hobarts and on Alan Bond's *Apollo* in the New York to Bermuda race in 1972, before retiring from ocean racing to spend more time in Sydney with his beloved family. In 1964 he had established his own designing and consulting business, initially with brother Magnus but later joined by other notable yacht builders, including Trevor Gowland and Jim and Jock Morson. They produced a line of functional, safe and sea-kindly leisure craft as well as the world's first aluminium 12-Metre class America's Cup yacht, Alan Bond's *Southern Cross*.

Trygve retired in 1983. He was at various times Rear Commodore of the Cruising Yacht Club of Australia, Cruise Captain of the Royal Sydney Yacht Squadron, a founding member of the Yachting Association of NSW Safety Committee, Patron of the Clontarf Junior Sailing Club, as well as a life member of the Royal Australian Navy Sailing Association.

He was the official race starter for the 2013 Sydney to Hobart race. Along with Magnus, Trygve was Yachtsman of the Year in 1965/66 and was awarded the Australian Sports Medal in 2000.

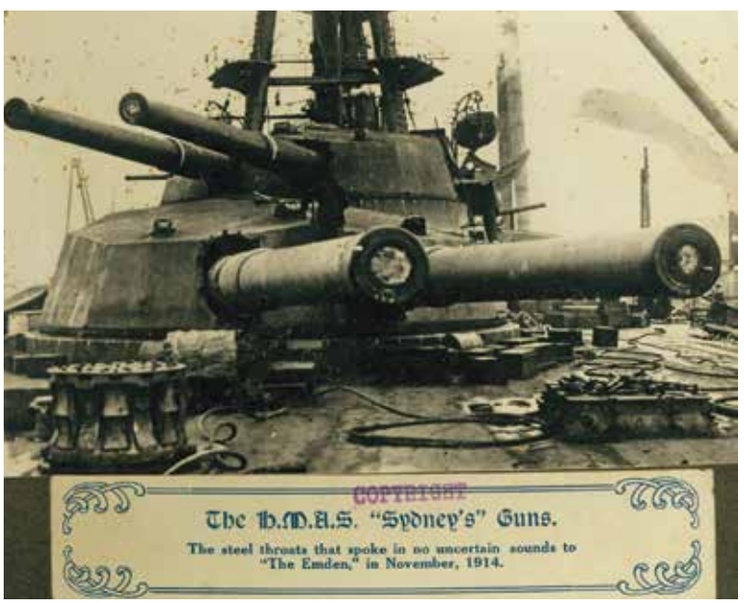
Trygve Halvorsen is survived by his wife, Noreen; daughters, Erica and Nina; brother Magnus; and his many nieces and nephews. He was predeceased earlier last year by his brother Carl Halvorsen, aged 102.

Randi Svensen and Jeffrey Mellefont

01 Trygve Halvorsen.
02 Trygve (at left) with his brother Carl at Bobbin Head, circa 1960.
03 The crew of *Peer Gynt*, which survived 'turning turtle' in the Tasman Sea in 1948. Trygve is holding the liferail, with his brothers Magnus, to his left, and Carl in front.
04 *Freya* at sea in 1963.
All photographs courtesy Halvorsen family

01

02



03

01 Bear Cottage kids visit the museum Families from the children's hospice Bear Cottage in Manly were the first to experience the museum's underwater adventureland *Voyage to the Deep* – based on Jules Verne's 1870 classic *20,000 Leagues Under the Seas* – at a special preview on Monday 8 December. About 30 Bear Cottage children, their parents and carers climbed aboard our fantastical submarine *Nautilus* to find out about life in the deep sea.

The museum also presented Bear Cottage with a cheque for $6,650. Half of this sum was raised by 'fuchsia Fridays', when museum staff were 'fined' $5 for wearing pink, and this amount was then matched by the museum. The fund-raising initiative was part of a new ongoing relationship between the museum and Bear Cottage to give its families enjoyable and relaxing experiences away from the realities of living with a life-limiting condition. ANMM photographer

02 Welcoming new citizens On January 26 the museum hosted an Australia Day citizenship ceremony organised by the Department of Immigration. It was the second such ceremony held here. More than 100 attendees welcomed 50 new Australian citizens in an event presided over by Ms Amber Thurston, Director, Citizenship NSW, Department of Immigration and Border Protection.

In recognition of the support the museum has provided in promoting Australian citizenship and hosting the ceremonies, the department presented the museum with a 65th Anniversary of Australian Citizenship commemorative plaque, which Director Kevin Sumption (pictured with Ms Thurston) accepted on behalf of the museum.Photograph Shirani Aththas/ANMM

03 Corrections Several readers have pointed out that the guns pictured on page 21 of *Signals* 109 are not those of HMAS *Sydney*, which carried single 6-inch mountings. The caption was that of the original photo from a souvenir postcard booklet published around 1915 (pictured), but the ship is actually HMS *Neptune* being fitted out. We thank those readers – among them James Goldrick, and John Jeremy and John Smith of the Naval Historical Society – who alerted us to the error and correctly identified the ship.

Also, the service dates of Frank Trevor Jones on HMAS *Cerberus* (*Signals* 109, page 22) are 1921 to 1922, not 1928; an error was made in transcription.

The Vaughan Evans Research Library is located in Wharf 7 at Pyrmont, near the main museum building, and is open to the public and museum Members by appointment. Photograph Zoe McMahon/ANMM

Information at your fingertips THE VAUGHAN EVANS RESEARCH LIBRARY

THE DIGITAL OUTREACH TEAM was surprised to learn recently that some museum Members aren't aware that we have a library, the Vaughan Evans Research Library, here at the museum. Vaughan Evans OAM (1924–1993) was a founding patron of the library, a consultant to government and private industry on maritime matters, and a tireless proponent of the Australian National Maritime Museum. His personal library of some 2,000 volumes, donated in 1994, became the nucleus of the museum's library, which was named in his honour.

But why would digital outreach staff – seemingly preoccupied with all things technical, social and viral – be interested in a room seemingly preoccupied with all things printed, bound and photocopied? The answer is simple: any modern library is about more than just printed material. And the Vaughan Evans Research Library (located in the museum's administrative building, Wharf 7) is no exception.

Many of the library's resources are accessible via our website, but if they're not, you can email the library to make an appointment to visit. Once here, you can access a number of digital services, including the Refworks and Jstore databases, where all kinds of journals, covering a wide range of subjects, have been indexed. You can also explore family history websites such as ancestry.com and findmypast.com. There's also free WiFi.

But if you can't come to the library, or if you've reached a dead end in your own research efforts, our friendly librarians operate an 'Ask a Librarian' service – email them with a research enquiry and they'll look into it for you.

Senior Librarian Gillian Simpson deals with all kinds of fascinating enquiries, from tracking down 19th-century merchant seamen to helping with family histories or hunting for pictures of rare signal flags. She does, however, recommend that you search the library's catalogue and research guides before getting in touch.

Library resources available online include the library's entire catalogue of some 26,000 books. A list of research guides has also been prepared for you on our website, covering a broad range of maritime topics including the First Fleet, Antarctic exploration, immigration, Australian-made ships and more. There's even a guide to ship models.

Over on our Issuu website, the library has helped make it possible for you to read more than 200 publications on your tablet, phone or desktop computer. You can flip through *The Australian Motor Boat & Yachting Monthly*, read a variety of classic Australian maritime books, or search through various Australian and New Zealand shipping registers dating back as far as 1874. You can also read every article ever published in *Signals*.

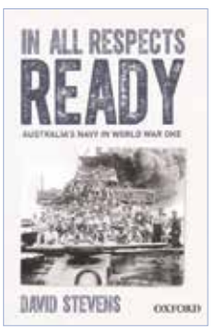
Best of all, you can access everything we've mentioned in this column from just one webpage (and one easy-to-remember link): anmm.gov.au/library

So when it comes to accessing the Vaughan Evans Library, you don't even need to leave home to get started – you just need an internet connection.

The digital team

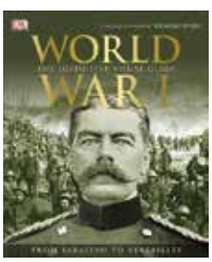
Australian National Maritime Museum

SEA
WHAT'S IN STORE

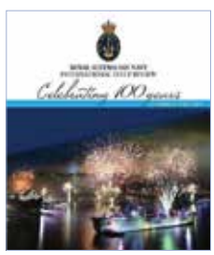


IN ALL RESPECTS READY BY DAVID STEVENS
The most comprehensive and authoritative account yet published of the Royal Australian Navy's involvement in World War I, written by Australia's foremost naval historian.
$65.00 / $58.50 Members

TWENTY THOUSAND LEAGUES UNDER THE SEA BY JULES VERNE
Three men experience a perilous, wondrous underwater journey as captives of the mysterious Captain Nemo aboard the giant submarine *Nautilus*.
$12.00 / $10.80 Members



WORLD WAR I – THE DEFINITIVE VISUAL GUIDE
Everything you ever wanted to know about WWI, including details of titanic battles such as Gallipoli, the Somme and Verdun.
$55.00 / $49.50 Members



INTERNATIONAL FLEET REVIEW – ROYAL AUSTRALIAN NAVY
A spectacular photographic record of the International Fleet Review celebrations, plus a brief history of the RAN's operations.
$59.95 / $53.96 Members

ICHTHYO – THE ARCHITECTURE OF FISH
Fish X-rays from the Division of Fishes of the National Museum of Natural History at the Smithsonian Institution.
$79.95 / $71.95 Members

LIGHTHOUSE CUSHION
Our jaunty lighthouse cushion measures 30 x 60 cm. Outer fabric is 100 % cotton and filling is 100% polyester.
$39.95 / $35.96 Members

SOUTH WITH ENDURANCE – PHOTOGRAPHS BY FRANK HURLEY
All of Hurley's most famous photographs and many others previously unseen, capturing both the ordinary and the extraordinary.
$35.00 / $31.50 Members

TOY SUBMARINE
Pilot your own sub 20,000 leagues under the bathwater! Two-coloured battery-operated submarine. Assorted colour combinations. 20 cm long. Batteries not included.
$12.00 / $10.80 Members

Books
DVDs & CDs
Brassware
Models
Gifts
Prints
Posters
Toys
Shirts
Hats
Scarves
Souvenirs

Shop online at anmm.gov.au/thestore
9.30 am–5 pm 7 days a week | 02 9298 3698 | fax orders to 02 9298 3675
thestore@anmm.gov.au | Members discounts | Friendly service

01

CONNECT *With us online*

ANMM.GOV.AU

Comments or questions about *Signals* content?
Call the editor 02 9298 3777
email signals@anmm.gov.au

***Signals* is online**
Search all issues from No 1, October 1986, to the present at anmm.gov.au/signals

Signals journal is printed in Australia on Sovereign Satin 200 gsm (cover) and 113 gsm (text) using vegetable-based inks on paper produced from environmentally responsible, socially beneficial and economically viable forestry sources.

01 The *Endurance* keeling over, Frank Hurley, 1915. An aft starboard view of the ship listing to port 30 degrees. The figure leaning over the aft rail is Ernest Shackleton. ANMM Collection

Australian National Maritime Museum
Open daily except Christmas Day
9.30 am to 5 pm (6 pm in January)
2 Murray Street Sydney NSW 2000
Australia. Phone 02 9298 3777.
The Australian National Maritime Museum is a statutory authority of the Australian Government.

Become a museum Member
Benefits include four issues of *Signals* per year; free museum entry; discounts on events and purchases; and more. See anmm.gov.au or phone 02 9298 3644. Corporate memberships also available.

Signals
ISSN 1033-4688
Editor Janine Flew
Staff photographer Andrew Frolows
Design & production Austen Kaupe
Printed in Australia by Pegasus Print Group.

Editorial and advertising enquiries
Janine Flew 02 9298 3777
signals@anmm.gov.au
Deadline mid-January, April, July, October for issues March, June, September, December

Signals back issues
Back issues $4 each or 10 for $30
Extra copies of current issue $4.95
Call The Store 02 9298 3698

Foundation partner
ANZ

Major partners
Nine Entertainment
Returned and Services League of Australia (Queensland Branch)

Partners
Accor's Darling Harbour Hotels
Angove
Australian Maritime Safety Authority
Australian Pacific Touring Pty Ltd
Douglas Fabian Producitons
History Channel
Laissez-Faire
Lloyds Register Asia
Royal Wolf Holdings Ltd
Southern Cross Austereo
Sydney by Sail Pty Ltd
Transport for NSW

Founding patrons
Alcatel Australia
ANL Limited
Ansett Airfreight
Bovis Lend Lease
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