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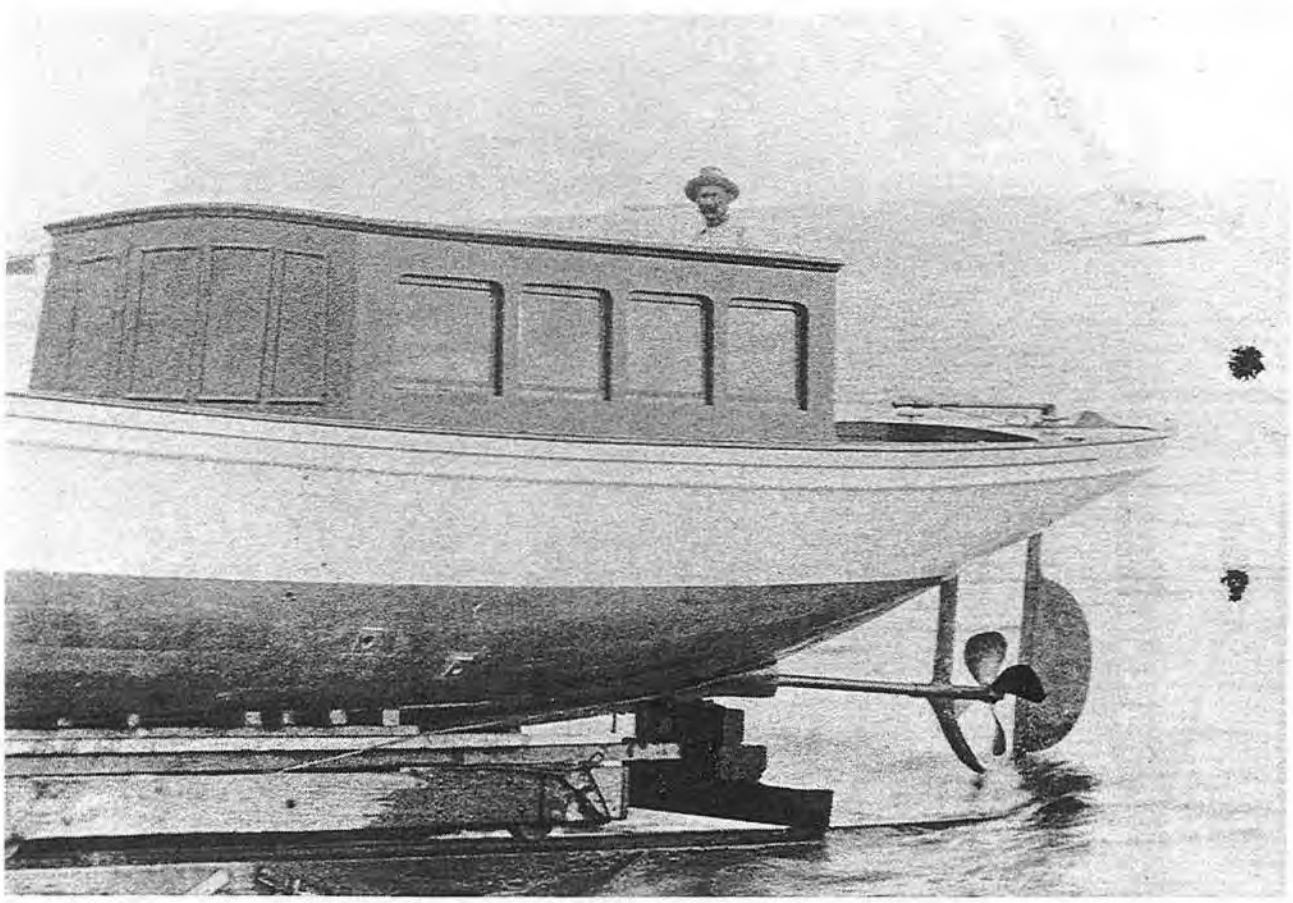
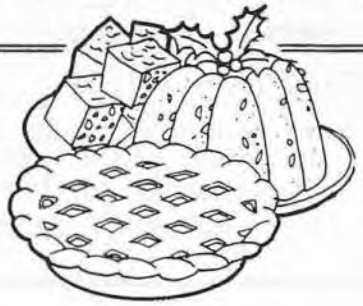
Editor: Chris Buhagiar. 13 Solomon St., Palmyra 6157



Detail of the Victorian Steam Launch TI TU on the slips. From an original photograph, possibly taken at her builder's yard prior to launching in 1901. (*See feature article, page 9.*)



Season's Greetings

Schedule: S.T.S. LEEUWIN ADVENTURE VOYAGES

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W3/94	Fremantle 25/11/94	Fremantle 27/11/94	Weekender: minimum age 21 years.
27/94	Fremantle 13/12/94 Tue.	Fremantle 23/12/94 Fri.	Post TEE voyage, visiting Bunbury.
1/95	Fremantle 17/1/95 Tue.	Albany 27/1/95 Fri.	School Holidays, visiting Augusta.
2/95	Albany 31/1/95 Tue.	Esperance 10/2/95 Fri.	University Holidays, visiting Bremer Bay.
3/95	Esperance 13/2/95 Mon.	Esperance 23/2/95 Thu.	ECO-ADVENTURE voyage; fare $1 595.00
5/95	Albany 11/3/95 Sat.	Fremantle 19/3/95 Sun.	Company Staff training; fare $1 000.00

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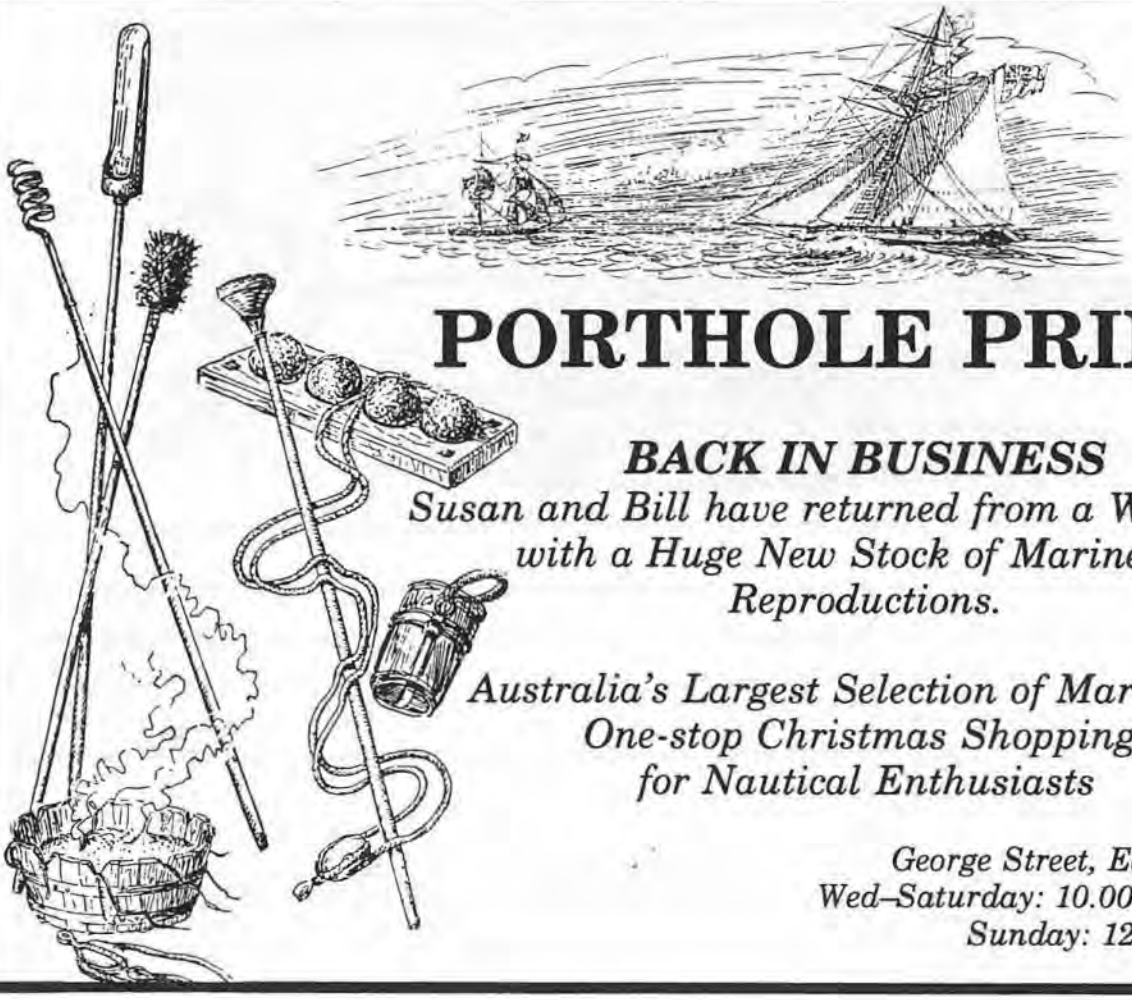

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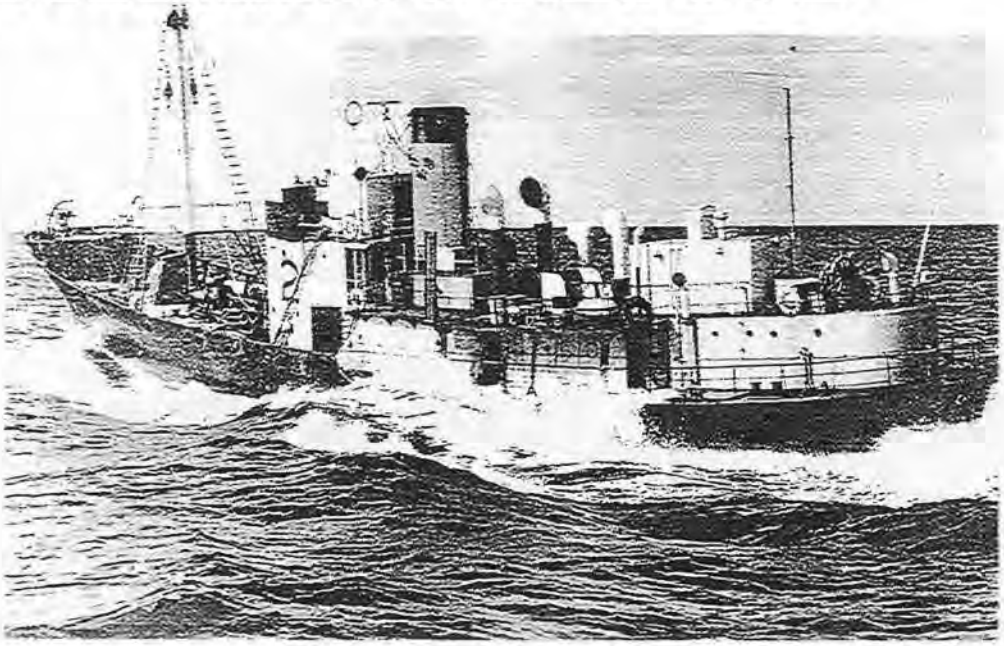
MORE STORIES OF THE CHEYNES II ... **by Gary Tonkin**

A DRAMATIC RESCUE



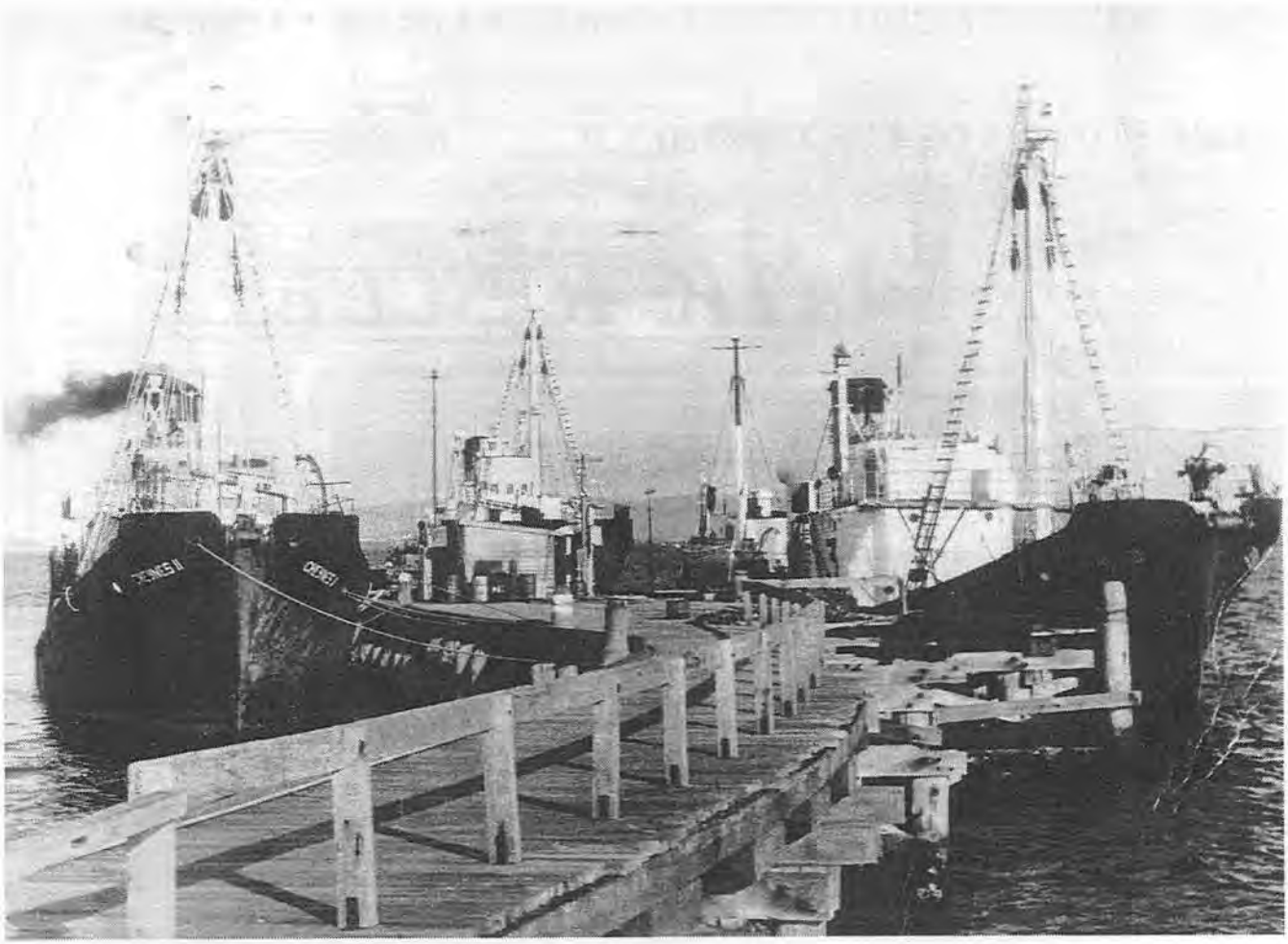
Courtesy: Ed Smidt

In March 1978, CHEYNES II was involved in a dramatic rescue that attracted state-wide attention. A tourist, Stephen Matthews, 20, had been swept into the sea at the Natural Bridge on the rugged south coast near Albany. Fortunately, radio help from Cheynes Beach Whaling Station made contact with the CHEYNES II, which was under the command of Paddy Hart. John Bell flew the spotter plane back and forth over the area with his landing lights flashing. Although he could not see the man in the water, the lights would indicate to Matthews that help was on the way.

When the CHEYNES II arrived in the dark, police and rescue units were already on the scene with radios and lighted beacons. Paddy decided to edge the CHEYNES II just in behind the surf line. The swell was so high that the shore-based rescue units completely lost sight of the ship as she dropped down the trough between each wave. Radio messages, shouted calls and the sound of the vessel's engine made it difficult to concentrate in the dark. Paddy then made the brave decision to cut the engine and order radio silence. He requested a full head of steam and make ready to go astern. In the silence, a cry for help could be heard in the water. A light was trained in the general direction and the hand in the barrel spotted the young man. Mate Keith Richardson stripped and, trailing a life-line, went over the side. Once the survivor was partly back on board it was time to save the ship, so Paddy ordered full astern.

"I didn't realise until afterwards the pressure that was on the guys in the engine room", related Paddy. "The engines were shut down, they knew we were in danger but couldn't see what was going on." Engineer, Bob Wych, recalled "We were so close [to shore] the sonar read out as a continuous black line. When we fired up again the prop clipped a piece of coral".

This act of bravery is commemorated today on a plaque above the Natural Bridge. The-then State Premier, Sir Charles Court, acknowledged Paddy Hart and Keith Richardson for their bravery and the drama became a unique part of Albany's history.



Alongside at the Town Jetty, Albany: from left to right; CHEYNES II, CHEYNES IV, and CHEYNES III. (Courtesy: Ed Smidt.)

"The Ship That Shouldn't Have": AN EXPEDITION TO HEARD ISLAND

by Gary Tonkin

CHEYNES II left Albany after the closure of the whaling industry in 1979. She went to Hobart for the Tasmanian Maritime Museum but a few years later was sold to Bob Barnett. In 1983 CHEYNES II set out from Hobart bound for Heard Island, one of the most inhospitable places on the globe, and Australia's most western territory. Heard Island also has the highest mountain in Australian territory, Big Ben, of 2745 metres. The expedition was made up of a party of scientific researchers, mountaineers, a film crew and amateur radio operators called the "Heard Island DX Association".

After initial delays when the ship had to put back after encountering heavy seas and a change of skippers, the expedition got underway. However it was soon found that CHEYNES II was consuming more fuel oil than had been calculated. Rather than put back to Hobart again, they altered course for her old home port of Albany. The local maritime community were happy to see their old ship back but they doubted whether CHEYNES II had the stamina to undertake such a voyage again. Nonetheless, after refuelling, the determined expeditioners set out once again.

As the voyage progressed, Captain MacEwan discovered that CHEYNES II was again consuming more oil and water than expected. They had no hope of returning from Heard Island before "burning out". Apparently, alterations to fit a sonar transducer in one of her bunkers had been made in her earlier whaling life. This had reduced her fuel capacity, a fact that the expeditioners were unaware of, and therefore their calculations were based on the original specifications of the vessel. A decision was then made to divert to Kerguelen Island for water.

As fuel oil would not be available at this French base, an agreement was made by radio with the ship's owner Bob Barnett to rendezvous at sea with fuel on the return voyage.

On reaching Kerguelen Island, a steam line to the winch blew and the anchor and chain had to be fed out by hand. (At this point, the film crew decided to name their documentary "The Ship That Shouldn't Have".)

The French were hospitable and delivered the water but her troubles were not yet over. The anchor dragged on the sandy bottom and CHEYNES II ran aground. The French authorities gave her up as lost, then a freak wave lifted her clear and she sailed off under her own steam.

Once again they headed for Heard Island, finally arriving at Atlas Cove where the expedition set up camp. During the week-long stay the mountaineers attempted to climb Big Ben but were thwarted by bad weather in gaining the peak; the scientists collected their valuable specimens and the radio operators set up their equipment. Missions accomplished, they prepared for the return voyage.

Under Sail

True to form, the return voyage was also crisis-ridden. Drastically short of fuel, they decided to work the ship to her rendezvous point – under sail! Improvised yards were made from scrap steel found on the island. Makeshift sails were fabricated from trucking tarpaulins and even a table cloth. Without steam assistance, the main helm at the bridge could not be manned, the and ship had to be steered from the exposed auxiliary manual helm at the stern.

Under square mainsail, topsail and jib, CHEYNES II sailed 855 miles*. They had expected to meet the trawler SAXON ONWARD in two days; in fact it was two weeks. Even the rendezvous proved a disappointment, for the trawler did not bring the hoped-for fuel oil, offering instead only a tow.

The crisis was not over yet. Captain MacEwan, worn down by the anxiety and hardships of the voyage, suddenly took ill. Using what little fuel they had kept in reserve for such an emergency, CHEYNES II made a dash for the nearest port - Albany. She made it, once again she was back in her old home port. The captain was picked up by the AVON and taken to hospital. As Captain Mac had stated earlier in the voyage, "The impossible you can achieve, miracles take a little longer".

As stated in our previous issue, CHEYNES II never left Albany again. After several changes of owner she was neglected and had fallen into disrepair. Today she lies stranded in the mud in Princess Royal Harbour, her future unknown. There are many who would like to see her importance as the last whaler in Australia and the last working steamship in Western Australia recognised; ideally by restoration and elevation to the status of national monument.

ACKNOWLEDGMENTS:
Special thanks to Janet West and Rosemary Graham for detailed research; Les Bail and skippers Paddy Hart, Cees van der Gaag and Gordon Cruickshank; also John Bell, Bob Wych, Peter Johnson and the crew of CHEYNES II.

REFERENCES:

Whalers of Tangalooma, by David Jones.
Australia's Maritime Heritage, by Graeme Andrews.
The World of Whales, by Sally Foy.
Whaling Around Australia, by Max Colwell.
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Heard Island Odyssey, by Kirsti Jenkins-Smith.
Great Western Steamship Co., by Gerald St John.
Irish Lives, by Bernard Neary.
Albany & Great Southern Weekender.
Albany Advertiser.

(Members of the Heard Island expedition laid claim to breaking the record for a "steamship under sail" when Cheynes II covered 855 miles under sail alone. Impressive as this is, it is not the record. In 1906 the SS NORFOLK limped into Gage Roads having "sailed" 950 miles after her propeller fell off in the Indian Ocean!

Tarpaulins, hatch covers and awnings had been quickly pressed into service and rigged on the cargo derricks. Under jury rig, NORFOLK was able to make about 4 knots, logging 132 miles on the last day of her ordeal.

Ross Shardlow)

Large Watercraft in Museum Collections:

MONUMENTS OR COLLECTION ARTEFACTS?

A paper delivered to the Museums Australia Conference. Fremantle, 10 November 1994, by Nick Burningham.

PART ONE

I want to discuss some of the problems and questions posed by large watercraft constructed of traditional materials – principally timber – in the collections of maritime museums. The points I will try to make are general observations and I am not pointing the finger of accusation at any particular institution.

In many maritime museums the conservation and restoration of watercraft is not undertaken by the museum's conservation department, indeed they do not even play a consultative role. Similarly, curators who might be most careful about the documentation, storage, research and interpretation of smaller artefacts will tend to cede those roles to shipwrights and enthusiast-volunteers in dealing with their watercraft, but without empowering them with commensurate influence on interpretation and the public face of the museum. The result is sometimes mutual animosity between the museum professionals and the volunteers.

Is this "arms-length" approach justified by the size and complexity of large watercraft? Do museum professionals tend to regard large vessels primarily as huge bloody nuisances? Do museums with large collections of watercraft, or a very large watercraft, need specialist curators and conservators of watercraft? If maritime museums are curated by people who take little interest in actual watercraft and associated mariner's skills and technology, there is a risk that we will end up with maritime museums that are least satisfying to the people who might be characterised as boat buffs, and who are potentially a maritime museum's most ardent supporters and frequent visitors. Clearly, a maritime museum that is only accessible to boat buffs would be no good; but a museum should try to serve people with more than a passing interest and pitch some of its displays at an audience with a fairly high level of knowledge.

Watercraft are acquired by museums for a wide variety of reasons, and in some cases large watercraft are the genesis of museums or are museums in themselves.

Large watercraft are impressive, evocative and monumental. It has been observed that when it is necessary to imbue a major event, such as a national bicentenary, with the semblance of real history and pageant, then the Tall Ships Race is called in.

Watercraft in museum collections can be characterised in a variety of ways; for example, as historical icons (eg. HM Bark ENDEAVOUR, USS CONSTITUTION; and there are WASA and MARY ROSE which to museologists are icons of the history of conservation), industrial archaeology (GREAT BRITAIN), symbols of past heroism (HMS VICTORY, JAMES CAIRD), ethnographic artefacts (eg. Sekar Aman in the collection of the ANMM and the large collection of Southeast Asian watercraft in the Darwin Museum of Arts and Sciences), or as symbols of final and glorious development of sailing ships (JAMES CRAIG, CUTTY SARK); and there are watercraft that are collected as examples of types such as steam yachts, pilot launches, 18ft skiffs, etc, etc. These categories are obviously not exclusive and one could go on inventing them at some length and to no useful purpose.

There is also the view that large watercraft are all essentially "monuments to masculine technological achievement" (Anderson 1990) or "big toys for big boys". And, as such, they are criticised for consuming a disproportionately large share of the funds which government divvies out to museums. A similar amount spent on the collection, interpretation and display of artefacts that could be used to interpret

women's lives-nappies were an example suggested by Margaret Anderson – a similar amount spent on the collection of nappies and such-like would virtually corner the market in such artefacts.

Watercraft that are larger than day-sailer yachts are, for most museums, expensive to maintain and difficult or impossible to house. These big and expensive toys are perhaps resented, and often ignored by curators and conservators. At best, their conservation and curation is seen as being akin to the conservation and curation of architectural heritage or monuments rather than museum artefacts. And this view has a lot to recommend it. The philosophical questions addressed in the conservation of architectural heritage are often pertinent to the conservation of large watercraft.

Part of Darwin Museum's extensive collection.

Modern museology is more formulated to deal with collections of relatively small objects. But this limitation is not widely acknowledged. David Grattan published a paper entitled "Conservation of an Ethnographic Object Too Big to Contemplate without a Large Whiskey", but that paper (which appeared in *Recent Setbacks in Conservation*) was not only inconclusive but actually published unfinished.

I don't want to suggest that watercraft shouldn't be in maritime museums' collections, or that even less funds should be directed to them. I am passionately interested in traditional watercraft. Apart from my personal and emotional concern to see watercraft in museums' collections, I think it is possible to construct reasoned argument in their favour.

I think it can be argued that museums face a future in which the presentation of such large and evocative artefacts or monuments will be increasingly important. Interactive, electronic wizardry and the "information super highway" pose a very serious challenge to museums in terms of what they can offer to visitors. (Both visitor who actually visit the museum and those who make "virtual" visits on the internet.) Most museums will find it financially very difficult to offer inter-active electronics as a major attraction to "actual" visitors – this is probably the realm of a small number of well-financed technology museums. I have observed that the insufficient provision of inter-active electronics causes bottlenecks in the flow of visitors and is perhaps the greatest contributor to visitor dissatisfaction and irritation on busy Sunday afternoons, even in some very well-funded modern museums. In the future, the internet will presumably allow virtual visitors to use museum inter-actives using their own hardware at home.

CD-ROM encyclopaedie will increasingly compete with museums and art galleries in the future: it can be persuasively argued that seeing a Turner painting, for example, on the video monitor is no substitute for experiencing the real object or art work, but since so many people now wander around museums and art galleries with a cam-corder pressed to their face, it seems that a large segment of the public does not agree or does not value the difference provided by the real thing.

So, if museums want to continue to attract real visitors, as opposed to virtual visitors – and I think the tourism lobby will insist that they do – then the authentic artefact that can convey a real and powerful experience of cultural heritage, that is too big to be effectively digitalised into a cam-corder and is available not just to touch, but ideally open to walk the decks of, should be one of the principal attractions that maritime museums can offer to the "actual" visitor. Large watercraft are solidly tangible and evocative things. And to an extent, they are big enough to advertise themselves.

Museums have not always been very successful in looking after watercraft. Rather than point the finger of blame I will indulge in a mea culpa: I worked for about tens years at the Museum of Arts and Sciences in Darwin, during which time the Museum built up a fine collection of Southeast Asian watercraft and also acquired a pearling lugger. Several of the vessels were already seriously damaged by rot in the moist tropical conditions when I joined the Museum and I was never able to halt the rot, or even slow it to a non-alarming pace, until the collection was housed. There have been plenty of other examples of watercraft decaying and even disintegrating in museums' collections.

Watercraft, like most other things, will decay far less rapidly if they are housed inside a weather-proof building. In Darwin, our Director, Colin Jack-Hinton, was able to persuade the government to build for the Museum a large maritime gallery with enough height to permit the vessels to be displayed with their masts and sails rigged. The brightly coloured and exotically shaped sails of the Indonesian vessels make for a visually very effective display gallery. It is not perfect. Such a large gallery could not be economically air-conditioned in Darwin's climate, so the gallery can be rather hot at times. There are still problems with build-up of dust on the boats and some deterioration will no doubt continue – entropy is, after all, a universal condition. But the collection has, for the foreseeable future, been saved: whereas it would not have lasted another decade out of doors in the monsoon climate.

The Darwin collection of watercraft has become unequivocally museum artefacts in that they are displayed as objects in a museum gallery. They are completely removed from their original context. Only a few hundred miles away, in Eastern Indonesia, traditional maritime cultures are changing but they are still very much alive. Some traditional sailing vessels are still built, as well as a larger number of timber-hulled motor vessels. To me, the maritime traditions of Indonesia are fascinating. Over the last twenty years I have made some effort to record aspects of those traditions and I have been particularly attracted to the small, barren and remote islands where the populations rely primarily on fishing and on maritime trade for their survival. Indonesia is very exotic from the western perspective, but in many ways small Indonesian maritime communities offer a reflection of the life of similar-sized remote maritime communities that existed on the coast of Australia and Europe a century ago.

(Cont.)

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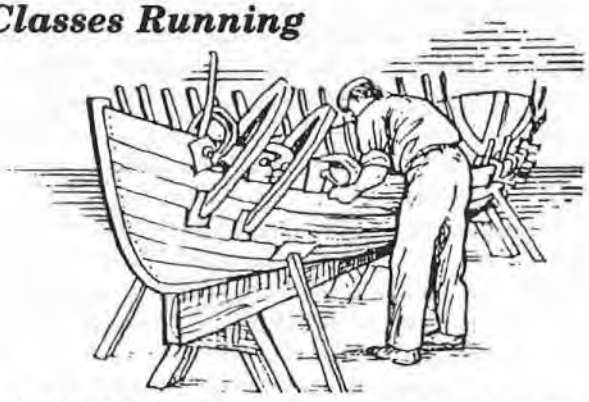

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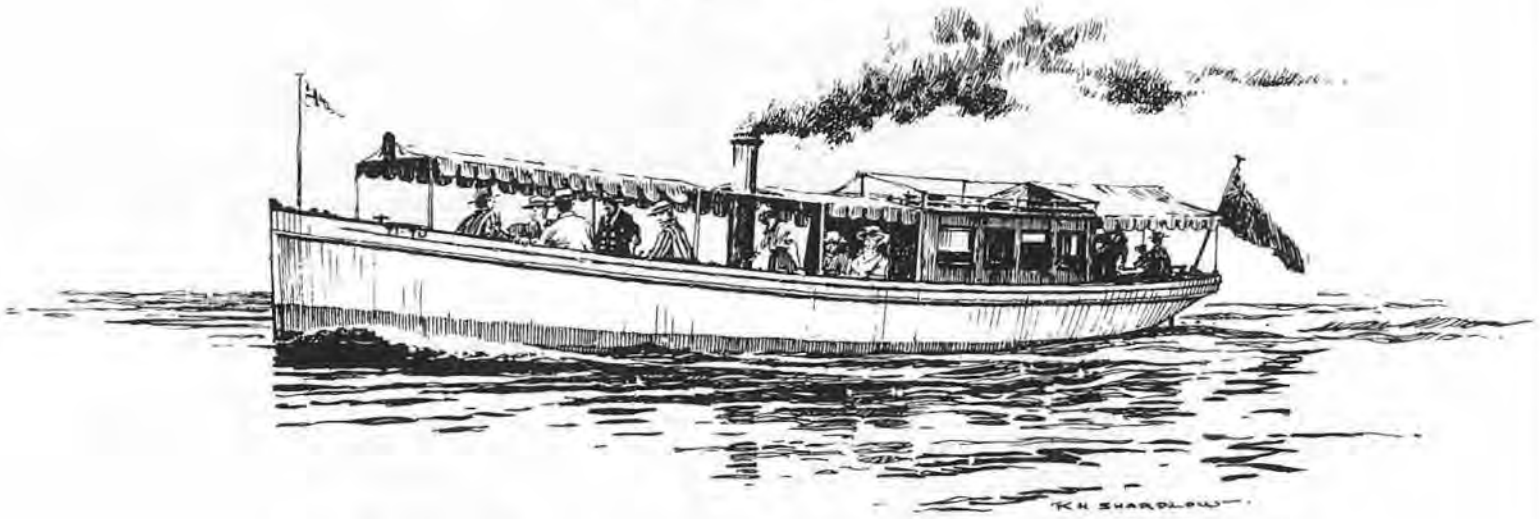
TI TU –

Memories of a Victorian Classic

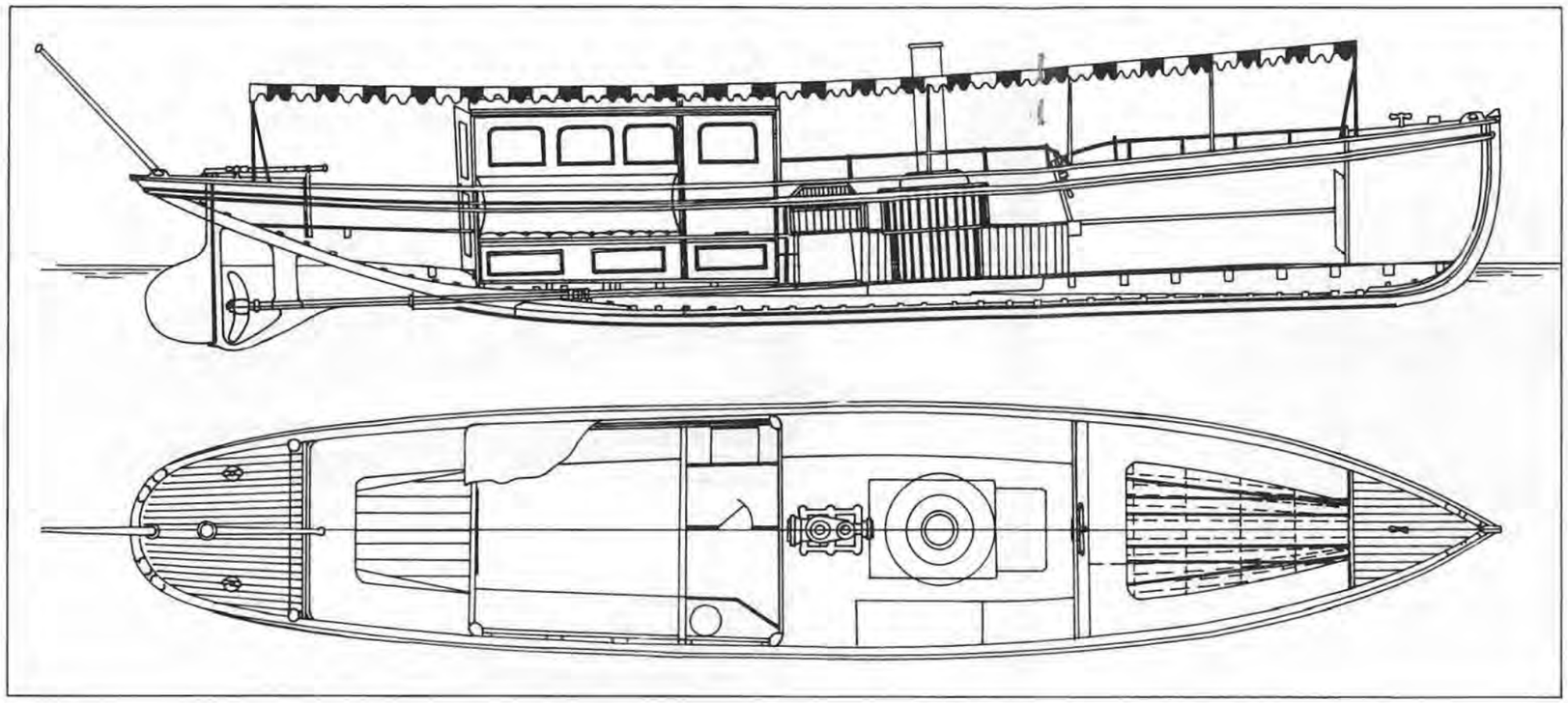
by Frank Marchant



By an interesting turn of events, there are two interesting and rare surviving items in the care of the WA Maritime Museum at its B-Shed annex – the Victorian-period gentleman's steam river launch TI TU, and the steam engine from her former sister, CYGNET. One of the oldest boats on the Swan River when donated to the WA Maritime Museum some twenty years ago, the TI TU is only there because of the foresight of her previous owner, Frank Marchant, current President of the Old Gaffers Association. Frank, who donated TI TU to the Museum in 1974, now pauses to reflect on his period of ownership.

In 1964/65 I purchased the former steam launch TI TU. In retrospect I feel that she really acquired me for, during an earlier launch trip down to the harbour, I saw the graceful craft moored to a jetty in North Fremantle. She immediately appealed to my eye. The owners were duly contacted and, after some negotiation, TI TU was delivered to me at the South Of Perth Yacht Club. She was then placed on a mooring until a berth became available.

TI TU was designed as a Gentleman's Thames River Launch, fitted with a B.D. Quad steam engine. (This particular engine was later fitted in a cray boat which at some point sank off the mouth off the mouth of the Moore River and, to my knowledge, is still there.) TI TU was a sister ship to CYGNET, which had been imported as a private vessel for use by C.Y. O'Connor during the construction of the inner harbour. Apparently, Septimus Burt, the-then Attorney General under Lord Forrest, admired CYGNET to the extent that he sent a request for plans to the English builders of CYGNET, Messrs. Simpson & Strickland, of Dartmouth. These arrived here in 1889/90. A.J. Brown, boat-builders of Fremantle, were then commissioned to build CYGNET's sister. With a length of 43' and beam of 8½', the hull was of teak, with a jarrah keel and the cabin of New Zealand kauri. Cabin joinery was all mortice and tenon, and perfectly fitted. TI TU was launched in 1901 and subsequently used on the Swan River for entertaining VIPs and royalty, until about 1945. (CYGNET incidentally became a river police boat, only to finish her days stripped of useable parts – including her steam engine – and burned on the banks of the river down towards Fremantle. The engine, identical to that fitted in TI TU, survived for many years in the care of the Castledare Steam railway, and eventually found its way into the hands of the WA Maritime Museum, where it is now – and still in working order. Lets hope that it may some day be fitted in the now restored TI TU.)



(Drawn by C. Buhagiar from original plans in the possession of Don Sanderlands.)

When I bought TI TU, she was fitted with a very large Dennis diesel, possibly from a Dennis bus of the type which had been operating on the Perth/Claremont run. Her previous owners ran a ferry service between Palm Beach jetty and Garden Island – not a great distance, however the sea could nevertheless be quite choppy there. TI TU was not designed for operating in such conditions, and her hull and planks were duly strained. By the time I bought TI TU, she continually leaked through her bottom planks – so much so that I had a self-starting electric pump fitted.

I took her to sea quite a lot, running to Rottnest, Safety Bay and Rockingham. Though not designed for open water, I used to go when conditions were light: with her very fine bow entry, she easily sliced through a wave when heading into a swell; when running with the swell, the waves just rolled under her lovely counter – she literally surfed along. Beam-on to waves was however another matter. With her relatively narrow beam, she just rolled – and kept rolling! (A bit of deft zig-zagging sometimes eased this problem.)

A trip up-river to Caversham was always a pleasant journey. The only problem was in turning around to come home – the river at Caversham was about fifty feet wide, and TI TU's length was only seven feet less! The only way was to gently nose her into the large rushes on the bank, rudder to port, until the stern swung around. Then, with a quick kick astern – and a bit of luck – you had the bow pointing home.

When I had TI TU on the slips for the first time, I disposed of the very oily water in the bilge, then, with a suitable detergent and pressure hose, cleaned the area down. The big Dennis was then lifted out by crane and the vessel returned to the pen. I then had a small marine petrol engine installed, coupled to a two-reduction gearbox. This gave adequate speed, though coming through the Fremantle bridges could be quite a battle. Because of this, I installed a six-cylinder Morris Commodore marine engine with direct-drive to the shaft. Once again, my two friends, Col Pruden and Fred Penny (since deceased) did most of the installation. This engine was ideal for TI TU – on a test run on the measured mile, Knot Spit to a mark near the Swan Brewery, the timed speed was 12.8 knots. Normal cruising was 10 knots with the engine loafing at approximately 800 revs. (This motor was removed before the craft went to the Museum.)

The leaking persisted. I checked the water level every day. On one occasion she was unexpectedly dry – a pleasant experience, I prematurely thought she was cured. Alas, as I walked into the yacht club bar, about six members quickly informed me that they had switched the electric bilge pump on as they had walked past her. She continued to make water right up to her Museum days.

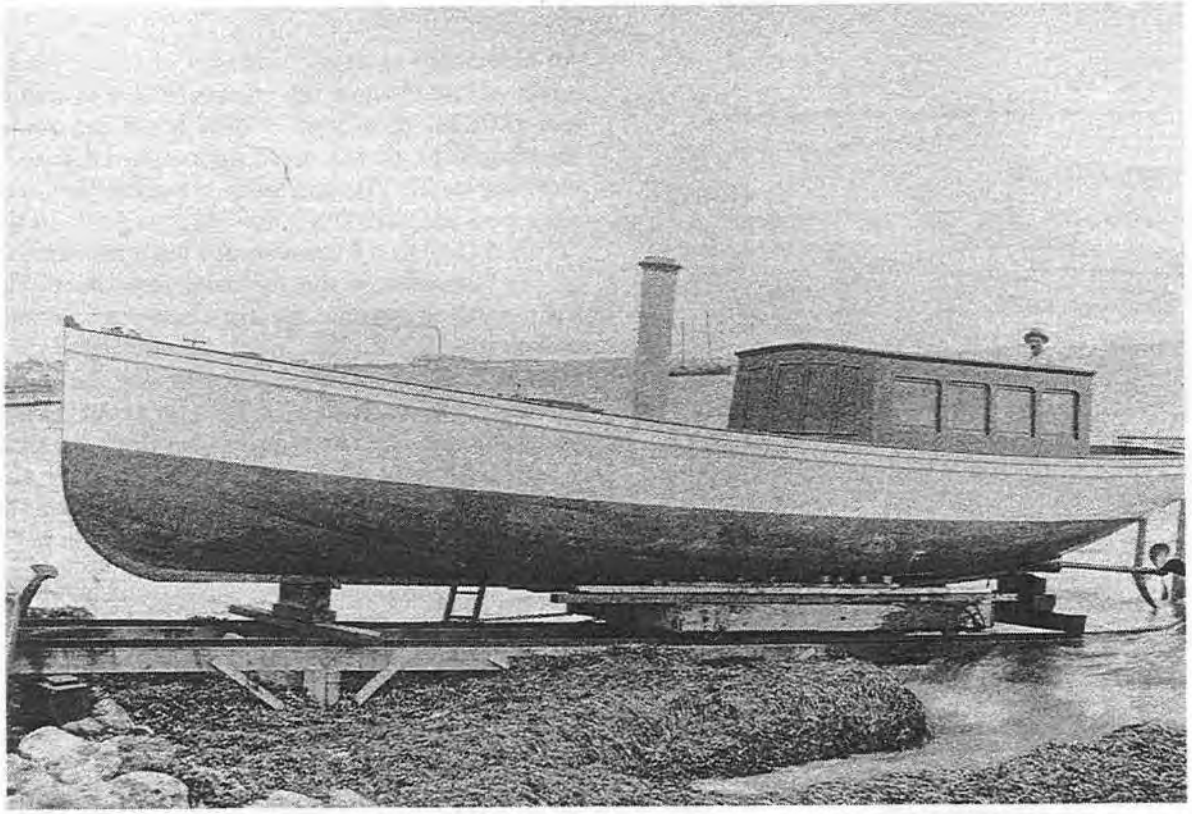
An older club member, and one who till then had never acknowledged my existence (I was obviously one of those "new boys" of only about ten years-or-so membership), at one point approached me as I was working on TI TU, and said: "I believe you take this ship into Herring Bay? How do you get it in there?" "With difficulty", I answered. This was certainly so, as the last bend in the reef was very sharp. However I did not divulge that my then ten-year old son used to hop into the dinghy, went ashore and waited near the bend. At the appropriate moment, he would start the outboard and push TI TU's bow until it faced the channel! Q.E.D.! The elderly gent deduced that I was worth talking to after all and subsequently always had a chat – that is, until he suffered a fatal heart attack during a yacht race. His yacht was in front, and he was at the helm. What a way to go for the old salt.

TI TU had to be backed into her berth at S.O.P.Y. This was not too difficult as long as you took it easy, and you certainly improved your boat-handling skills and self confidence.

One classic coincidence regarding TI TU ... My then-intended son-in -law John asked that I take him and several friends for a bucks' party on board. We duly went to Rockingham, moored on the club jetty then went to a cafe for breakfast. A gust of wind hit the place, so I dashed back to the craft – just in time to jump on board as the bow reared up and lifted the line off the jetty bollard. Briefly adrift, I started the engine and motored back to the jetty to pick up the passengers for the run to Garden Island, shelter, then finally home. Next day, John called into a Subiaco hardware shop, where the assistant remarked on how brown he looked. John duly explained. The assistant then said that his grandfather had once skippered the old craft – and the very next day brought in TI TU's original plans!

By 1974, as I had my own business to run, I could no longer afford the time required in TI TU's upkeep, so approached the WA Maritime Museum with an offer of sale (to include the plans) – a token payment to me by the Museum. The alternative was to sell her to some unsuspecting soul who, because of the leaking problem, would probably either end up sinking her or, like her earlier sister, burning her. This I did not want to see happen as I had become very fond of TI TU. Her deck fittings, fairleads, bollards, rails, etc. were original and bronze.

Looking back, I learned a lot about boat-handling from TI TU, however I must have missed a point somewhere as my next craft, SUNFLOW, sank near Natural Jetty, Rottnest. But that is another story.



The original caption of this photograph reads "The Steam Launch TI-TU, 1901". Absence of funnel soot, deck awnings and stanchions suggest TI-TU is ready to take to the water for the first time. Inspection of the photo reveals a coppered hull below the waterline and no after deadwood – revealing the exposed propshaft, four-bladed propeller and the "elegant bronze casting forming the skeg and bottom support for the rudder". The slipway appears to be at either Bathers Beach or South Beach, Fremantle. (Perhaps a reader could verify the location of A.J. Brown's yard in Fremantle.) Photo courtesy Mrs. A. Horley.

TI-TU lying quietly alongside at "the Coombe", Mosman Bay, and presumably near new. Again, perhaps a ready can let the editor know precisely where on the river "the Coombe" was. Does the roofed observation platform in the background help? (Photo courtesy Mrs. A. Horley.)

WA Maritime Museum' assessment
Prior to the Museum taking over TI TU, the craft was slipped for an assessment of her condition. Apart from slight hogging of the keel, her planking appeared quite sound, and the propeller, shaft and rudder were in good condition, though the elegant bronze casting forming the skeg and bottom support for the rudder had been fractured then poorly repaired at some point. Because of her age, rarity and long association with the Swan River, she was accepted by the Museum, funding for purchase being made available by the Burt family.

Within days of her arrival on Museum grounds, the more recent superstructure additions had been removed, but leaving her original teak-sided cabin intact. The interior was stripped and loose ballast taken out. A detailed examination revealed many broken frames, with some cracked or affected by rot, however the general condition of the full-length planking both above and below waterline was good. Seams were raked of all caulking and the interior steam-cleaned. When thoroughly dry, the timbers were then liberally doused in a chemical preservative and fungicide. Gunwales and rubbing strakes were also sound though the decks required replacement. (At this point, Don Sanderlands made available TI TU's original plans for copying by the Museum.) Further distortion of the hogged hull was arrested by sitting her on a length of RSJ positioned on concrete slabs laid full-length under the keel, and with adjustable props supporting the hull. During the ensuing winter months, these props were regularly adjusted, to slowly bring the hull true once more. TI-TU was also stiffened by adding laminated battens between her remaining framing, though the restoration was not intended to allow her to float again. then, with the hull strengthened and re-caulked, the floor beams were installed, floors replaced, lining boards reconstructed and work begun on fitting permanent partitions, doors, forward seating, lockers and coal bunkers. New decks were also laid.

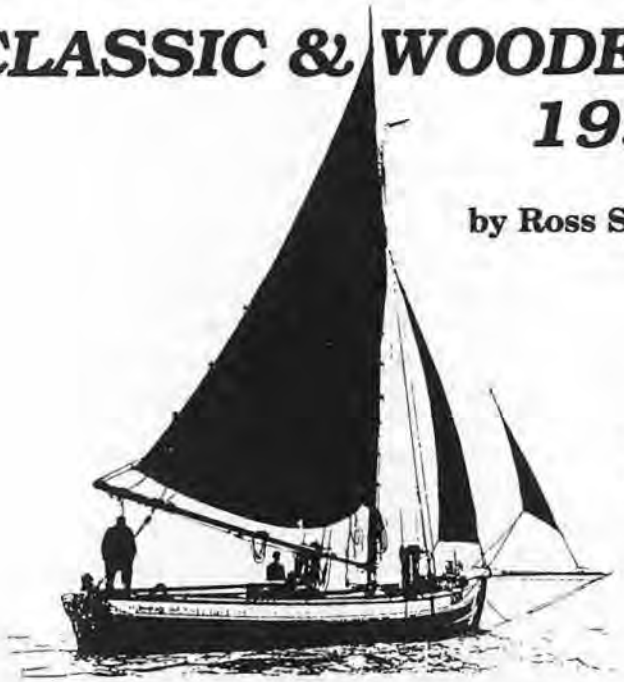
1994
Unfortunately, TI TU's full restoration has not yet been possible because of the protracted shortage of the necessary funding for all such work on the Museum's extensive collection.

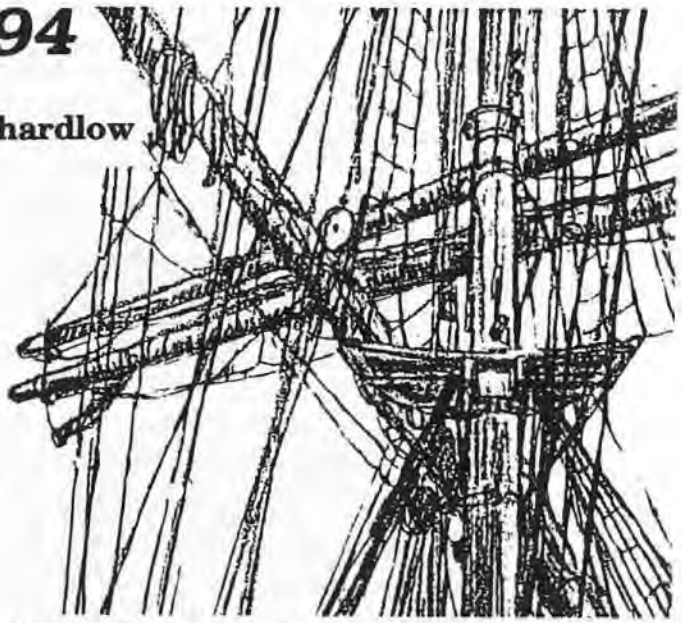
(This description of TI TU's restoration has been adapted from an account by Museum boat-builder, Darrell Hick.)

1974, and a somewhat modified TI-TU is lifted from the water for the last time at Victoria Quay. Note the doctored skeg and addition of deadwood and bracing. Closer examination of the photo reveals an enlarged, though probably original rudder. Interestingly, the intact and original aft cabin retains its top-railing and awning frame. (Courtesy: West Australian Newspapers)

CLASSIC & WOODEN BOAT FESTIVAL 1994

by Ross Shardlow





Over the weekend of October 15-16 the Royal Perth Yacht Club annex, Challenger Harbour, was again the venue of another most successful Festival. This was our sixth festival and, although the gate numbers were slightly down on last year, there was a greater number and variety of exhibits giving new interest and enthusiasm to this year's event.

The MHA was again responsible for the marquee exhibits. It was a tribute to the organisational skills of Mike Igglesden that the marquee was filled to capacity with excellent displays, including the late arrival of the partly built working model of RMS QUEEN ELIZABETH (not the QE2). When Phill Witt asked if one more model could be squeezed into the tent we confidently said "No problem." – until we saw him arrive with a 21 foot ocean liner on a tandem trailer! His "model" was bigger than any of the 25 boats on the hard standing display! Not only did the QUEEN ELIZABETH fit into the marquee but she also took the prize for "Most Interesting Exhibit".

The members and committee of the MHA extend their congratulations to members Mike and Margot Beilby for their deserved win of the "Most Attractive Boat" award with their beautiful replica Victorian river launch ISIS, the building of which we are all very familiar with thanks to Mike's interesting series of Journal articles on her construction. Overall, the weekend raised over $8,000 which was donated to the Leeuwin Captain's Fund for the sponsorship of voyage places for financially disadvantaged youth.

Special thanks are extended to the Leeuwin Sail Training Foundation, the committee of the Classic & Wooden Boat Festival, and the Royal Perth Yacht Club annex.

Next year's Festival will be held on the last weekend of October.

AWARDS

Most Attractive Launch:
•IRENE – 1942, 45' ex pilot boat, NZ kauri, C. Mews.

Most Attractive Sailing Boat:
•TIARE II – 1956, 39' Woolacott Ketch, NZ kauri, J.Jones.

Most Attractive Open Boat:
•ISIS – 1993, 21' Victorian river launch, gaboon, teak and mahogany, M. & M. Beilby.

Most Interesting Exhibit:
•QUEEN ELIZABETH – under construction, 21' working model, P. Witt.

Best Old Gaffer:
•CHIQUITA – 1937, 24' gaffer, oregon and jarrah, V. Peters.

Special Mention:
• STRONSAY – 1993, 17' pin-rowlock rowing boat; tarred canvas skin on open frame.

VICTORIA QUAY - Further Developments
by Ross Shardlow

WHAT'S IN A NAME?

Questions have been asked as to what the West End of Victoria Quay should be called. We had been referring to it as a Maritime Heritage Precinct as it conveniently explained what it was we were proposing for the development of the area. However it is felt that "Heritage Precinct" may imply a sort of static museum concept that will be devoid of humanity and change. The area already has an identity and a name that I can see no reason to change – VICTORIA QUAY.

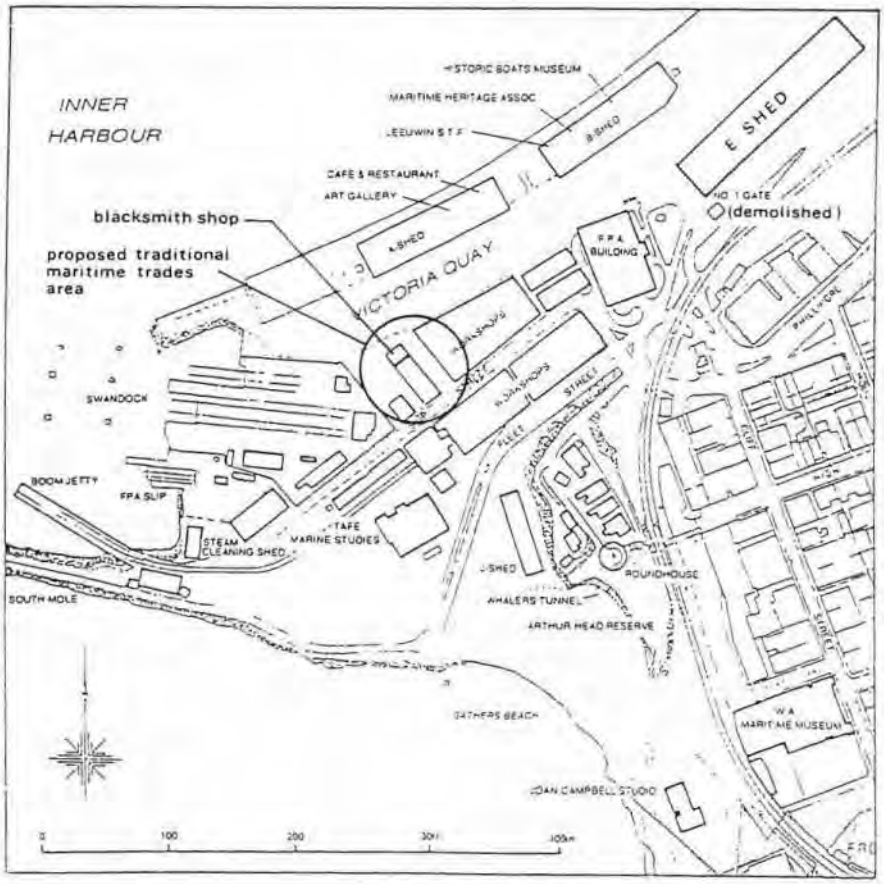
1. BLACKSMITH

In times past it was said that if the blacksmith left the village then the village would die because the smithy was the heart of the village. Conversely, if a blacksmith came to a village then that village would grow and prosper.

On 1 November, 1994, Jan Jensen, known to most of us as the blacksmith for the ENDEAVOUR REPLICA project, shifted from Mews Road into the old smithy's shop on Victoria Quay.

The Port Authority, in cooperation with the MHA, is now looking into the possibility of placing other traditional maritime trades in this "industrial" section of the Quay.

With a blacksmith, riggers and shipwrights utilising existing workspaces and being so closely placed to the Swandock slips, this area forms an ideal and appropriate site for the building of our next replica.



Map showing recent developments on Victoria quay.

2. ROAD ACCESS

No. 1 Gate and the wall by the FPA building have already gone! Also demolished on October 19 were the stop signs and the other intimidating barriers. No. 2 Gate has also been removed, freeing up public access and improving visual appeal. No. 3 Gate by the Railway Bridge is now the main gate into the Port Operational Area. This allows the straightening of Cliff Street to go ahead.

In order to facilitate these changes, the C.Y. O'Connor statue will temporarily have to be placed in storage until a new site is prepared.

3. E-SHED

The contract for the dismantling and relocation of E-Shed has been awarded to AND Design. E-Shed will be relocated to the site of the old railway goods sheds as per MHA recommendations (MHA Journal Vol. 5, no.2). The building will be shifted in its entirety and turned 180° so that the verandah faces the waterfront. The shed will also be placed on a raised platform, as it is now, thus maintaining as much of its integrity as possible. The gable ends and finials will also be replaced. The structure of the building will be fully documented with plans and photos before disassembly to keep an accurate record of its history and to ensure faithful reassembly.

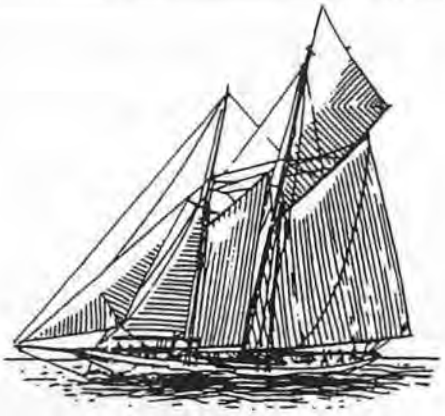
A video record of the complete operation will also be made.

A variety of uses have been proposed for the shed, including a restaurant, professional offices, retail outlets and workspace for artisans. The MHA has been offered a space, for which we are most grateful.

Maritime-related businesses, projects and displays will be encouraged to utilise E-Shed to reflect the history of the shed and enhance the function of bringing people onto the wharf. Whether to be entertained, to participate or just to relax, people will be made aware that Victoria Quay exists.

Work is scheduled to commence early in the new year and E-Shed should be operational by June 1995. Landscaping, pedestrian and vehicle access has been taken into account and there are even plans to preserve some of the wharf cranes.

For any inquiries regarding E-Shed please contact: Andrew Noad, AND Design, 15 High Street, Fremantle 6160 Ph. 430 4995.



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Memories of Barges on the Swan River by Doug Rickman

In a recent issue of the Association's Journal, the Editor asked for information on the use of barges on the Swan River. I expect he was thinking about sailing barges. The only news I can give of these is that there is the remains of what I have always believed to be one of them almost on the water's edge, inshore of Roe Spit. The remains of what may be another one are still visible opposite the Maylands shipyard. The following notes have been written from memory and may serve to jog the memories of others who may have a more detailed knowledge of the vessels mentioned.

Fremantle Barges

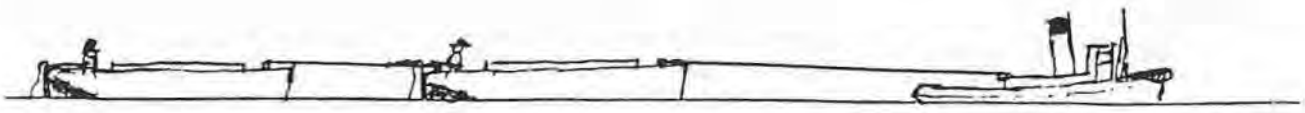
When in 1932 I started a weekend association with the river, with Pelican Point Sea Scouts, Stirling and Canning Highways were only suburban roads and motor lorries were very far from the sophisticated vehicles they have since become. Most heavy-goods traffic between Perth and Fremantle was by water. Two orthodox steam tugs, ALBATROSS and EAGLE, made daily trips between shipping at Fremantle and a complex of wharves, goods sheds and a Customs House near the bottom of Mill Street, in Perth.

The tugs were about 40' long (ALBATROSS was the larger) and towed two barges, each of about 70 – 80'. The barges were of timber construction, plumb stemmed, transom sterned, painted black and each carried a helmsman. The tugs sported the same funnel livery as the passenger steamer ZEPHYR (red with a black top), so I assume they belonged to an offshoot of McIlwraith McEachearn.

Swan Portland Cement Company

In earlier days, the Swan River was home to thousands of oysters, particularly on Middle Bank, opposite Pelican Point. At some point, a freshwater flood unfortunately drowned them but, in doing so, provided a handy source of lime for the Swan Portland Cement Company. The Company operated a grab dredge with shell-washing facilities and built a timber-hulled tug, the R.O. LAW. She was about 50' long and had an unusual wheelhouse as it was set down in the hull, with the wheelhouse windows just high enough above the deck to allow the skipper to see. This was necessary as she had to pass under the old Causeway, which, after the installation of steel I-beams to support the tram tracks, had a clearance at high tide of only about 5'.

The tug was powered by a 6-cylinder Ruston diesel engine which operated on five cylinders most of the time, with no.6 firing as and when it felt like it. This peculiarity puzzled all the experts, until Professor



One Saturday morning we were drifting in a Sea Scout boat near the tow when the helmsman of the leading barge gave a shout and dived overboard. While we were still wondering what was wrong with him, the wire towline parted and the barge end chopped the tiller in two (6" x 4" jarrah) with which he had been steering; while the tug end neatly wrapped itself around the funnel of ALBATROSS. Just as well he had spotted the towline stranding!

Bowden, of the University of W.A. – who was doing research into transmission of pressure waves in diesel injector lines – suggested measuring the fuel lines on R.O. LAW.

The line to no.6 cylinder was found to be several inches shorter than the rest. This was apparently enough to upset its timing. When this line was replaced with a standard-length line, no.6 fired all

the time. (These facts were passed on to us at Pelican Point by Stan ("Spud") Murphy, the skipper of R.O. LAW, who was also an assistant Scouter at Pelican Point.) In the sketch following, R.O. LAW is for clarity's sake shown towing ahead. In practice, she was normally lashed to the quarter of the barge in order to give her better control.

To handle the supplies of keg and bottle beer for the North-west of the State, the company built a timber hulled, twin screw, scow-type barge of about 40', which made trips as necessary between a concrete wharf on the river side of the old Swan Brewery and the State ships in Fremantle.

Swan Brewery Company

During the 1930s, Swan Brewery deliveries in the city were made by wagons drawn by Clydesdale horses or by the Brewery's one Foden steam wagon. Outer suburban deliveries were made by a fleet of solid-tyred Thornycroft lorries.

All the above-mentioned vessels, with the exception of R.O. LAW, disappeared during World war II; I suspect that ALBATROSS, EAGLE and their barges, together with M.V. SWAN, were requisitioned by the Defence Forces.

THE INTERNATIONAL SUBMARINE CONVENTION AND REUNION

Fremantle, 20 – 24 March 1995

FOR AUSTRALIAN, AMERICAN, BRITISH AND DUTCH SUBMARINE VETERANS, And All Those Interested

The National Submarine History Task Force was formed to assist the Western Australian Maritime Museum in establishing a museum of submarine history, the focus for this museum to be a decommissioned submarine. The idea to display a submarine arose in 1988 out of an Advisory Committee comprised of Museum staff and representatives of various public and private organisations.

While a World War II vintage Allied submarine would have been preferred, none were available. The next best thing was a decommissioned Oxley-class vessel, a modified British Oberon-class. The Oxley-class vessels are currently being replaced by South Australian-built Collins-class submarines. HMAS COLLINS was launch earlier in 1994.

The WA Maritime Museum's requests for a submarine were not met with encouragement. The public, politicians, Navy staff and media initially viewed the project as lacking historical context. People were unaware of the extent of submarine operations in Fremantle during World War II and equally unaware of the existing buildings and

structures associated with the submarine base still extant in Fremantle.

The Maritime Museum responded by firstly establishing in late 1992 the National Submarine History Task Force, to network within the submarine community for support. Secondly, the Maritime Museum established a temporary display, consisting of materials and records lent by members of the submariner community in Western Australia. The display focussed on the World War II submarines and submariners associated with Fremantle – the 125 American submarines, 35 British, and 12 Dutch submarines. In total, 172 submarines. Of these, 11 American boats were lost with all crew.

As a direct result of the efforts of the National Submarine History Task Force with its strong submariner membership and the display, the Maritime Museum extended its network beyond the Royal Navy and associated organisations, into the submarine community: US Sub-Vets, British Old Comrades, the Netherlands Ex-servicemen's Association, and the Australian Submarine Association – all of whom contributed to the display. The display formed the basis for the Maritime Museum to produce a book to be published in early 1995. The book is dedicated to the submarines and submariners who were associated with Fremantle's World War II submarine base. It is a tribute to the living and to the dead.

With 1995 now approaching, it was appropriate to seek a re-union of the submariners who had been associated with Fremantle during World War II. With the able assistance of the local Allied submariner organisations and the Royal Australian Navy, the Task Force and the Maritime Museum were able to host this March 1995 Convention and Re-union.

The Task Force, the displays, the book and now the International Submarine Convention all contribute to raising public awareness and appreciation for the concept of having a museum of submarine history and the appropriateness of having a submarine on display in Fremantle. Perhaps 1995 may bring with it the dedication of a submarine to Fremantle for display.

With the relocation of Australia's submarine fleet to Garden Island in Cockburn Sound, it is appropriate for the State's Maritime Museum to establish a national icon in Fremantle. Years of planning and research have been completed to ensure the successful display of a submarine on hardstanding in Fremantle.

The launch of "Australia Remembers", an initiative of the Commonwealth Department of Veterans Affairs, offers the Fremantle submarine project another opportunity to seek public endorsement and assistance towards acquiring a submarine. The book launch and Convention are now part of the State's program for commemorating 50 years since the end of World War II.

International Submarine Convention and Re-union

Both Rear Admiral Joe Vasey, USN (Rtd.) and Vice Admiral J.A. Tyree, USN (Rtd.) have offered to speak at the Convention and we hope to also include Rear Admiral Corwin Mendenhall, USN (Rtd.) to that list. All three men skippered submarines that were based in Fremantle during the war. The British Royal Navy are sending Rear Admiral Roger Lane-Knott who is the Fleet Officer Commanding Submarines. Local RANR veteran, Mr Max Shean, DSO, will be talking about the role of midget submarines and his own experiences as a Commanding Officer in British X-Craft. The X-Craft BLUEBELL, on display at the Royal Naval Museum at Portsmouth, was at one time used by Mr Shean.

The RAN in turn will provide guest speakers on Australia's submarine history and the future of the Collins-class submarines. We are waiting for a response from the Netherlands Royal Navy. There will also be a contribution from several academics.

In October 1994, we had 150 people from overseas registered to attend the convention. Most of these are American and British veterans and we are delighted that several people from The Netherlands will be attending. The Convention presents an opportunity to record interviews with veterans, and copy photographs and documents. We are also encouraging participants to write short histories of their memories of being a submariner and their time in Western Australia. Upon completion of the Convention, the Museum will publish the guest speakers' talks and the other histories that have been compiled as a result of the Re-union.

The Convention has also provided the opportunity for the Maritime Museum to work with local producer, Greg Colgan, to produce a documentary for television. Original amateur film footage of American submarine operations during the war have been transferred to local video format for use in the documentary. This material has never been used for media before.

In addition, there will be an Allied Submariners' Memorial in Fremantle during the Convention and a

plaque will be dedicated to the Maritime Museum, listing all of the submarines that were associated with Fremantle. It will serve as a reminder to all visitors to the Museum of the sacrifices made for peace.

Sally May (WA Maritime Museum)

EDITOR: *MHA members interested in attending the Convention should contact the Secretary, Mr. Mike Pearson, Unit 8, 106 Terrace Road, Perth, WA 6000, to arrange the forwarding of full registration details.*

Those registering will be sent a full conference programme, including details of a visit to historic Albany for a memorial service at the American Submariners Memorial.

Evening sessions will be from 6pm – 7pm in the Batavia Gallery of the WA Maritime Museum.

Registration is $20.00.

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