

— Signals

Summer 2018–19

Number 125
December to February
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AUSTRALIAN NATIONAL
MARITIME MUSEUM



— *On Sharks & Humanity*

Art for social action

The search for Endeavour

What became of Cook's famous ship?

Krait and Operation Jaywick

Marking the 75th anniversary

Bearings

From the Director

THE AUSTRALIAN NATIONAL MARITIME MUSEUM was built more than 25 years ago, as a key attraction in the massive regeneration of the former port of Darling Harbour. The blueprint used for this waterfront rejuvenation was first employed in the 1970s by town planners in Baltimore Harbour, USA, where instead of a national maritime museum, they built a national aquarium.

Our museum lies within the country's busiest tourist precinct, which receives more than 25 million visits a year, and is also the Australian government's most visible national cultural institution in Sydney. But the Darling Harbour area is again undergoing massive redevelopment. In the 1980s Darling Harbour was conceived of as a series of low-rise waterside buildings, but now is rapidly evolving into a high-rise entertainment precinct. Importantly, when this latest transformation is complete, the museum will no longer be at the outer edges of Darling Harbour, but instead at the very centre.

In the past decade, more than \$15 billion of public and private funds has been poured into nearby projects, most notably the International Convention Centre (ICC) and Barangaroo. Much of it has gone to create a rejuvenated hospitality and entertainment precinct that reflects Sydney's staggering growth in tourism. These recent additions have had an extremely positively impact on the museum. Now more than 800,000 visitors a year come through our doors, mostly in response to a range of new visitor experiences and facilities. Over the last five years we have developed a program of international travelling exhibitions, built the state-of-the art *Action Stations* experience and a new 3D theatre, and expanded our program of experience-led exhibitions. I believe there has never been a better time to look afresh at how we communicate with all our visitors about what they can expect from a modern and forward-looking museum.

For more than five years, major change has been well under way both inside and outside the museum, and this month we unveil the next stage of its revitalisation – a bold, new, attention-grabbing logo and striking colour scheme inspired by the sea. The museum's staff, volunteers and visitors have a common bond – our passion and connection with the sea and its many stories – so our new brand has taken the word SEA to its heart to create a stronger emotional connection. Over the next 12 months this new logo and colour scheme will inform the design and feel of everything – from new staff uniforms, major external signage, a new museum website and the design of *Signals*, right the way through to a new foyer and museum store.



Today, museum visitors expect to have a very personal relationship with their museum. To do this we need both to deploy new technologies and ensure we have a clear and consistent message that's evident in everything we do, from our merchandise to our exhibits. We also need a distinct way of speaking and communicating in order for the museum to be better heard, quickly recognised and, most importantly, easily remembered. These days there is heightened competition for people's time, so it's more important than ever to stand out in the crowded cultural marketplace of Sydney, which I sincerely believe our fresh new look will do.

Kevin Sumption PSM
Director and CEO
Australian National Maritime Museum

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Summer 2018–19

Acknowledgment of country

The Australian National Maritime Museum acknowledges the Gadigal people of the Eora nation as the traditional custodians of the *bamal* (earth) and *badu* (waters) on which we work.

We also acknowledge all traditional custodians of the land and waters throughout Australia and pay our respects to them and their cultures, and to elders past and present.

The words *bamal* and *badu* are spoken in the Sydney region's Eora language.

Supplied courtesy of the Metropolitan Local Aboriginal Land Council.

Cultural warning

People of Aboriginal and Torres Strait Islander descent should be aware that *Signals* may contain names, images, video, voices, objects and works of people who are deceased. *Signals* may also contain links to sites that may use content of Aboriginal and Torres Strait Island people now deceased.



Cover
The Watchman by Ren Zhe (2015), one of the works in our major summer exhibition *On Sharks & Humanity*. See article on page 2. Image courtesy Parkview Arts Action and the artist

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On Sharks & Humanity was conceived with a specific aim to use art to expose the vulnerability of shark populations



Symbiosis, Chen Wenling, 2017.
Stainless steel and lacquer,
shark 133 x 150 x 70 cm,
child 42 x 20 x 15 cm
All images courtesy Parkview Arts
Action and the artists

On Sharks & Humanity

Art for social action

The museum’s major attraction over summer is *On Sharks & Humanity*, an exciting, thought-provoking exhibition about two subjects not often linked – art and sharks. Senior Curator **Daina Fletcher** explains how these themes connect in the interests of conservation.

The Devil’s supposed to get all the good lines, but the shark is mute. The creature is vilified – and this is the real crime. It allows humans to completely withhold empathy, to engage in acts of cruelty that’d be unimaginable, were they to involve any other species.

Tim Winton, *Planet Shark: predator or prey* exhibition, ANMM, 2010

ON SHARKS & HUMANITY is a multi-disciplinary exhibition featuring more than 45 works by over 30 artists, which will be located in and around the museum – even in its waters. The works all probe the idea of the shark – not through the sensational and fearful lens of Australian popular culture, but as species of tremendous importance to the ocean’s ecosystems that are under threat worldwide.

That this exhibition emanates from China – the land of shark fin soup and the world’s largest consumer of shark fins – and was shown before government dignitaries at the National Museum of Beijing is less surprising than it might at first seem. Recent government initiatives and energetic campaigning against the cruelty of live shark-finning have caused shark fin consumption and trade to fall in China. In 2013 the soup was banned from menus at official banquets.

01
Swimming, Zou Liang, 2014.
Stainless steel, 366 x 162 x 254 cm

02
Red, Liu Zining, 2018. Oil on canvas,
190 x 190 cm



01

The exhibition was conceived by Parkview Arts Action, a private organisation dedicated to using art for environmental activism and which is part of the Parkview Group, a prominent Chinese construction and property company. Parkview manages extensive art collections with galleries and museums in several cities in mainland China, Hong Kong, Taiwan and Singapore. Its art collections include Chinese Buddhist stone carvings, works by Salvador Dali, old masters and a contemporary art collection of more than 10,000 works from China and more recently Italy, Austria, Germany, France and the United States.

On Sharks & Humanity, Parkview Arts Action's first international exhibition, was conceived by its late Chairman, George Wong, and co-organised with HSH Prince Albert II of Monaco with a specific aim to use art to expose the vulnerability of shark populations. It launched at the Oceanographic Museum of Monaco in 2014 and has subsequently toured to Moscow, Beijing, Singapore and Hong Kong.

The exhibition was curated by Huang Du, a leading independent curator who had previously curated China's pavilions at the biennales of Venice in 2003 and Sao Paolo in 2004, and was advisor to the Echigo-Tsumari Art Triennale in 2012. Huang is of a similar mind to George Wong and believes in the power of art to 'turn apathy into activism'.

Huang Du explains:

*This is one of the few exhibitions of its kind and it reflects the social responsibility of the artists, while demonstrating the relationship between art and society... These artworks reflect the participants' imagination, judgment, creativity and their sense of social duty...*¹

Huang Du selected a variety of multidisciplinary artists, both established and emerging. Most are from China, some from Europe, and photographer Mark Leong is American. Several are known to Australian audiences through exhibitions at Sculpture by the Sea and the White Rabbit Gallery in Sydney.

Artists included sculptors, conceptual thinkers, filmmakers, painters, photographers, printmakers, poets and performance artists. They worked at both large and small scale, with workshop assistants or in their studios, with detail or broad brush, in oil, watercolour, ink, stainless steel, ceramic, carbon fibre, plastic, photography, film, or light and sound to produce a range of work that challenges us and evokes beauty, awe and introspection.

The project brief was informed by the research work of WildAid, a leading international non-profit advocacy organisation based in America and active internationally, which is dedicated to ending the illegal wildlife trade.

According to WildAid, an estimated 100 million sharks are killed every year. The International Union for Conservation of Nature's (IUCN) Red List of Threatened Species estimates more than one-quarter of the world's shark species are threatened with extinction.² As one of the ocean's apex predators at the top of the food chain, sharks help maintain the balance between predator and prey and with it the health of marine ecosystems. Overfishing has dire consequences. In addition, by-catch from commercial tuna and swordfish fisheries kills millions of sharks every year. This is an issue in the Australian tuna fishing industry.

WildAid's celebrity-endorsed advocacy campaigns in China, along with government action and a crackdown on corruption, have seen a decline in shark-fin consumption, and bans imposed on shark fin in several international transport, airline and courier companies and high-profile restaurants.

WildAid's research provided the brief for the artists and the empirical backbone in the exhibition for the audience to understand the issues. 'When the buying stops the killing can too' is its mantra. This link between consumption and the decline in shark populations has found resonance with many of the artists in this exhibition – artists from different generations educated in the aftermath of Chinese reform, who keep an inquisitive eye on the excesses of consumption, having experienced the new wave of consumerism in Chinese society.

Some artists approached their brief literally, while others took a more conceptual approach.

02

Artists include sculptors,
conceptual thinkers,
filmmakers, painters,
photographers,
printmakers, poets and
performance artists

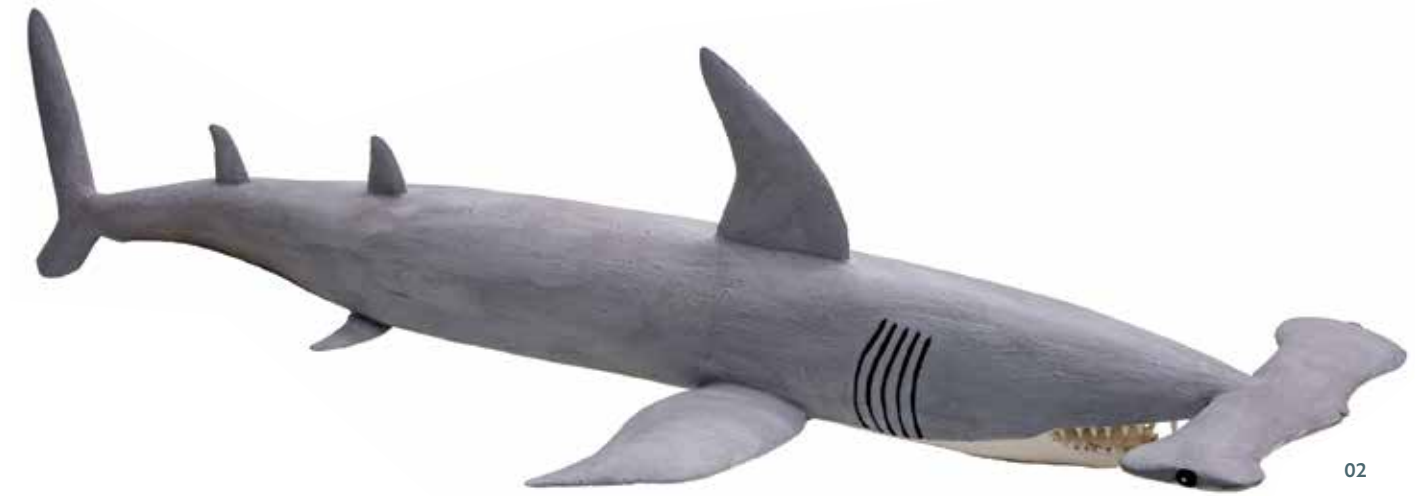


‘When the buying
stops the killing
can too’



01
Butterfly in love with the flower,
Zheng Lu, 2014, pictured in Singapore.
Stainless steel, 1086 x 326 x 830 cm

02
Māna the hammerhead shark,
Guykudā Mununggurr, 2018. Wood and
ochres (earth pigments), 20 x 75 x 40 cm.
Reproduced courtesy of the artist



Hou Chungying belongs to the former group. His large realist oil portrait of a young woman consuming a pale pink and white iced miniature shark popsicle is entitled *This is not food, nor is this a dessert*.

Zou Laing’s stainless steel shark *Swimming* is an intricate lacework of fish lower in the food chain than sharks – namely, its food – and features two children dancing on its back. Evoking the art of paper-cutting, this work, like others in the show, draws on Chinese art, craft and philosophical traditions, exhibiting its Chinese-ness in sense, sensibility and materiality.

Zheng Lu’s impressive exterior piece *Butterfly in love with the flower*, a 10-metre-high fin of stainless steel ‘bubble’ mesh, exhibits a monumental yet fragile filigree, taking inspiration from a Chinese poem about a butterfly’s love for a flower that is about to die.

Similarly, Yang Tao has melded old and new in *Ode to eating*, part of an installation and performance work based on delicate ceramic sharks tattooed with fin excision marks and Chinese iconography. This work plays with contrasts of beauty, desire, fragility, greed and destruction.

On Sharks & Humanity presents both different and shifting perspectives on sharks, with artists like Liu Zining taking the viewer into the mind of a shark to hint at its sorrow or anger in *Red*, his arresting shark-eye painting created specially for Sydney.

Leading artist Wang Luyan has created the most ambitious work of the exhibition and the most challenging in many respects. A senior conceptual artist, Luyan was a founding member of the avant-garde group Stars in the 1970s and the New Measurement Group in the late 1980s and early 1990s.

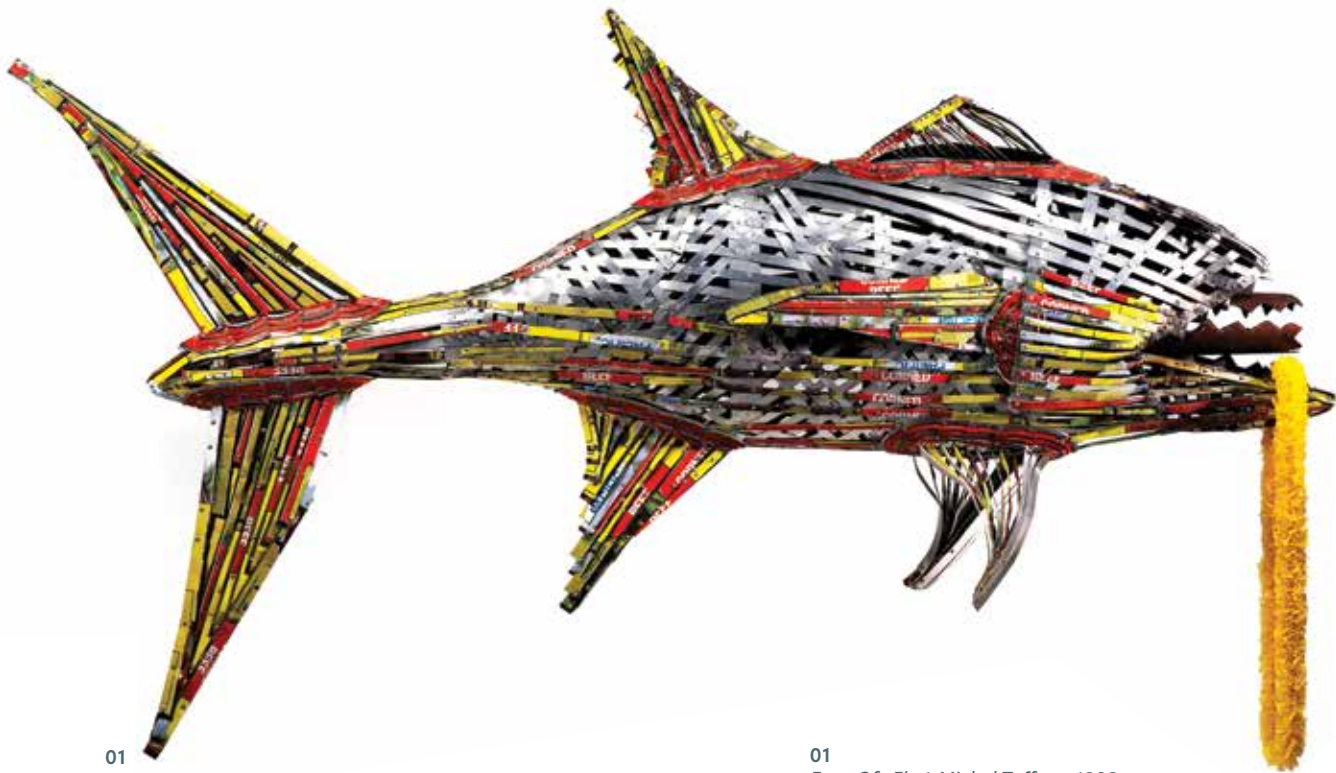
He has produced a work of immense scale, specially commissioned for the museum’s Darling Harbour site. This monumental work is in two parts, each more than 14 metres tall and with a footprint almost 10 metres square. The works frame both entrances to the museum – waterside and land.

This truly impressive work will be visible from the city and from nearby Pyrmont Bridge. The two parts exist in tension and in dialogue. *Downward force on upward moving objects* and *Upward moving objects on downward force* feature buoys and weights that exist in relation to imagined waterlines and waves pressing or pulling down. The work is about conflicting forces and tensions in humanity’s relationship with nature; in the words of the artist, ‘between man’s greed and the need to control this greed’. The work arcs in dialogue over the museum’s curved Philip Cox roofline with maritime motifs that frame the thesis of the exhibition in a very physical way. It ask questions from the viewer that are further explored in the exhibition.

In Australia the artworks resonate because of local discourse about shark management on Australia’s beaches and advocacy for sustainable fishing, ideas that Tim Winton so beautifully unmasks in his piece of writing in the exhibition:

*Most of us would be outraged at the destruction of any endangered species – a rhino or a lion or a tiger. These are proud, noble beasts, but the endangered shark? Who cares? The shark was here before any of them, it embodies the deepest experience of prehistory, and it still swims in the present, and yet somehow it’s relegated to criminal status. Bees kill many more Australians than sharks do, but is there a war on bees?*²³

By-catch from commercial tuna and swordfish fisheries kills millions of sharks every year



01

01
Faga Ofe E'a 1, Michel Tuffery, 1998.
Aluminium, tin, rivets.
ANMM Collection 00009439

02
This is not food, nor is this a dessert,
Hou Chungying, 2015. Oil on canvas
and wooden board, 259 x 162 cm

02



In Australia the practice of live shark finning is banned, with legislation varying across states and territories, yet the trade, although small, continues.⁴ The other practice that inflames the debate locally is the use of drumlines and nets to prevent shark attacks on Australia's beaches. These indiscriminately ensnare any shark, including endangered species, as well as other marine life. The rapid development of new shark prevention technologies such as drones and sharks repellents offers potential here.

Most sharks can be caught legally in Australia. A handful of species – including the grey nurse, great white and whale shark – are protected, being listed as 'threatened' under the *Environmental Protection and Biodiversity Conservation Act 1999*, which states 'it is an offence to kill, injure, take, trade, keep, or move any member of a listed threatened species on Australian Government land or in Commonwealth waters without a permit'.

Also, the *Convention on International Trade in Endangered Species of Wild Fauna and Flora* (CITES) protects a number of shark and ray species found in Australian waters, including several species of hammerhead, silky and thresher sharks, by prohibiting trade.⁵

In Sydney, Tim Winton sets the scene with a piece of writing that explores sharks and Australia's cultural imagination, and the exhibition includes majestic photographs and artefacts from leading ocean environmentalist Valerie Taylor. She and her late husband, Ron Taylor, transformed themselves from spear fishers to shark protectors. Michel Tuffery, a New Zealand-based artist of Samoan, Rarotongan and Ma'ohi Tahitian heritage, picks up the impact of overfishing in the tuna industry on local Pacific cultures.

The big news in the exhibition is the inclusion of a range of works by Aboriginal and Torres Strait Islander artists that explore sharks in culture and community as totems, highlighting their role in informing cultural and ecological sustainability in the management of water, land and species. These important carved and pictorial works are from artists including Manuwa, Minyapa and Guykuda Mununggurr and Charlie Yirrawala, from Yirrkala and Maningrida, Arnhem Land, Northern Territory; Jubilee Wolmby and Rex Walmbeng from Aurukun, Cape York, Queensland; and Billy Missi from Torres Strait.

They link to an amazing installation of a thriving ocean seascape woven from abandoned fishing or 'ghost' nets, titled *Au Karem Ira Lamar Lu*, from Torres Strait Islander communities at Erub (Darnley Island), and to Alick Tipoti's *Kaygasiw Usul* (Shovel nose shark dust trail reflected in the heavens as the Milky Way).

With such arresting artworks and compelling subject matter, hosting *On Sharks & Humanity* offers the museum tremendous opportunities to participate in an important global initiative out of China that focuses on shared interests in ocean conservation and shark protection.

The exhibition includes a film program that will be projected onto the museum's billowing curved roof at times during its showing, especially during Lunar New Year 2019. The exhibition also features interpretative text in English and Mandarin and allows us to further engage Chinese and Chinese-speaking visitors and communities and the educational sector in art, science and environmental programs about sharks.

On Sharks & Humanity is truly global in its identity and influence – all exhibition partners progressively feature in the exhibition as it tours the world. Australia and the Australian National Maritime Museum will henceforth be part of that exhibition, and importantly become part of an international high-profile marine conservation program that uses art and imagination to inspire change.

Notes

1 Exhibition statement, Singapore, March 2016 parkviewartsaction.com/curator/

2 WildAid, 'Sharks in Crisis: Evidence of positive behavioral change in China as new threats Emerge', 2018. Report authors Christina Vallianos, Jaclyn Sherry, Alex Hoford, John Baker. [WILDAID USA wildaid.org; wildaid.org/resources/sharksincrisis/](http://WILDAIDUSA.wildaid.org; wildaid.org/resources/sharksincrisis/)

3 Tim Winton, Australian author, *Planet Shark: predator or prey* exhibition, ANMM, 2010

4 marineconservation.org.au/pages/savesharks-shark-finning-263.html and Cathy Van Extel, 2015, abc.net.au/radionational/programs/breakfast/how-involved-is-australia-in-the-global-shark-fin-trade/6556390

5 environment.gov.au/marine/marine-species/sharks

On Sharks & Humanity, developed by Parkview Arts Action, Parkview Group, opens on 11 December.

01
Endeavour will soon set sail for a program of local and international voyages that will extend into 2020. ANMM image

This 44-metre sailing ship is an example of almost-forgotten shipbuilding skills

Endeavour returns to sea

Join our flagship for an 18th-century ocean adventure

The museum's HMB *Endeavour* replica will return to sea in January for what promises to be an exciting period of sailing that will extend into 2020. The program includes trips to Tasmania, Queensland, New Caledonia and New Zealand. It also marks 250 years since Captain James Cook's first voyage of Pacific exploration. *Endeavour's* Captain John Dikkenberg previews the upcoming voyages.

ENDEAVOUR'S NEXT ROUND OF VOYAGES will begin in January, when the ship departs for Hobart to participate in the Australian Wooden Boat Festival (see article on page 36). In April, *Endeavour* casts off for New Caledonia. Later in the year, the ship is programmed to spend three months in New Zealand, while in 2020, *Endeavour* will sail to far north Queensland and perhaps beyond. In between there are survey audits, a docking and periods of significant maintenance.

While travelling, the ship represents a period of maritime voyaging and world history that very few people in the 21st century can relate to. History on the scale of *Endeavour* is tactile. Walking (or crawling) the 18th-century deck takes the participant back to an era of ocean exploration which preceded the US Declaration of Independence by almost a decade and the Battle of Trafalgar by more than 30 years. Although the ship is a replica, the experience is not, and *Endeavour* rightfully stands as one of the flagships of the maritime world.

In addition to its rendition of history, this 44-metre sailing ship is an example of almost-forgotten shipbuilding skills and the ability of Australians to emulate them to a standard recognised around the world. *Endeavour* also takes a unique maritime experience to operate, and is therefore an ambassador for these collective skills wherever it berths.

For these reasons, the *Endeavour* program is carefully developed. The 2019 voyages have been structured to contribute to the ship's ongoing relevance and operational standards. The love of wooden vessels brings thousands of visitors to Tasmania's biennial MyState Bank Australian Wooden Boat Festival, and this is a place where the 620-tonne *Endeavour* will stand out. Her varnished topsides, yards, spars and 28 kilometres of standing and running rigging will encapsulate the essence and history of wooden ships and boats.

The ship sails on 28 January and expects to arrive at Port Arthur on 7 February. There is something haunting about an 18th-century ship riding at anchor in this former penal settlement. On a still night, you can almost hear the sound of chains and the cries of convicts drifting across the water. Weighing anchor the next morning, *Endeavour* will participate in the festival's Parade of Sail, surrounded by other square-rigged ships, including *Young Endeavour*, *James Craig*, *One and All*, *Windeward Bound*, *Lady Nelson* and *Enterprize*, as well as a range of classic craft, large and small. With a degree of organised chaos, the fleet then descends on Sullivans Cove in Hobart for the four days of the show itself.

Endeavour sails again on 13 February for the voyage home to Sydney. Depending on weather, the ship will sail up either the west coast of Tasmania, calling briefly at isolated Port Davey, or the east coast, calling again at Port Arthur. There will be no parade of sail when the ship returns to Sydney on 24 February, but *Endeavour* will have sailed along some of the most beautiful coastline in the world and covered a lot of open sea miles.



01

The voyage to New Caledonia has a different imperative and will be the first time the ship has travelled internationally in more than a decade. New Caledonia was visited by Cook (albeit not on his initial voyage to the Australian east coast) and was important in terms of 18th-century Pacific exploration. The voyage each way is some 1,000 nautical miles and the ship will sail in late April 2019, arriving in Noumea on 3 May. Following six days alongside, *Endeavour* will return to Sydney on 20 May. While the island nation provides an exciting destination in its own right, the south-east trade winds should mean a lot of sail and great conditions.

In September, the ship will sail to New Zealand for three months, returning just before Christmas. Intended to help New Zealand mark the arrival of Pacific and European voyagers, the deployment will include long ocean passages there and back, plus a number of coastal voyages and regional visits. The detailed program of events is still being finalised, but will focus on the impact almost 700 years of seafaring has had on that nation. As it happens, New Zealand was the last international voyage conducted before the ship was handed to the museum in 2005.

For those thinking of a voyage in *Endeavour*, there are two ways to participate: as voyage crew or supernumeraries. Voyage crew help work the ship, stand watches and climb the rig, and they sleep in hammocks on the 18th-century deck. Supernumeraries effectively sail as passengers and occupy one of four single-berth cabins in the after part of the ship. While free to do largely as they please, most elect to join in with the professional and voyage crew.

It's fair to say that *Endeavour* is not a cruise liner. There is no swimming pool or cocktail bar (*Endeavour* is a dry ship). The ship does move at sea and in heavy weather, and the voyage can be challenging. The rewards, however, are great and participants experience true seafaring through the lens of the 18th century. They also return from sea with a sense of achievement, a concept of teamwork and a list of new friends. For some it marks the start of a life at sea.

When the ship returns to Sydney, it will have sailed along some of the most beautiful coastline in the world



02

01 Teamwork at sea builds skills and confidence, as well as forging new friendships – and sometimes even new careers. ANMM image

02 An osprey rests on one of *Endeavour's* spars. Wildlife encounters are common during ocean voyages. ANMM image

Track *Endeavour* online!

Whenever *Endeavour* is voyaging, visit marinetraffic.com (and search for 'HMB *Endeavour*') to follow its journey from home.

SAIL ENDEAVOUR

AUSTRALIAN NATIONAL MARITIME MUSEUM



VOYAGE PROGRAM 2019

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NEW ZEALAND	12 September – 22 December

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The waters of Newport Harbor are notoriously turbid in summer, and visibility often does not exceed one metre

Piecing together a puzzle

Photogrammetric recording in the search for Cook’s *Endeavour*

Lieutenant James Cook’s HMB *Endeavour* is best known as the ship whose voyage to Australia led to the European colonisation of this continent. But what became of it after it returned to England? The answer seems to lie on the muddy seafloor of a historic harbour in the United States. By **Dr James Hunter and Kieran Hosty (ANMM)** and **Irini Malliaros (Silentworld Foundation)**.

IN SEPTEMBER THIS YEAR, maritime archaeologists from the museum and its research partner and major sponsor the Silentworld Foundation (SWF) worked with the Rhode Island Marine Archaeology Project (RIMAP) to investigate an 18th-century shipwreck in Newport Harbor, Rhode Island. The wreck site is a strong contender for *Lord Sandwich*, a merchant vessel contracted by the British government to transport its troops and Hessians (German mercenaries) to North America during the American War for Independence (1775–1783). *Lord Sandwich* was one of 13 vessels intentionally scuttled in Newport Harbor ahead of a combined American and French land and naval assault on Rhode Island in August 1778, but its significance to Australia relates to its prior identity as HMB *Endeavour* – Lieutenant James Cook’s ship during his first voyage of exploration to the South Pacific between 1768 and 1771.

01
The exposed breech of one of four iron cannons at shipwreck site RI 2394 ('Kerry site'). The visible portion of the cannon is approximately one metre in length, and the photogrammetry target in the foreground measures 10 centimetres square. Image Irini Malliaros/Silentworld Foundation © RIMAP 2018, used with permission.

Lord Sandwich and the Siege of Newport

After Cook’s first voyage ended, *Endeavour* was refitted as a naval store-ship and used to transport soldiers and supplies to Great Britain’s far-flung military outpost at Port Egmont in the Falkland Islands. It made three return voyages to the Falklands, the last of which evacuated the British garrison and most of its arms and equipment in April 1774. *Endeavour* was paid off five months later, then sold to civilian interests in March 1775 and sent on at least one commercial voyage to the Imperial Russian port of Archangel.

With the outbreak of the American War for Independence in April 1775, the British government began contracting civilian vessels to transport troops and military materiel to its rebellious North American colonies. *Endeavour* was tendered for consideration, but the Admiralty rejected it due to its poor condition. Following repairs, the vessel – now named *Lord Sandwich* – was finally accepted for service in February 1776 and assigned as a troop transport. The new name honoured John Montagu, the 4th Earl of Sandwich, who served as First Lord of the Admiralty during the latter half of the 18th century and was an avid supporter of Cook’s voyages.



01

Lord Sandwich was sunk in a line with four other ships across the channel between Goat Island and North Battery

01
Print by Pierre Ozanne showing the French naval squadron entering Newport Harbor on 8 August 1778 during the Battle of Rhode Island. Some of the scuttled British transports are visible in the lower left corner. Image courtesy Library of Congress

02
French archival map from 1778, showing location of scuttled transports (including *Lord Sandwich*) between Goat Island and Newport's North Battery (indicated within dotted line). Reproduced courtesy Norman B Leventhal Map & Education Center, Boston Public Library

Three months later, *Lord Sandwich* took on a contingent of more than 200 Hessians, joined a fleet of 100 ships (nearly 70 of them transports) and departed Portsmouth for New York. After a particularly rough crossing that scattered most of the convoy, the ship arrived at Halifax, Nova Scotia. The fleet reassembled there and departed for Sandy Hook, New Jersey, arriving on 15 August 1776. Their convoy was joined by several more transports and store-ships. The combined fleet arrived at Staten Island shortly thereafter and supported the British assault on New York.

Following New York's capture from the Americans, British military leaders turned their attention to Newport, which was held by American forces and represented a threat to British control of New York and its surrounds. In November 1776, *Lord Sandwich* collected another contingent of Hessians and joined a convoy bound for Rhode Island. British troops and the German mercenaries in their employ quickly seized control of Newport, but were unable to completely subdue the Americans, who controlled the shores surrounding Narragansett Bay and began preparing for a counter-offensive. After the British surrender at Saratoga in October 1777, France entered the war on the side of the Americans, and plans to retake Newport commenced in earnest.

By the summer of 1778, the Americans and their new allies agreed upon a combined assault that would involve Continental Army and French forces approaching Newport from the north in conjunction with French naval bombardment from the harbour. The overwhelming size of the French squadron (18 vessels, including 11 ships-of-the-line) prompted the British at Newport to intentionally burn all Royal Navy warships present in Narragansett Bay to prevent them from falling into enemy hands. In addition, 13 transports were scuttled in Newport's Outer Harbor to block access to the Inner Harbor and provide a partially submerged barrier between the city's land-based artillery batteries and the attacking French warships. *Lord Sandwich* was one of these vessels, and was sunk in a line with four other ships across the channel between Goat Island and North Battery (a gun emplacement situated at the north end of the city) in early August 1778.

The French fleet began its attack on Newport on 8 August, but withdrew the following morning to engage a newly arrived British fleet under the command of Admiral Lord Richard Howe. Ultimately, the British retained control of Newport and a number of the scuttled transports in the Inner Harbor were later re-floated. *Lord Sandwich* was not among them.

2018 investigations of RI 2394

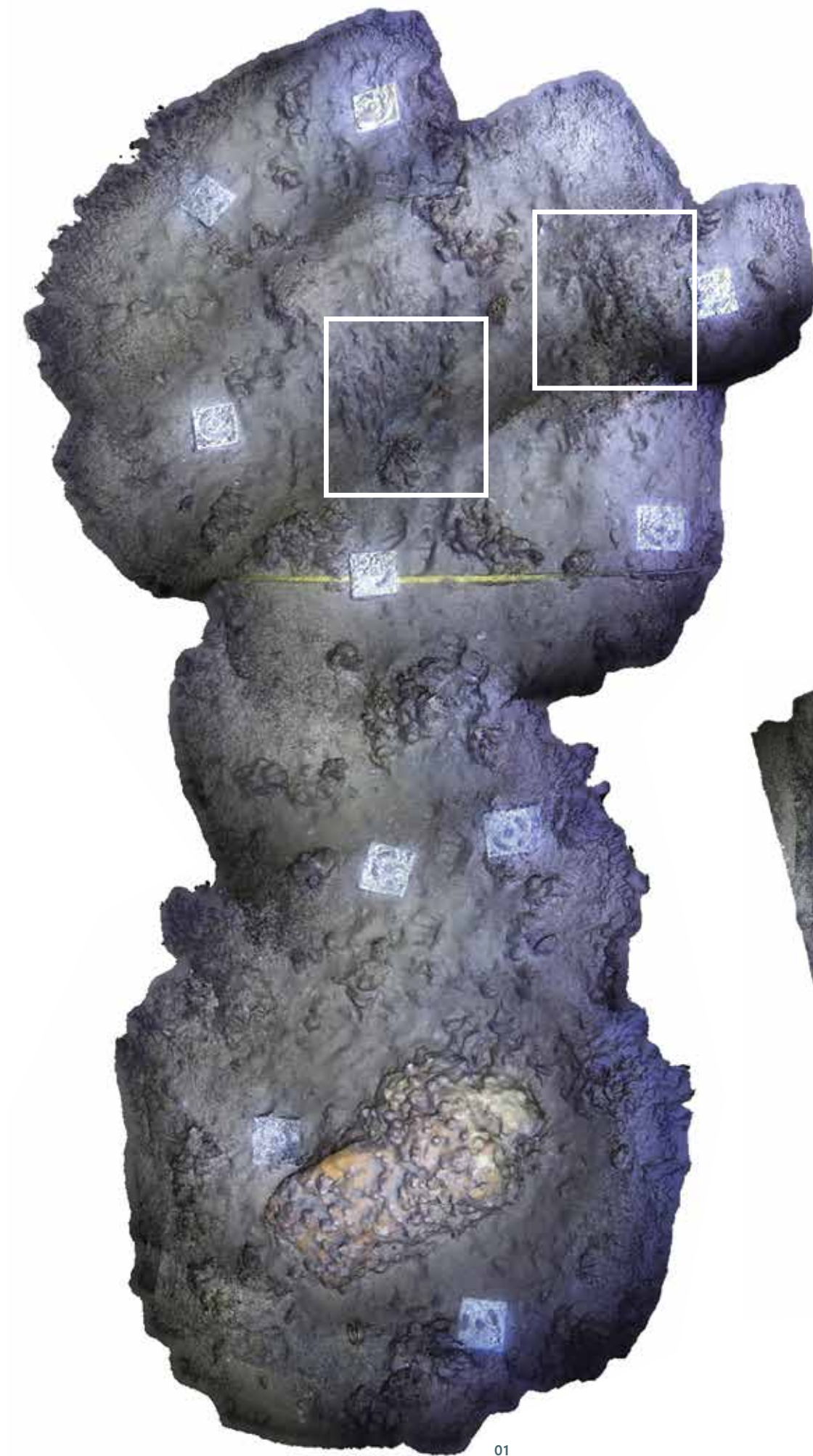
Two hundred and forty years later, the RIMAP-led team continued archaeological investigations of RI 2394, the official designation of a wooden-hulled historic shipwreck located within Newport Harbor, where *Lord Sandwich* and four other transports were reportedly scuttled. Better known by its nickname the 'Kerry Site' (named after Dr Kerry Lynch, an American archaeologist and the RIMAP Field Supervisor), the wreck is largely buried beneath the seabed, but its visible features include stone ballast, four small 18th-century cannons, a lead scupper and a variety of partially exposed wooden hull components. Among the latter are a line of frames (the 'ribs' that formed the skeleton of the ship), as well as the stump of a stanchion (vertical post) and sections of hull (external) and ceiling (internal) planking.

The scantlings (dimensions) of the visible hull timbers of RI 2394 are substantial, and correlate well to those of *Lord Sandwich* (*Endeavour*). However, some discrepancy exists in the archival record regarding the tonnages of the four other ships that were scuttled between Goat Island and the North Battery. *Lord Sandwich* is believed to be the largest vessel among the five that were sunk, and RI 2394 appears to be the largest of the five shipwreck sites found in this part of the harbour.

02



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01
Photogrammetric model of the cannon breech pictured on page 14. Hull frames (outlined) are present at image left. A yellow measuring tape and Mylar targets are also visible. Image James Hunter/ANMM © RIMAP 2018, used with permission

02
Photogrammetric model of three of RI 2394's timber frames. This section of the structure is the most visible of any of the hull remains observed. The black-and-yellow scale bars measure three feet (0.91 metres) in length. Image James Hunter/ANMM © RIMAP 2018, used with permission



Visible elements of the wreck site were systematically photographed from multiple perspectives

Photogrammetric survey and 3D reconstruction

To further narrow the field, the team tried to collect as much data from RI 2394 as possible – including imagery of the wreck's visible remnants, which could provide essential clues about its construction. Archival sources – including ship's draughts – exist that provide great detail about how *Endeavour* was built and fitted out. These range from individual timber scantlings to the arrangement and spacing of frames and the vessel's mast steps (timber assemblies into which the ship's masts were inserted, or 'stepped'). A composite image of the wreck site could therefore allow its architectural remnants to be correlated with these historical records. When environmental conditions such as water clarity are ideal, creating a photograph-based mosaic is straightforward; however, the waters of Newport Harbor are notoriously turbid in summer, and visibility often does not exceed one metre. This created a unique set of challenges that the team had to overcome to adequately document the site in its entirety.

Thankfully, a relatively new technique available to maritime archaeologists is Photogrammetric 3D Reconstruction (P3DR). P3DR is a cutting-edge algorithmic process in which highly detailed and visually accurate digital 3D models or digital reproductions of real-world objects can be generated from multiple digital still images. The technique is also known as 'structure from motion', 'photogrammetry' and '3D reconstruction'. The term 'photogrammetry' is widely used within maritime archaeology to refer to P3DR; however, photogrammetry traditionally refers to the science of obtaining measurements from photographs, and although this occurs at very high density in P3DR, the later stages of digital 3D model development are beyond the scope of traditional photogrammetry.

Taking cues from the photogrammetric survey of submarine *AE1* in April 2018 (see *Signals* 124), the team used underwater camera arrays that included powerful lights to cut through the gloom of Newport Harbor. The cameras themselves were pre-programmed to capture one 12-megapixel image every two seconds. Visible elements of the wreck site were systematically photographed from multiple perspectives, and care was taken to ensure necessary overlap (no less than 60 per cent) among captured images. Because water clarity was generally poor, only 50 square centimetres (or less) could typically be captured within a single photograph at a time; consequently, a single one-hour dive could generate as many as 500 images, but only document a relatively small portion of the site.

While this technique worked well for hull remains and other site components with unique visual attributes, it proved insufficient for portions of the wreck that were buried beneath sediment or were relatively featureless. To combat this problem, the team placed photogrammetric 'targets' throughout areas of sterile seabed. Each target comprised a sheet of white Mylar about 10 centimetres square, printed with a unique geometric pattern. While photographically surveying buried parts of the site, team members swam overlapping transects along the site's length, made sure to capture no less than two targets in each image, and ensured that at least one target overlapped between successive images. Taken together, the unique pattern on each target provided the photogrammetric processing software with a means of visual recognition that enabled it to combine multiple images into a single digital model.

More than 10,000 photographs of RI 2394 were collected over the course of the 2018 field season, and the sheer volume of images has meant that generating a composite 3D model of the entire shipwreck has been painstakingly slow. To help combat this, and to test whether the survey was capturing useable imagery, the team created medium-resolution models of specific site features – such as cannons – while still in the field. The test models confirmed the efficacy of P3DR in the documentation of RI 2394 and other historic shipwrecks in Newport Harbor, and have formed the basis of a much higher-resolution model of the entire Kerry Site that is currently in development.

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Refitting a raider

Restoring *Krait* 75 years after Operation Jaywick

01



02

One of the most daring commando raids of World War II was Operation Jaywick, a top-secret mission that employed a nondescript fishing boat and three folding canoes to attack Japanese shipping in Singapore Harbour. Seventy-five years later, MV *Krait* has resumed its disguise and taken back on board the hidden features that tell the tense narrative of those six weeks in 1943. By Curator of Historic Vessels David Payne.

01
Krait refitted and ready for the 75th anniversary event at the museum on 26 September this year. Image Andrew Frolows/ANMM

02
Krait's radio room in November 2018, refitted as closely as possible to its 1943 configuration. Images Andrew Frolows/ANMM

In the short term
Krait will stay in the water, but it will eventually be placed in an out-of-water display

IN SEPTEMBER 1943, an innocent-seeming small boat approached Japanese-occupied Singapore. It looked like a Japanese fishing boat – a handy disguise that had allowed 14 British and Australian sailors and commandos to infiltrate deep into Japanese-controlled waters. With World War II touching Australian territory as it raged across the globe, the first signs were appearing that the Allies could take the advantage, and the little craft was ready to add to this building momentum.

The vessel's ordinary appearance hid many things, none more important than its British-built Gardner diesel engine, which ran almost non-stop for six weeks, delivering the men to their target and then home after a successful mission.

The Gardner lives on inside the fishing boat *Krait*, which sits in the water at the Australian National Maritime Museum, and both are still operational. *Krait* has recently been refitted to return it to its 1943 configuration.

To the rescue

Krait began as the fishing boat *Kofuku Maru*, meaning 'happiness' or 'good fortune'. It was built in 1934 in Japan for a Japanese fishing firm based in Singapore. Of wooden construction, it was planked in teak, with a length overall of 21.3 metres and a beam of 3.81 metres. In late 1941, it was impounded at Singapore by the British at the outbreak of hostilities with Japan during World War II.

In early February 1942, as Singapore fell around him, Australian miner and master mariner Captain Bill Reynolds was allowed to take it from its compound as a means of escape. He and his mixed crew of Europeans and Asians immediately encountered mayhem, with refugee vessels of all types heading away but being attacked by Japanese planes. Many were sunk, and Reynolds and his crew began to pick up survivors and ferry them to Sumatra. This was the boat's first masquerade – it posed as a Chinese craft named *Suey Sin Fah*, or 'star-shaped flower', to avoid unsettling those it was helping to escape.

Returning to Sumatra on 24 February, Reynolds had a chance meeting with Major Ivan Lyon of the Gordon Highlanders, who was similarly organising the escape of groups of refugees. At this meeting Lyon and Reynolds both recognised and discussed the potential of the vessel as a future means of slipping back in through Japanese-held waters to mount a raid.

Reynolds continued to evacuate survivors from nearby islands through early March, rescuing just over 1,500 in total. By mid-March the Japanese had occupied the Indragiri area. Reynolds and his crew then began a gradual passage out of Indonesian and Malaysian waters. Rather than appear to be escaping to the south and Australia, they headed north, through captured seas, using their Japanese vessel as a disguise. In March they cleared the Strait of Malacca and two days later were in the Indian Ocean heading west. On 31 March they arrived in Ceylon. From there Reynolds took *Krait* to India, where repairs were carried out. In April Lyon also arrived in the region, having escaped under sail on an Indonesian fishing vessel, and he went looking for Reynolds and his fishing boat.

The vessel’s ordinary appearance hid many things, none more important than its British-built Gardner diesel engine

01
Some of the members of Operation Jaywick aboard *Krait* in September 1943. Back, from left: Walter Falls, Kevin Cain, Ivan Lyon, Hubert Carse, James McDowell. Front, from left: Andrew Huston, Mostyn Berryman, Horace Young. Image Australian War Memorial 045421 (public domain)



01

02
Krait and crew in early 1943 at Camp X, Refuge Bay, north of Sydney, preparing for their mission. Image Australian War Memorial 067388 (public domain)



02

The 14 members of Operation Jaywick aboard *Krait* were:

- M M Berryman, AB RAN (PA2717)
- K P Cain, L/S RAN (B1506)
- H E Carse, Lt RANVR
- A Crilly, Cpl (QX19907)
- D M N Davidson, Lt RNVR
- W G Falls, A/S, RAN (S6503)
- A W Huston, A/B, RAN (B3312)
- A M W Jones, A/B, RAN (F3383)
- I Lyon, Major, (VB66175)
- F W Marsh, A/B, RAN (B3666)
- J P McDowell, Stkr, RN (B2275)
- R G Morris, Cpl, RAMC
- R C Page, Lt (NX19158)
- H S Young, Tel, RAN (S3428)

Of these, only Mostyn Berryman is now still with us to recall the raid and those who took part.

Small boat, big mission

Reynolds and Lyon then began plotting the vessel’s second masquerade and were able to get the support of Special Operations Executive to plan and execute a daring raid that would start and end in Western Australia and travel deep into enemy-controlled territory. Reynolds gave the boat its third and final name, *Krait* – a venomous Malaysian snake. The boat was shipped to Sydney for urgent repairs and conversions to its layout, then sent to meet up with the team training for the raid at Camp X in Refuge Bay, north of Sydney (see article on page 26).

They left there in mid-January 1943, but a series of breakdowns and mishaps slowed progress and they were not ready to depart Exmouth, in Western Australia, until the end of August. One of the mishaps was fortuitous – the original Deutz diesel, an unreliable and fuel-thirsty motor, blew up and had to be replaced. Special Operations Executive had powers to requisition items as required, and a new Gardner in Tasmania that was destined for another craft was instead diverted to be installed in *Krait*. This gave the team a reliable engine, with good fuel economy, and enabled their one escape plan. Once on the mission they had to be self-sufficient throughout, and if things went awry, their only escape was to motor to Pearl Harbor or South Africa.

In another extraordinary mishap, as they left on 1 September, their propeller shaft broke and was re-welded by Americans in Exmouth. Assuming that *Krait* was off to Fremantle, the Americans guaranteed that the repair would get them that far and no more. But once out of sight *Krait* turned north, not south, and in the end the repair survived for decades.

Operation Jaywick, as Lyon named it, was a success. Using British-built folding canoes, three teams left *Krait* about 100 kilometres from Singapore to paddle over three nights through the islands then into the harbour. The limpet mines they placed on Japanese ships there sank or damaged 37,000 tons of shipping. They escaped undetected, rendezvoused with *Krait* at Pompong Island, south of Singapore, and finally returned to Western Australia later in October.

After the war

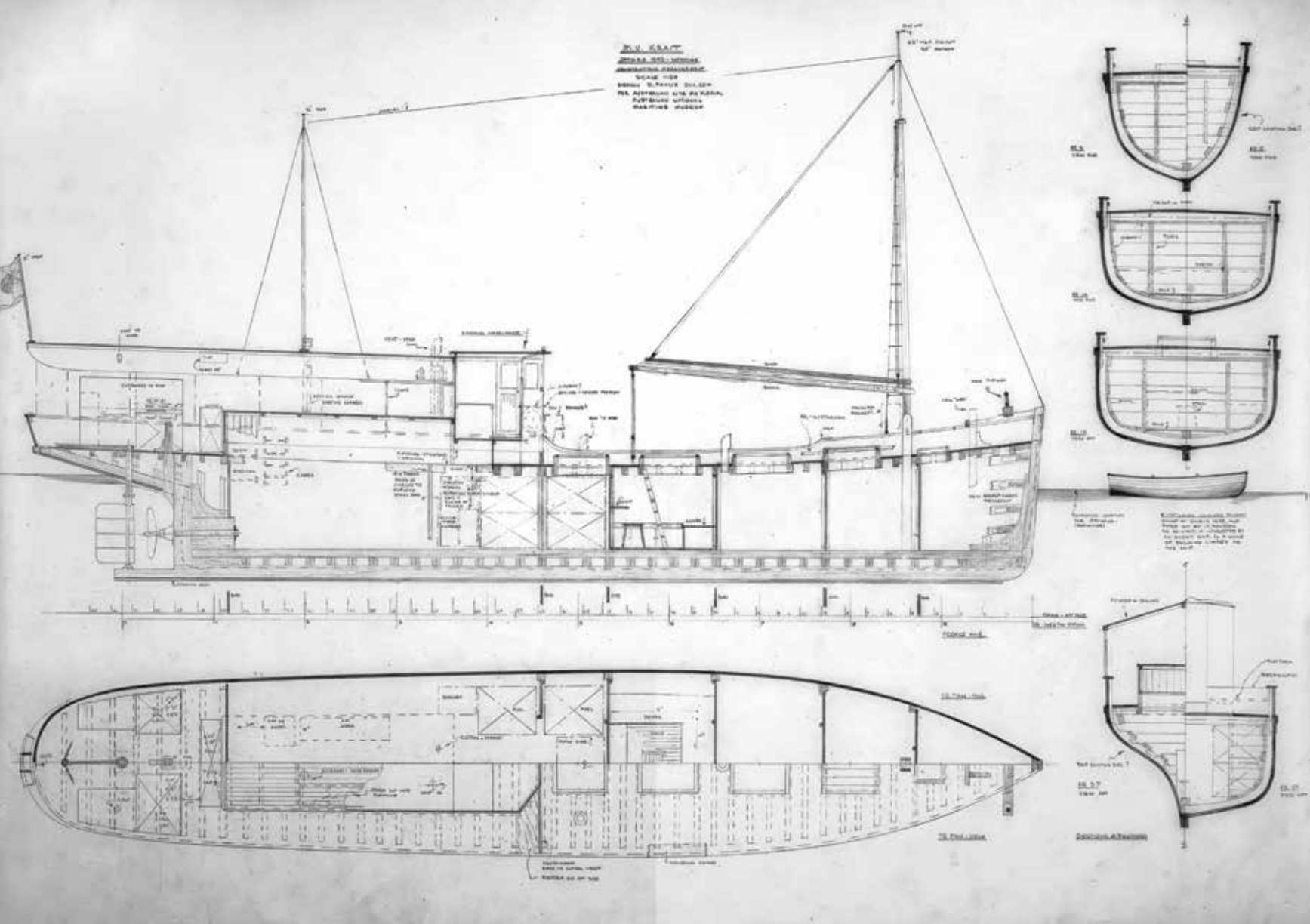
Krait survived its mission with considerable original material in the hull and superstructure, and of course its Gardner engine. After Jaywick, *Krait* remained in use, evolving gradually as it was repaired and altered. It was used for further clandestine work in the region and at the end of the war was part of the Allied forces that accepted the Japanese surrender at Ambon in Timor. In 1946 it was sold to Borneo and worked as a tug and workboat in the timber industry. *Krait* was returned to Australia in 1964 after some Australians had recognised it while they were in Borneo and then organised for it to be brought back. It had a dual role after its return, operating as both a training and rescue craft under the care of the Royal Volunteer Coastal Patrol, but widely recognised for its significant connection to the Z Special Unit commandos.

Krait has been moored in Sydney since 1964 and has been extensively repaired or rebuilt on two occasions since the war. The vessel was acquired by the Australian War Memorial (AWM) in December 1985 and placed on loan with the Sydney Maritime Museum. After the creation of the Australian National Maritime Museum, the loan was transferred there in 1988. Since then *Krait* has been part of the museum’s floating collection of vessels and has been maintained under agreement with AWM.

Researching the refit

In 2014 both organisations instituted a major long-term program to restore the craft to its 1943 configuration and improve its display and interpretation. In the short term it will stay in the water, but it will eventually be placed in an out-of-water display. To tell its story, *Krait* needs to be set up as it was during the raid, so research began into its September 1943 layout.

The primary research materials were images from 1943 and records of the operation. From these, curator David Payne, working with Fleet Surveyor the late Warwick Thomson, prepared detailed plans of the layout and fitout. Important structural work was required. A new deck was needed, and was built with the correct hatch sizes and locations; the bulwarks needed replacing; a new awning was needed and could be rebuilt to its proper shape and construction; and the bulkheads that had created the holds could be put back in place. A considerable amount of the structural work, including additional work on the planking and frames, was largely carried out by Michael Bartley Shipwrights at Woolwich, Sydney, throughout 2017, and in March 2018 *Krait* returned to the museum.



01
Construction and arrangement plan
of *Krait* in its 1943 layout, drawn by
David Payne, 2014–15.

02
Krait's refitted deck. Image Andrew
Frolows/ANMM



02

An extraordinary
amount of detail
has been reinstalled
to enable a proper
understanding of the
conditions the crew
endured

Surviving crew-member Moss Berryman was able to review the plans and help determine some of the details we were uncertain about. However, many things remained difficult to develop in detail. They were known to have existed on *Krait*, but their exact proportions and the method of construction remained unclear. It was decided to develop them following what was typical for the period, with the aim of recreating a credible version of *Krait*'s cramped, simple fitout.

Among the props sourced to add detail to the fitout is a folding canoe. The museum was very lucky to be donated one from the period, a rare MK1 built in the UK and sold after the war as army surplus in Victoria, where it was held for decades by the same family. Another rare survivor, it was lucky to escape being lost in the 1983 Ash Wednesday bushfires.

It is not absolutely clear which model of folding canoe was used in Operation Jaywick, but it is known that the canoes came from the UK. They were most likely to have been the three-man version of this same model, then re-adapted by the commandos for the raid to a two-man layout.

We also drew up plans to build a replica of the clinker dinghy they took, which was adapted by Lt Davidson with breathing tubes through the bottom and leather hand-holds, so that he could hide beneath it while holding a limpet mine. The plan was that if they were challenged by a Japanese vessel, they would stall for time and row across to the ship with Davidson underneath, and his mine would then sink the enemy vessel – and probably their own as well. Luckily this did not have to be put into practice, and the only time *Krait* was brought under close observation, its fishing boat ruse held firm and the patrol boat peeled off after a period and left them alone to head home to Western Australia.

Funding for this stage of fit-out has had additional support through the Australian National Maritime Foundation. Many donors have contributed to the project and the Foundation has held three inspection tours for donors to view the work and see how their support is re-creating a rare and significant Australian vessel and its story from the Second World War. The Foundation continues to fundraise for *Krait* and donations can be made by following the link sea.museum/donate.

In addition, the *Action Stations* immersive cinema will now host a new short documentary film, *Dark Victory: Operation Jaywick, Singapore 1943*, about the mission and its consequences to the people in Singapore. The film, shown hourly, has been produced in partnership with the National Museum of Singapore and is partially funded by the Department of Veterans Affairs. A new outdoor panel display about Operation Jaywick has been installed in the Lookout area atop *Action Stations*, and two realistic dioramas capturing scenes of *Krait* in Indonesian waters and the folding canoes in Singapore Harbour are on display inside. Early next year the final part of *Krait*'s interpretation will be delivered using virtual reality to allow visitors to vicariously go on board, inspect the refit and relive the story of Operation Jaywick.

With *Krait* re-interpreted in these many different ways its story can be told accurately, and the memory of those involved is truly respected. On 26 September 2018, a 75th anniversary event was held by the Australian War Memorial, the Australian National Maritime Museum and Special Operations Command, Department of Defence, to honour their service and recognise the significance of *Krait* and Operation Jaywick.

The detailed task of fitting *Krait* out then began, in a gradual process involving further research and almost all of the museum's Fleet personnel, led by Fleet manager Damien Allan, Jeff Hodgson and Cody Horgan, along with contract shipwright Matt McKinley. An extraordinary amount of detail has been reinstalled to enable a proper understanding of the conditions the crew endured for the six-week operation and the adaptations they made to the vessel.

Below decks the Gardner diesel engine and Rustin Hornby auxiliary have been overhauled and remain operational, thanks to our Fleet engineers, and compartment (or hold) No 3 has been rebuilt as it was with bunks, a shelf and an exact version of the radio used. Fuel tanks and lockers have been reinstalled forward of the engine, and all services overhauled. On deck the galley and stowage cupboards aft are back in place, the two water tanks and gravity-feed fuel tank are sitting where they were, and the engine-room trunk has been closed in and the vent hatches cut back into the top. A set of lockers that housed guns is once again on the back of the wheelhouse, and many items of finer detail have been noted, resulting in some things being removed while others, such as rails, steps and a higher breakwater, have been added.

Even the fishing net rollers and guides on the Mollgogger beam up forward have been replicated by Damien Allan on his lathe to maintain *Krait*'s fishing-boat disguise. New spars have been made and a sail is rolled up to replicate the rig plan. The awning once again features the navigation lights in their boxes, the exhausts and air vent, the long radio mast and aerial. The hatches are back in place, where the crew could keep lookout and if required fight back with machine guns. *Krait* carries its correct colour scheme, too: black hull, brown superstructure and khaki awning.

Getting this right has been a challenge. The images taken during the lead-up to Operation Jaywick and the few taken on the voyage are often not very clear, and also do not show all details of the vessel. Many things remained uncertain. Files from the National Archives, notes from diaries and previous publications on *Krait* provided some further material, but in some cases there was conflicting information.

A very secret mission

Z Special Unit, Operation Jaywick and Camp X

Some 30 kilometres north of Sydney, on the quiet backwaters of Broken Bay, lies an idyllic, isolated little cove called Refuge Bay. On summer weekends dozens of boats anchor here, but most visitors would have little, if any, idea of the important role this cove played in one of the most audacious Special Forces raids of World War II. By Stirling Smith.

FOR THOSE WHO DO VENTURE ASHORE to Refuge Bay's pretty beach, the only reminder is a small bronze plaque dedicated to Z Special Unit and Operation Jaywick. There is nothing to indicate that at the top of the cliff are the remains of their very secretive training ground, simply referred to as 'Camp X'.

Camp X was a specialised training camp built specifically for Operation Jaywick, the highly secretive seaborne raid on enemy shipping in Japanese-occupied Keppel Harbour (Singapore) in 1943. The raid was carried out by members of Z Special Unit,¹ which was the precursor to the Australian commando forces.

The exploits of this top-secret unit were shrouded in mystery. Many details of its clandestine operations behind Japanese lines in South-east Asia were only made public in recent years. Of the 81 raids undertaken by Z Unit, Operation Jaywick is the most famous and most widely reported, as it was the deepest commando raid behind enemy lines in military history.² It involved 14 operatives taking a captured Japanese fishing boat 2,000 nautical miles (3,700 kilometres) behind enemy lines to attack Japanese shipping (see article on page 20). On 26–27 September 1943, Z Unit's operatives launched three folding canoes from *Krait* and paddled them into Keppel Harbour to place magnetic (limpet) mines on seven ships. They then paddled back to *Krait* – a return journey of more than 150 kilometres – and completed the operation totally undetected. For the Allies the operation was a resounding success, with 37,000 tons of shipping being destroyed or damaged.

As the Japanese had no idea how their shipping had been attacked, it was decided to keep the raid secret to allow a follow-up raid to be mounted by Z Unit. It was not until well after the war that the full story of Operation Jaywick became publicly known.

The exploits of the Jaywick raiding party are well recorded in several books, documentaries and movies. However, little has been written about the specialised and secret camp that was built for training the Jaywick operatives – hidden from everyone, including other branches of the military. The location had to be near the water and remote enough for the training to take place away from prying eyes, while still being close to a large centre that could provide logistical support.

The final location chosen was surrounded by hundreds of hectares of bushland and perched atop a sandstone cliff with commanding views over Refuge Bay and the Hawkesbury River, ensuring that any uninvited visitors could be observed long before they reached the camp.



The training regime for the recruits had a very strong focus on water skills, particularly paddling. The planned attack on Singapore Harbour used a collapsible style of canoe, with a wooden skeletal frame, a rubber hull and canvas deck. These craft were lightweight, manoeuvrable and could easily be dismantled and packed into canvas carry bags for ease of transport. They were originally designed in peacetime for canoeists who wanted a boat that could be easily transported on buses or trains. However, they were soon adopted by the military, who realised that these vessels were also ideally suited to clandestine special operations. Their low silhouette in the water made them extremely difficult to spot, especially at night. They could carry large volumes of stores and their flexible rubber hulls absorbed wave sound, meaning that a well-trained crew could paddle the craft in almost complete silence. Importantly, they had very good sea-keeping abilities and could be paddled long distances in open water. In 1956, Dr Hannes Lindemann sailed and paddled a Klepper folding canoe across the Atlantic Ocean, demonstrating just how seaworthy these little craft could be. Even today, Special Forces units in Australia and around the world still use folding canoes.³

Today the site of Camp X has a high degree of social significance as the spiritual home of the Australian Special Forces

01
Looking west towards the beach at Refuge Bay, site of Camp X.

All images courtesy Stirling Smith unless otherwise stated

The clandestine raid on Singapore Harbour was the brainchild of Captain Ivan Lyon of the Allied Intelligence Bureau and Gordon Highlanders, and an Australian civilian, Bill Reynolds. They met in Sumatra after Singapore had fallen to the Japanese, became friends and started planning how to strike back at the Japanese in Singapore. Lyon and Reynolds both later joined Special Operations Australia (SOA), where they were able to develop their plan for Operation Jaywick (named after a room deodoriser of the time).

After almost a year of planning, sourcing equipment and recruiting personnel, in early September 1942, 11 naval ratings landed at Camp X to join a number of Special Operation Executive (SOE) officers, with no real idea of what lay ahead. The volunteers had already been put through a stringent training regime at the Flinders Naval Depot near Melbourne before being transferred to Garden Island in Sydney and then on to Refuge Bay. All they were told was that they were undertaking training for 'hazardous duties'.

The expansive waterways of Broken Bay and the Hawkesbury River were ideally suited to hone the paddling and water operations skills of the recruits. Usually under the cover of darkness, they would paddle out to sea and all the way up to Cockle Creek, near Newcastle, some 80 kilometres north of the camp.⁴ They would practise stripping their canoes apart, transporting them across country and then reassembling them and paddling all the way back. They also trained in paddling silently and placing limpet mines on the sides of vessels. The surrounding scrub provided miles of uninhabited land to run amok and blow up things without anyone noticing.

After four solid months of arduous training, the final members of Operation Jaywick were chosen (see box on page 22).

On 18 January 1943, *Krait* left Refuge Bay with its complement of Z Unit operatives on board. The vessel made its way across the top of Australia and arrived in Exmouth, Western Australia. After major mechanical failures had been rectified there, *Krait* finally departed in August 1943 and would not return for another 48 days.

After *Krait* left Refuge Bay, the two recruits not selected for the operation were left behind to dismantle Camp X.⁵ They took down the tents and packed up all the remaining equipment for shipping back to Sydney. The camp was then abandoned and overtaken by vegetation and wildlife, never again to be used for military training. More formal and much larger training camps were subsequently established at Fraser Island (Queensland), Garden Island (Western Australia) and Darwin (Northern Territory).



01

01
Folboat MK III showing operational equipment, including silenced Sten guns and pistols (called Welrods), grenades, radio, silenced outboard motor and enough stores for two men for three days. Image from John Hoehn, *Commando Kayak*, 2011.

02
Camp X today (image S Smith), juxtaposed with an image of how it appeared in 1943 (Australian War Memorial).

Folding canoes had very good sea-keeping abilities and could be paddled long distances in open water

Today Camp X is located within the Ku-ring-gai Chase National Park. As was the case in 1942, Refuge Bay is only easily accessible from the water. There are no formal walking tracks and the thick bush and steep sandstone cliffs ensure that few people visit the campsite even today. The energetic few who do venture up the steep cliff are rewarded with panoramic views of the Hawkesbury River and several freshwater swimming holes in which to cool off.

Due to the secret nature of the training that took place at Camp X, there are no known maps of its layout. Only a few black and white photographs exist, along with personal diaries of the men who trained there. The camp itself was a modest affair comprising 'about a dozen tents with meal and toilet facilities of a primitive kind'.⁶ All the material for the camp had to be brought in by boat and then hauled up the cliff by hand. To reach the beach a bosun's chair was used, and then to return to camp the men had to swing-climb up the cliff-face on a rope.⁷

The main part of the camp was situated in a cleared area some 100 metres long and 50 metres wide. About a dozen tents were lined up before a flagpole and a series of formalised paths, lined with the obligatory military-issue whitewashed rocks, lying between a small stream and a rocky outcrop to the rear of the camp.⁸ There was a combined mess tent and a bullring (boxing ring) for unarmed combat training. These were all the facilities needed to support the training of the Z Unit men. Mostly this consisted of paddling canoes, hand-to-hand combat, and training in explosives and small arms weapons. They were taught how to live off the land and to go for long periods with little or no sleep.

In May 2016, the New South Wales Heritage Division, Office of Environment and Heritage, started the first archaeological survey of the Camp X site. It established that although the majority of the camp has been overtaken by vegetation, there are still identifiable remains. The most prominent feature is a series of raised tent pads and the remains of pathways and sandstone path edging. The base of the central flagpole and its surrounding sandstone edging can be seen at the southern end of the site. Occasionally after heavy rains the odd cartridge casing is exposed.

02



01
Commando CPT Bruce Johnson and former Commando Jim Pullin lay a wreath at the Z Special Unit memorial at Refuge Bay to commemorate the 75th anniversary of Operation Jaywick.

02
Former Special Forces operatives at the museum on 26 September this year, at an event to commemorate the 75th anniversary of Operation Jaywick. Image Andrew Frolows/ANMM

In early September 1942, 11 naval ratings landed at Camp X, with no real idea of what lay ahead



It was planned that the SBs would sneak back into Singapore Harbour and attach limpet mines to as many ships as possible. Once they were clear of the harbour the operatives would scuttle their SBs before making their escape in folding canoes.¹¹ Unfortunately, the operation was discovered before the attack could be launched and all the operatives were either killed, or captured and executed.

Today the site of Camp X has a high degree of social significance as the spiritual home of the Australian Special Forces. Accordingly, the site has been nominated for inclusion on the NSW State Heritage Register. It is hoped that its heritage listing will highlight the role this idyllic cove played in training for the daring Operation Jaywick, the outstanding achievements of the operation itself and the ongoing importance of Australia's special forces units.

Footnotes

- 1 Z Special Unit is sometimes incorrectly referred to as Z Force.
- 2 *Australia's Secret Heroes*, SBS TV documentary, 2014.
- 3 Folding canoes such as the Klepper were originally a German design developed in the 1920s. However, with the outbreak of war in 1939 the access to European folding canoe stocks immediately ceased. In reply both Australia and Britain developed their own specialised military folding canoes. In Australia, an Austrian immigrant, Walther Hoehn, designed and constructed a specialised folding canoe specifically for the military. Hoehn's design (the Folboat MKIII) was adopted by Z Unit and widely used for operations behind enemy lines.
- 4 *Australia's Secret Heroes*.
- 5 James J Macken, *Pittwater's War*. Self published, Sydney, 2002.
- 6 Macken, page 38.
- 7 Ronald McKie, *The Heroes: They were the men of Z Force. Their Target—Singapore*. Angus & Robertson, Sydney, 1967, page 68.
- 8 Lynette Ramsey Silver (with research from Major Tom Hall) *Krait: The fishing boat that went to war*. Cultured Lotus, Singapore, 2001, page 53.
- 9 Past Masters International, Z Special Unit LMS Base and Catalina Base, Darwin Harbour, retrieved 2 March 2018 from pastmasters.net/z-special--catalina-base.html
- 10 'Double Tenth Incident', retrieved 29 February 2018 from en.wikipedia.org/wiki/Double_Tenth_incident
- 11 Petar Djokovic, 'Operation Rimau: The tragic sequel to Jaywick', retrieved 2 March 2018 from navy.gov.au/history/feature-histories/operation-rimau-tragic-sequel-jaywick

Stirling Smith is an archaeologist with 20 years' experience working throughout Australia and overseas. He specialises in maritime archaeology, military and Polar heritage, but has also worked extensively in Aboriginal and historical archaeology. He is currently the senior maritime archaeology officer with the NSW Heritage Division (Office of Environment & Heritage).



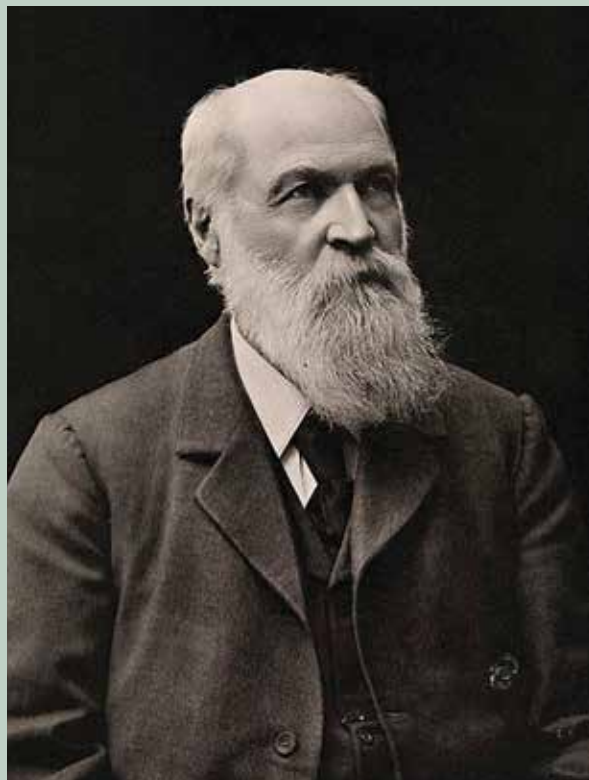


01

Colin Archer

An enduring legacy

Over the course of his long life, the great Norwegian naval architect Colin Archer created a fleet of beautiful sailing craft – everything from prams to powerful polar exploration ships, cruising yachts, pilot cutters and the distinctive double-ended rescue vessels that continue to inspire us with their timeless beauty under sail. The museum is fortunate to be the custodian of *Kathleen Gillett*, a precious example of Archer’s work. **Bruce Stannard** salutes the design genius who remains at the core of Norway’s proud maritime culture.



02

Of all the vessels
Colin Archer
designed and built,
it is his pilot boats
and rescue vessels
for which he is
most famous

01
Three of Colin Archer’s famous rescue vessels, *Colin Archer* (RS1), *Kragerø* (RS 32) and *Larvik* (RS 33) cruise in company along the Norwegian coast. Image courtesy Ida Uran Jørgensen

02
Colin Archer in about 1893.

IN THE WORLD OF WOODEN BOATS there are but a few famous designers whose names are synonymous with traditional vessels of great beauty under sail. Colin Archer (1832–1921) is one of them. He designed and built more than 200 boats and, in Norway, many of his distinctive gaff-rigged double-enders are still very much alive and well after more than a century of sea-going, and have long since attained the iconic stature of national treasures. That affectionate distinction is due in no small measure to the perception that these boats are not merely inanimate objects but living entities, each endowed with its own distinctive persona. Their owners are members of Seilskøyteklubben Colin Archer (the Colin Archer Sail Boat Club, or SSCA), a unique organisation of dedicated Archer enthusiasts who preserve the original vessels not by admiring them tied to a wharf but by adventuring in them throughout the summer months. The traditional gaff-rigged boats are instantly recognisable as they set sail each spring, cruising in company along the deeply indented Norwegian coast, attending traditional boat festivals, competing in regattas or simply entertaining the families that continue to maintain them in immaculate order.

The SSCA’s 203 members have 91 Colin Archer boats between them, including 14 historic pilot cutters and eight of the famous rescue vessels designed and built in the late 19th and early 20th centuries. Fourteen of these boats were designed and built by Archer at his yard at Larvik on Norway’s south coast. When I returned to Norway in 2017 after a 30-year absence, I made a special pilgrimage to Larvik to pay my respects at Tollerodden, the Archer family estate on the Larvik fjord. Approaching the handsome 17th-century house on foot through an ancient beech wood, I was gripped with a profound sense of delight at being at last on this hallowed ground. On that glorious golden autumn day, the rustling leaves of the beeches were already beginning to drift across the sloping lawns, tumbling down toward the quiet, tide-lapped cove where Colin Archer’s boatbuilding sheds once stood cheek-by-jowl at the edge of the Larvik fjord.

A weathered bronze bust of the great man stood on a sandstone plinth amid a bed of colourful annuals. And behind that severe, bearded visage, captured so well by the sculptor, I caught the hint of a smile behind twinkling eyes as the laughter of children in sailing dinghies carried across the water. Colin Archer was one of a family of 13 children and he and his wife had nine of their own.

Colin Archer was born at Tollerodden in 1832 and there he died in 1921, aged 89. The elegant simplicity of the beautifully proportioned pale-grey timber house with its high-pitched roof and white shuttered windows spoke of a quiet, understated restraint. It is maintained by volunteers as a museum in his memory, and I had no difficulty in imagining him here, surrounded by his family. In the silence of his study, lit by polished brass oil lamps and redolent of burnished beeswax polish, there was the large oak desk at which the designer worked alone with pencil and paper, drafting the wonderful sea-kindly curves that came to characterise his many fine creations. It looked very much as though he had only just stepped outside and might reappear at any moment.

Colin Archer was an unlettered man of genius, a self-taught designer gifted with an innate understanding of, and empathy for, the ways of a ship. In a country justifiably proud of its ancient seafaring culture, Archer remains very much revered as a figure of national importance. Evidence of his enduring legacy can be seen in many of Norway’s maritime museums and ancient seaports, where the immaculately maintained vessels he designed and built continue to have pride of place in the national consciousness. *Fram* is one of them. She was Fridtjof Nansen’s great ship of North Polar exploration and was later used in Roald Amundsen’s historic first expedition to the South Pole. Still regarded as the strongest wooden vessel in the world, *Fram* stands in her own purpose-built museum in Oslo. *Fram* (the name means ‘Forward’ in Norwegian) drifted unscathed over the Arctic ice for three years (1893–96) in an unparalleled voyage of exploration, and was later sailed to the Antarctic by that other great Norwegian explorer, Amundsen, the first man to reach the South Pole.

But of all the vessels Colin Archer designed and built, it is his pilot boats and rescue vessels for which he is most famous. At the Traditional Boat Festival at Risør, Captain Knut von Trepka, master of the most famous of them all, RS1 *Colin Archer*, invited me aboard. It was a great privilege to go below and sit in the spartan but spacious apple-green saloon while the skipper explained the boat’s illustrious history. She was designed and built by Archer in 1893 and for 40 years between 1893 and 1933 she rescued from certain death 237 seafarers, mostly fishermen. She towed 1,522 fishing boats to safety and rescued a total of 4,500 fishermen. With a crew of only four men, no auxiliary engine and no communications equipment whatsoever, she stayed with the Norwegian fishing fleet for eight months at a time as they hand-lined for cod from their frail little *færings*.

Although she is now one of the most treasured vessels in Norway’s National Maritime Museum, she continues to voyage around the coast manned by a volunteer crew under Captain von Trepka. Her arrival in any Norwegian port is always a source of rejoicing because she is the living embodiment of the deep sense of pride in the nation’s seafaring heritage. It was worth my travelling 20,500 nautical miles to Risør just to see her.

Throughout the war years the Earls lived aboard *Kathleen* in Rushcutters Bay and later in Mosman Bay



01
Kathleen Gillett on Sydney Harbour.
ANMM Collection 00008344 Gift
from Royal Norwegian Embassy.
ANMM image

Kathleen Gillett

I have been a devotee of Colin Archer since I was a child growing up half a world away on Sydney Harbour in the bleak austerity of the post-war years. Then, as now, there was only one Colin Archer ketch in Australian waters and that was the grey-hulled beauty *Kathleen Gillett*. The 13.4-metre double-ender was built between 1933 and 1939 by Swedish boatbuilder Charles Larson for Jack Earl and his wife, Kathleen, for whom the boat was named. Larson had Colin Archer's lines plans for a Norwegian Customs patrol vessel (Boat Number 93) dated July 1901. Written in ink on those lines in Archer's own hand were the words *Krydsbaad til Kjerringvik* (Crossing-boat for Kjerringvik). Kjerringvik is a small harbour near Larvik on Norway's south coast. The crossing-boat was designed to cruise across the entrance to the many fjords, harbours and inlets that characterise Norway's rugged and deeply indented coastline with her Customs crew constantly on the lookout for smugglers. Once Jack Earl saw those lines he immediately abandoned plans to build another double-ender and instead embraced wholeheartedly the Colin Archer concept for this remarkably safe seakeeping vessel whose lines are clearly developed from those of his famous Rescue Vessels. The lines Larson used to construct *Kathleen Gillett* are now part of the Jack Earl archive lodged with the State Library of New South Wales.

Kathleen was the Earls' dream boat, in which they had hoped to circumnavigate the world together. The German invasion of Poland in September 1939 and the subsequent war put those plans on hold until after the Allied victory. Throughout the war years the Earls lived aboard *Kathleen* in Rushcutters Bay and later in Mosman Bay. At the war's end their shipboard family included two children, Michael and Maris. Given the dangers of a global circumnavigation in seas still littered with unexploded wartime mines, Kath stayed in Sydney with the children while Jack set sail with four others on 7 June 1947. They completed the 28,700-nautical-mile voyage on 7 December the following year.

Kathleen remained a floating home for the Earl family until the mid-1950s. She was then sold and disappeared for many years, wandering under various owners through the South Pacific and in New Guinea waters, where she was hard used by crocodile shooters.

She ended up in Guam in Micronesia where she was driven ashore and very nearly lost in Hurricane Pamela. I found her there and in Australia's Bicentennial year, 1988, I proposed that the Norwegian Government acquire *Kathleen*, restore her and make a gift of her to the Australian people through the Australian National Maritime Museum.

Norway's King Harald V and his Council of Ministers seized the opportunity. For them it was a wonderful way of both honouring Colin Archer's memory and underlining the strong maritime commercial links between Norway and Australia. Norway's Ambassador to Australia, Per Haugestad, and the Consul General, Trygve Amundsen, shared my passion for the project and with their blessing I acted in a purely voluntary capacity as Norway's agent, negotiating successfully for the purchase of the boat and organising free transportation home to Sydney through the generosity of the Zim Israel Navigation Company's Managing Director, Nir Serlin.

Another key element at this stage was the understanding I reached with the Halvorsen Brothers, the old Norwegian–Australian boatbuilding family who agreed to undertake *Kathleen's* restoration at their yard at Bobbin Head, a northern suburb of Sydney. They did so for a fixed price and without having laid eyes on the vessel, let alone surveyed her. It was a gesture of extraordinary generosity and one which effectively guaranteed the success of the project. The Norwegian Government's funds were immediately placed in a trust account in Sydney and because *Kathleen's* restoration came to be drawn out over two years, the accumulated interest went at least some way toward easing the financial burden on the Halvorsens.

Carl Halvorsen played a crucial role in the entire project, not only overseeing every aspect of the restoration but also showing incredible skill in fashioning the yacht's Norway spruce spars with the traditional broad axe and adze once used by his late father, master boatbuilder Lars Halvorsen. I lost count of the number of times Jack Earl and I drove up to Bobbin Head with Jack's beautifully drawn details guiding every phase of the work. The Halvorsen shipwrights Terry Lean and Dean Marks did an exceptional job in restoring *Kathleen* to her former glory as a true Colin Archer ketch.

When at last all the work was completed, the distinguished Norwegian Foreign Minister, the late Thorvald Stoltenberg, flew to Sydney to preside at the formal hand-over ceremony attended by hundreds of dignitaries and invited guests at the museum. Mr Stoltenberg made an eloquent speech explaining the profound significance of Norway's Bicentennial gift. He then surprised Carl Halvorsen and myself by presenting us both with very special honours bestowed upon us by King Harald. We were made Knights First Class in the Royal Norwegian Order of Merit.

While I will always be deeply proud of that signal honour, I am doubly proud of the old grey ship herself. Each year, on 17 May, Norway's National Day, I go aboard *Kathleen*, hoist the Norwegian flag to the mizzen truck, and spend a quiet hour alone in the cockpit contemplating the enduring legacy of Colin Archer.



01

MyState Bank Australian Wooden Boat Festival

Coming to Hobart in February

01
The Parade of Sail in the River Derwent is the traditional opening of the Hobart festival. Photo courtesy AWBF

THE MYSTATE BANK AUSTRALIAN WOODEN BOAT FESTIVAL returns to Hobart’s Constitution Dock from 8 to 11 February 2019.

Held across Hobart’s vibrant and bustling waterfront, the four-day festival is free to the public. It brings together the largest and most beautiful collection of wooden boats in the southern hemisphere.

Along with the chance to see these splendid boats, the festival delivers a lively combination of local food, live entertainment, music, demonstrations and displays, including the Maritime Marketplace at Princes Wharf No 1, the exciting Children’s Circus School at Parliament House Lawns, the Tasmanian Fishing Industry display and the Shipwright’s Village.

The museum’s presence there will include the International Wooden Boat Symposium (opposite), as well as four banner displays at the Dechaineux Theatre in Hobart where the symposium is held. These will be *Submerged: stories of Australia’s Shipwrecks*; *War and Peace in the Pacific*; *Battle of the Coral Sea*; and *Operation Jaywick*, which will include a six-minute film.

HMB *Endeavour* will also attend the festival and lead the parade of sail at 12 noon on Friday 8 February. It will be open to the public (for a small fee) on Saturday, Sunday and Monday afternoon, and schools will be visiting on Monday and Tuesday mornings.

You can join *Endeavour* for a two-hour sail out of Hobart on Monday 11 February from 4 to 6 pm. The cost is \$125. Please contact hmbendeavour@sea.museum for more information.

The festival brings together the largest and most beautiful collection of wooden boats in the southern hemisphere

International Wooden Boat Symposium

As part of the MyState Bank Australian Wooden Boat Festival, the Australian National Maritime Museum will present the International Wooden Boat Symposium on 9 and 10 February 2019, at the University of Tasmania’s Dechaineux Theatre in Hobart. An impressive line-up of Australian and international experts will speak on subjects ranging from advanced nautical design to maritime history, boat restoration and traditional skills. All sessions are free to the public, but seating is limited.



Program

Saturday 9 February

10–10.20 am	Official opening by Her Excellency Professor the Hon Kate Warner AM, Governor of Tasmania; Welcome by Kevin Sumption PSM, CEO and Director of Australian National Maritime Museum
10.20–11.30 am	Jon Wilson, <i>WoodenBoat</i> magazine: ‘45 years of <i>WoodenBoat</i> magazine: The renaissance of wooden boat culture in the USA’
11.30 am–12.30 pm	David Payne, Australian National Maritime Museum: ‘ <i>Krait</i> – restoring a WWII commando vessel to its wartime configuration’
12.30–1.30 pm	Brion Toss, Brion Toss Yacht Riggers: ‘Living aloft: staying safe up the mast’
1.30–3 pm	Sean Koomen, Northwest School of Wooden Boatbuilding: ‘New construction: building boats and craftspeople’
3–4 pm	Betsy Davis, Northwest School of Wooden Boatbuilding: ‘How to build a boat school’
4–5.30 pm	Carol Hasse, Port Townsend Sails: ‘Sail inventory and handling for offshore cruisers’

Program

Sunday 10 February

10–11 am	Ian Smith, 18-Foot Skiffs: ‘The Australian 18-Footer: its origin and evolution’
11.30 am–12.30 pm	Steve White, Brooklin Boat Yard: ‘Advances and trends in modern wooden and wood-composite boat construction’
12.30–1.30 pm	Carol Hasse, Port Townsend Sails: ‘Storm sails’
1.30–2.30 pm	Emily Jateff, Australian National Maritime Museum: ‘21st-century science on an 18th-century vessel: <i>Endeavour</i> ’s new voyages of discovery’
2.30–3.30 pm	John Dikkenberg, Australian National Maritime Museum: ‘Sailing bark <i>Endeavour</i> : 18th-century technology meets 21st-century challenges’
3.30–5 pm	Brion Toss, Brion Toss Yacht Riggers: ‘Sailing your rig: understanding the factors that make a good rig’

01
Friends of Tasman Island Wildcare,
pictured on the steps of the
lighthouse during their last working
bee, Easter 2017. Rachel Chesmer
is front row, second from the left.
Image Erika Shankley



Maritime Museums of Australia Project Support Scheme

Supporting maritime heritage

The Maritime Museums Project Support Scheme is an annual outreach program of grants and internships jointly funded by the Australian government and the museum. MMAPSS Project Assistant **Sharon Babbage** profile some of this year's projects and interns.

THE MARITIME MUSEUMS PROJECT SUPPORT SCHEME (MMAPSS) began in 1995 and to date has awarded more than \$1.7 million to fund over 400 projects and 55 internships. Funding of up to \$15,000 for projects and up to \$3,000 for internships is available to not-for-profit organisations that are actively caring for, displaying and promoting Australia's maritime heritage but which need support to tackle projects or a chance to learn skills by spending time with museum staff as an intern. The program also delivers in-kind support; for example, in the form of museum expertise. This may consist of providing opinion, review or on-site assistance to deliver a workshop or develop a policy document such as a vessel management plan, or to give advice about an exhibition space.

This year the museum was thrilled to be able to host two groups as part of the MMAPSS 2017–18 round. The first was a group of six interns, and the second comprised 13 students and teachers' aides from the Bwgolman Community School, Palm Island, Queensland.

MMAPSS interns

In 2017–18 seven internships were awarded, the largest number in any round to date. They represented Western Australia, Tasmania, Victoria, Norfolk Island, New South Wales and Queensland. Six were hosted here as a group in March 2018 and one headed to the Queensland Maritime Museum. Bringing the interns together as a group enables them to meet others from across Australia in similar situations as well as to engage with ANMM expertise.

Bringing interns
together as a group
enables them to
meet others from
across Australia in
similar situations

The interns participate in a schedule of talks, tours and one-on-one meetings. The talks are an opportunity to understand the roles of the different museum experts and sections, including directors, curators, designers, Indigenous programs, conservators, education and retail. The tours allow interns to appreciate and critique the museum's different exhibitions in a guided talk by the staff involved in their creation. The one-on-one meetings are a chance to receive personal advice and information.

One intern noted:

The funding supporting interns created a fantastic opportunity for individuals to experience and share the expertise of those working and doing 'best practice' at the National Maritime Museum. It provided an opportunity to appreciate and inspire to achieve excellence, yet gave a window of insight into the issues that can create challenges and difficulties to those aspiring to set up exhibitions and programs and displays in their own establishments.

Tasmania

Representing Tasmania, Rachel Chesmer is an active volunteer and member of the Friends of Tasman Island Wildcare Inc. Rachel was keen to observe the museum's education and visitor programs, design and marketing with the aim of setting up a travelling exhibition to promote Tasman Island's cultural heritage and natural wonders. Rachel's aim for the internship was to further connections with the museum, which houses Tasman Island's original lantern lens, and to display information about Tasman Island at the Tasmanian Maritime Museum and a range of other venues around the state or Australia. Rachel said:

The internship was invaluable and empowering. Exchange of knowledge and skills through meeting key people was inspiring.

In 2017–18 seven internships were awarded, the largest number in any round to date

01
Students and staff from Bwgcolman Community School on Palm Island with museum staff. Image Andrew Frolovs/ANMM

02
Intern Elisabeth Gondwe (Ethnographer/Researcher, North Stradbroke Island Museum on Minjerribah) spent time with both the Queensland Maritime Museum and the Australian National Maritime Museum. Image Sharon Babbage/ANMM



02

Norfolk Island

Representing Norfolk Island were Natasha Arnold, Museum and Research Officer, and Bethany Holland, Collections Officer.

Natasha applied for the MMAPSS internship to assist with her professional development and improve her existing skills, especially in areas surrounding museum management, volunteer and staff management, front-of-house and customer liaison, and executive support. She found the experience gained through the internship to be very relevant for her role at the Norfolk Island Museum. Already, she has developed a self-guided character story trail, aided by knowledge gained from her internship. Its purpose is to provide a new and interactive visitor experience that is unique to the Norfolk Island Museum.

Bethany was motivated by the chance to participate in professional development in the field of conservation and also to talk over WHS and best practice for environment monitoring. She noted:

The internship was great for making professional contacts, brainstorming new ideas and just observing how a large institution is run. The experience highlighted areas the Norfolk Island Museum could improve in and I felt well supported by ANMM staff that as I returned to the island, they would continue to lend support if I contacted them.

Western Australia

Katelyn Weinert, the archivist with Albany's Historic Whaling Station, was relatively new to the role when she applied for the internship. She said that they have a small team and there was much to do, so the internship sounded like a good way to see how a larger museum operates. Katelyn acquired many ideas and built on her skills in areas such as communication, networking, teamwork, conservation and developing innovative education activities. This year marked the 40th anniversary of the whaling station's closure; knowing that many commemorative events were planned, Katelyn met with the Manager of Programs and Events on several occasions to discuss ideas for this year and the future.

Victoria

Gordon MacMillan is a Heritage Collections Volunteer with the Mission to Seafarers Victoria. In applying for an internship, he wished to participate in heritage interpretation, see how the Maritime Museum presents and rotates its collection to meet the needs of the public, understand collection storage issues, and get an insight into marketing and promoting exhibitions. As the Mission to Seafarers is small and limited in resources, his aim was to learn from the experiences of Australia's leading maritime museum and to take back relevant ideas. He found the museum contacts to be welcoming, interested, supportive and a fount of ideas, and went away reassured that the Mission to Seafarers is performing many of the functions of a larger enterprise, but on a far smaller scale.

Queensland

Elizabeth Gondwe is Researcher and Ethnographer with the North Stradbroke Island Museum on Minjerribah. She undertook her internship at both the Australian National Maritime Museum and the Queensland Maritime Museum (QMM). Her main aims were to learn how to assign collection management tasks to volunteers and how to run a good volunteer program. She also wanted to learn what sort of materials can be found in maritime libraries. While in Sydney she explored our Vaughan Evans Research Library and its collections for research into her specific area of investigation, which is South Sea whaling and early Moreton Bay maritime history. She identified material here and at the QMM Library relating to Moreton Bay, which will be a solid foundation for further research to illuminate these histories.

MMAPSS Palm Island

Bwgcolman Community School, from Palm Island in Queensland, was awarded \$15,000 for a project to engage students and members of the Palm Island Community in maritime heritage. Aims included assisting students to develop research skills, record oral histories and learn practical boatbuilding and boat repair skills, and to help the community develop teaching and learning resources. The school also wished to identify design details of boats traditionally built on Palm Island and investigate whether such a vessel could be re-created on the island in future.

An important part of this project was to bring the students to Sydney to give them first-hand experience in research, documentation and delivering an exhibition. The trip to Sydney also allowed them to look at work options outside Palm Island. The students met with staff from different areas of the museum to get an idea of job possibilities, and also met with external organisations such as Bangarra Dance Company, Koori Radio and Tribal Warrior Association. At these meetings the students met Indigenous people working in a varied and interesting range of employment, with the aim to inspire them to continue their studies and work towards employment opportunities once their studies have finished.

The 2018–19 awards were announced recently. For a full list of awards, by year and by state, please visit sea.museum/grants

01
The Death of Captain James Cook,
 Johann Zoffany, 1795. This image is
 among those used to illustrate the
 popular Speakers talk about Cook.
 Image National Maritime Museum,
 UK (public domain)



ANMM Speakers

Book a free talk for your club
 or society

02
 For those who cannot visit the
 museum in person or go aboard
 the ships, virtual tours are available
 of submarine HMAS *Onslow* (top),
 destroyer HMAS *Vampire* (bottom),
 and HMB *Endeavour*. Images Andrew
 Frolows/ANMM

THE MUSEUM RUNS A DYNAMIC SPEAKERS PROGRAM through which you can book an expert to present a free illustrated talk at your next event. More than 30 talks and virtual tours are available, with others being developed. They cover significant maritime events and people, as well as exhibitions and Australia's maritime heritage. Discussions are interactive, and speakers are happy to answer audience questions.

All speakers are active museum volunteers who are trained, knowledgeable and enthusiastic about their subjects. They present to a wide range of community groups, including Probus, Rotary and View clubs, historical societies, social groups, and naval, sailing and maritime clubs. In the last financial year, they delivered 137 talks in 133 locations with a total audience of 6,846.

To encourage people to attend each talk, a family pass valued at \$79 is raffled as a 'lucky door prize' and various discounts are offered for membership and group tours.

If you are a member of a club in metropolitan Sydney that has visiting speakers and would like to book a free talk, please contact an ANMM Speakers representative:

Noel Phelan: noelphelan@bigpond.com mobile 0402 158 590
 Ron Ray: ron.ray@aapt.net.au mobile 0416 123 034

More than 30 talks
 and virtual tours are
 available, with others
 being developed

Presentations available

Navigators and explorers – Cook, Bass and Flinders, Bligh

Historical – Quarantine, Sydney–Hobart yacht race, Sydney ferries, river boats, Norfolk Island

Outstanding Australians – The Halvorsens, Ken Warby

Finding long-lost vessels – HMAS *Sydney* II, AHS *Centaur*, submarine *AE1*

Flying boats – Flying boats, Catalinas

Maritime disasters – *Melbourne–Voyager* collision, three maritime disasters

World War I – *Sydney–Emden* battle, the navy at Gallipoli, submarine *AE2*

World War II – *Sydney–Kormoran* battle, MV *Krait*, Japanese midget submarine attack on Sydney Harbour, bombing of Darwin, Coral Sea battle

General interest – Alcohol at sea, *Tu Do*, merchant navy

The complete list can be found on the museum's website.

01

Virtual tours

For those who cannot visit the museum in person or board our ships, we have developed a range of virtual tours that allow you to explore throughout the vessels – including parts not normally open to the public.

Destroyer HMAS *Vampire*

Vampire was the last of the big-gun destroyers. Find out what life was like for officers and sailors. Learn the operation of the guns, boiler and engine rooms and how the ship was commanded.

Submarine HMAS *Onslow*

Explore the museum's diesel–electric powered Oberon class submarine. See what it was like to live in its confined spaces and how the vessel performed its silent service.

HMB *Endeavour*

The pride of the museum's fleet is this authentic replica of the ship in which James Cook explored the east coast of Australia. Hear stories of life on board and gain an understanding of how a sailing ship operated in the 18th century.

02



Message to Members

Welcome to our summer program

Summer, Christmas and the festive season are all upon us once again. With this new season comes a new look for the museum and your Members magazine.

THE MUSEUM IS FIVE YEARS into an ambitious program of change that will affect everything we do. The latest stage introduces a new look and new logo, which will be implemented throughout the museum over the next 12 months. What won't change is our commitment to offering engaging, stimulating and enjoyable exhibitions, events and programs for visitors of all ages.

Our major attraction over summer is *On Sharks & Humanity*. This thought-provoking exhibition about shark protection showcases the work of some of China's leading contemporary artists. In Sydney it will include works by Australian Indigenous artists, alongside photographs and artefacts from Valerie and Ron Taylor.

As a Member of the Australian National Maritime Museum you are entitled to reciprocal benefits at other museums in Australia and New Zealand – a great thing to remember if you have travel plans over summer. See our website for more details.

I would like to take this opportunity to remind members of the sanctuary that is the Members Lounge, on our lower ground floor. The Lounge provides a wonderful respite and complimentary tea or coffee on your visits.

During winter 2019 we are planning a new exhibition on William Bligh, which will explore his extraordinary life. We invite you to support its development and, through a special program of activities, gain new insights into this extraordinary navigator, sailor and governor.

Alternatively, you could take your support to a new level by joining the Captain's Circle. Members who commit to donating \$3,000, or three annual instalments of \$1,000 (from 1 January 2019), will receive a range of exclusive benefits tailored to their interests, including behind-the-scenes access to our collections and expert curators. A proportion of the membership will be tax deductible.

If you wish to support either of these, please donate online at sea.museum/donate or call the Members office on 02 9298 3646.

Our Maritime Series talk in February features Valerie Taylor. This series will take a slightly different format next year, with talks in the evening from 6 to 8 pm. We look forward to your feedback about this new time.

As part of the museum's transformation, the Membership section now reports to Malcolm Moir, Head of Foundation and Development. Malcolm is a seasoned sponsorship and fundraising professional who has worked with museums and cultural organisations including the Powerhouse Museum, Opera Australia, Opera New Zealand and the Sydney Festival. I look forward to working with Malcolm to further develop our membership program.

Finally, thank you for your support of the museum in 2018. We wish you a happy, safe festive season, and we hope to see you at the museum soon.

Oliver Isaacs, Manager Members



01 Valerie Taylor swims with a whale shark. Image courtesy Valerie Taylor

02 One of two diorama scenes in *Action Stations* depicting Operation Jaywick. Diorama made by Geoff Barnes, image Andrew Frolows/ANMM

Museum events

Summer 2018–19

December

On the water
Boxing Day Cruise
10.30 am–2.30 pm
Wednesday 26 December
A four-hour catered cruise to watch the start of the Sydney to Hobart race

Annual event
New Year's Eve at the museum
6–10.30 pm Monday 31 December
Family-friendly festivities and a great viewpoint for the 9 pm fireworks

January

Imaginarium access program
Sensory-friendly Sundays
8.30–11.30 am Sundays 13 and 20 January
Modified program to suit people on the autism spectrum and with a range of differing abilities

Two-day youth workshop
Photo Pros
10 am–4.30 pm Tuesday 15 and Wednesday 16 January
Kids aged 8–14 can take their photography skills to the next level

Interactive theatre for adults
Murder Mystery at Sea
6–7.30 pm or 8–9.30 pm
Friday 18, Saturday 19, Friday 25 and Saturday 26 January
Join an elite commando unit to investigate a baffling murder at sea

One-day workshop
Claymation Creations
10 am–4 pm Monday 21 January
Kids aged 8–14 can learn to produce stop-motion and clay animations

Two-day TV presenting workshop
Reporting live from the abyss
10 am–4.30 pm Tuesday 22 and Wednesday 23 January
Kids aged 8–14 can learn to produce creative digital stories

Family torchlight tour
Sharks in the dark
6.15–7.45 pm Thursday 24 January
A dramatic after-dark tour through *On Sharks & Humanity*

On the water
Australia Day Cruise
10.30 am–3 pm Saturday 26 January
Enjoy the Ferrython, Tall Ships Race, harbour views and a catered gourmet barbecue

February

Interactive theatre for adults
Murder Mystery at Sea
6–7.30 pm or 8–9.30 pm
Friday 1 and Saturday 2 February
Join an elite commando unit to investigate a baffling murder at sea

Maritime Series
A life with sharks – Valerie Taylor
6–8 pm Thursday 7 February
Valerie Taylor discusses her pioneering career in shark research and underwater filming

For carers with children 0–18 months
Seaside Strollers tours and play
10.30 am or 12.30 pm
Monday 18 February
Tour: *On Sharks & Humanity*; play: Under Sea theme

Creative workshops
Chinese papercutting
11 am–1 pm or 2–4 pm
Sunday 17 February
Explore traditional Chinese papercutting techniques with award-winning multimedia artist Dr Tianli Zu

Bookings and enquiries
Booking form on reverse of mailing address sheet. Please note that booking is essential unless otherwise stated. Book online at sea.museum/whats-on or phone (02) 9298 3646 (unless otherwise indicated) or email members@sea.museum before sending form with payment. Minimum numbers may be required for an event to go ahead. All details are correct at time of publication but subject to change. Members are requested to check our website for updated and new event information.

On the water
Boxing Day Cruise
10.30 am–3 pm
Wednesday 26 December

Enjoy spectacular views as we watch the start of the iconic Sydney to Hobart race on Sydney’s beautiful harbour. Join the throng of spectator craft to soak up the festive atmosphere as we cheer on this year’s contestants. Our exclusive vessel will ensure you have a prime position at the start line. With canapés and buffet lunch included, your day will be stress-free and fun. Book early as this popular event sells out fast.

Member adult \$130, child \$115, family \$440; General adult \$150, child \$125, family \$495. Includes canapés and buffet lunch. Bookings essential

Image courtesy Michael Grant

Annual event
New Year’s Eve
6–10.30 pm Monday 31 December

Celebrate with your friends and family to view the spectacular 9 pm Cockle Bay fireworks away from the crowds on our exclusive foreshore zone. The first 200 Premium Package bookings will view fireworks from the helicopter deck on our battleship HMAS *Vampire*. The fun continues with roving character performers, photo booth, face painting, bubble artist, DJ, dancing, acro-fire dancing duo and more.

Enjoy bountiful Mediterranean-inspired seaside feasts, plus special kids’ menu, and entertainment for all ages away from the crowds.

Book early to secure your place to enjoy a relaxed, fun and safe NYE experience.

Premium Package
Members adult \$175, child \$95, family \$486; General adult \$195, child \$105, family \$540
Family Friendly Package
Members adult \$117, child \$72, family \$340; General adult \$130, child \$80, family \$378. Bookings essential

Images (below) © Raewoo/Shutterstock; (opposite page, right) Veronica Louro/Shutterstock

Interactive theatre for adults
Murder Mystery at Sea
6–7.30 pm or 8–9.30 pm
Friday 18, Saturday 19, Friday 25 and Saturday 26 January
Friday 1 and Saturday 2 February

Join us for this thrilling, fully immersive murder mystery event!

In the middle of the Cold War, a navy vessel crosses the treacherous waters from Darwin to Singapore. Radio silence is maintained at all costs. Suddenly an SOS drifts out across the airways. ‘All officers including the captain are dead, dead in the chart room, dead on the bridge’. An encrypted signal follows, then one final grisly message – ‘Now I die’.

Forty-eight hours later, you join an elite commando unit on board the navy destroyer HMAS *Vampire* to investigate and solve this sinister mystery at sea. Who or what has killed the crew? What did the mysterious encrypted message say? What else is amiss on this ship? It’s up to you to crack the code and clues before it’s too late!

For 18 years and over. Get in the mood by wearing your best camo gear!

Early bird (book before 21 December) \$49, adult \$59, concession/student/Member \$52; group bookings of 8 or more \$52. Includes a welcome drink on arrival (wine or soft drink). Bookings essential through Eventbrite

Image Andrew Frolows/ANMM

On the water
Australia Day Cruise
10.30 am–3 pm Saturday 26 January

Spending Australia Day on the harbour doesn’t get any better than this! Join our exclusive Australia Day cruise on board *Eclipse* and absorb the colour and spectacle of the annual harbour parade, Ferrython and Tall Ships race.

Relax and enjoy a catered gourmet Aussie barbecue of sausages, prawns, chicken, lamb kebabs, salads and rolls, then lamingtons and pavlova for dessert. Yum!

Members adult \$115, child \$95, family \$380; General adult \$130, child \$110, family \$425. Cash bar available; no BYO. Bookings essential

Maritime Series
A life with sharks – Valerie Taylor
6–8 pm Thursday 7 February

Come along and listen to Valerie Taylor discuss her legacy of underwater conservation and knowledge of shark behaviour. Bettina Dalton and Sally Aitken will discuss their book and film project that reveals and imagines Valerie Taylor’s remarkable life under the water.

Members \$20, General \$35. Includes light refreshments; cash bar available. Bookings essential

Image courtesy Valerie Taylor

Imaginarium access program
Sensory-friendly Sundays
8.30–11.30 am Sundays 13 and 20 January

Enjoy a comfortable environment for kids and adults with a variety of sensory differences. On Sensory-friendly Sundays, our exhibits in the Imaginarium will be open early for a quieter experience and modified to suit people on the autism spectrum and with a range of differing abilities. Our trained staff and volunteers will be on hand to answer any questions you have and facilitate creative activities.

Members free, General \$12. Bookings essential at [sea.museum/schoolholidays](#)

Creative workshops
Chinese papercutting
11 am–1 pm or 2–4 pm
Sunday 17 February

Explore traditional Chinese papercutting techniques with award-winning multimedia artist Dr Tianli Zu. In a workshop inspired by the sculptural works of *On Sharks & Humanity*, Tianli will explain the meaning behind the symbolic patterns and guide you in cutting and folding. Create your own works to take home. No previous experience required; materials supplied. A joint workshop with University of Sydney Confucius Institute.

Free event (limited spaces). Book on Eventbrite

Kids and family programs
Summer school holidays

Wednesday 26 December to Monday 28 January

Unleash your creativity in a world where imagination meets the sea at the Maritime Museum these school holidays with exhibitions, vessels, hands-on workshops, themed creative activities, 3D films and more. It’s a day of fun for the whole family!

Choose your own adventure every day – step inside the creative world of the Imaginarium; relax with a 3D film screening; take a kids activity trail; or enjoy performances, exhibitions, vessels, tours and more.

Visit [sea.museum/schoolholidays](#) for full program details

Play, create and discover
Aquatic Imaginarium
Daily during school holidays
9.30 am–5 pm (drop in)

Unleash your creativity in a world where imagination meets the sea. Encounter a wonderland of giant inflatables, evocative sensory installations, storytelling and hands-on art-making activities. Build the ship of your dreams with giant blue blocks and watch illuminated installations in the plankton forest sensory space. Make your own model boat, sculpture, prints and more creative crafts to take home. For ages 4–12 and carers.

Members free. Included in any paid admission. General admission \$12 (adult or child). No bookings required



Family torchlight tour

Sharks in the dark

6.15–7.45 pm Thursday 24 January

Join your character guide for a dramatic after-dark tour through the spectacular *On Sharks & Humanity* exhibition. Enjoy creative capers, light refreshments and exclusive after-hours access to the museum. For ages 4–12 and adults.

Members adult \$15, child \$20; general adult \$18, child \$25. Bookings essential at sea.museum/schoolholidays

ANMM image

Under 5s activities

Summer tours

Tuesdays and Saturdays
8–29 January

Explore amazing creatures that live under the sea through movement, songs and storytime in a fun and interactive learning program especially designed for toddlers. Afterwards head to Kids on Deck for crafts and messy play. Ages 18 months to 5 years.

Members free. General \$12 child/adult. Includes entry to the Imaginarium. Bookings essential at sea.museum/under5s-summer

Creative workshops for 8–14 years

Two-day youth workshop

Photo Pros

10 am–4.30 pm Tuesday 15 and
Wednesday 16 January

Take your photography skills to the next level in this two-day intensive course. Be inspired by the museum’s scenic surrounds as you go on outdoor photo shoots and master the art of shooting dark indoor spaces, moving subjects, macro photography and more. Learn to use manual modes on a digital SLR camera as well as photo editing skills. Have your finished work displayed in a special exhibition at the museum.

Members or earlybird (before 2 January) \$160, general \$175. Bookings essential at sea.museum/youth

One-day workshop

Claymation Creations

10 am–4 pm Wednesday 21 January

Discover how to produce your own stop-motion and clay animations inspired by our exhibitions on show in this fun-filled workshop. Create your own animation to share and have your work featured on the museum’s YouTube channel.

Members \$60, general \$70
Bookings essential at sea.museum/youth

Two-day TV presenting workshop

Reporting live from the abyss

10 am–4.30 pm Tuesday 22 and
Wednesday 23 January

Create and star in your own imaginative TV segments inspired by our summer exhibitions. Learn clever techniques in green-screen, scripting, directing, acting and film-making as you produce your own creative digital stories. Have your finished work displayed for family and friends in a special-event cinema screening.

Members or early bird (before 2 January) \$140, general \$160. Bookings essential at sea.museum/youth

Time out

Deep sea lounge

9.30 am–5 pm daily

Relax with deep-sea story books and soft sculptures or make a luminous mural.

Members free. Included in any ticketed entry to *James Cameron: Challenging the Deep*

ANMM image

For carers with children 0–18 months

Seaside Strollers tours and play

Take an educator-led tour through new exhibitions. Enjoy refreshments from Yots Café, adult-friendly conversations in the galleries and baby play time in a specially designed sensory space. Strollers, front packs, baby-slings and breastfeeding welcome.

10.30 am or 12.30 pm Monday 18 February – tour: *On Sharks & Humanity*; play: Under Sea theme
12.30 pm Tuesday 19 March – tour: Indigenous collection highlights; play: Saltwater Stories theme

Members \$15, general \$20, babies free. Includes morning or afternoon tea and admission to the exhibition. Bookings essential at sea.museum/stroller

Free for kids

Activity trails

Available every day in selected exhibitions

Explore our exhibitions *Gapu-Moṁuk* and *On Sharks & Humanity* with fun and creative activity trails.

Free with entry

On Sharks & Humanity events

Sketch club, mystery tours,
stories and more

Daily from 12 December

Experience our spectacular new exhibition through interactive daily talks, tours and creative activities for all ages.

Full program and bookings at sea.museum/sharks. Fees apply for some activities

Term time program

Mini mariners

10–10.45 am or 11–11.45 am every
Tuesday during term time and one
Saturday each month

Explore the galleries, sing and dance in interactive tours with costumed guides. Enjoy creative free play, craft, games, dress-ups and story time in our themed activity area. For ages 2–5 + carers

February – Under the sea
March – Sail Around the world

Child \$10. Members free. Adults \$8 (includes galleries and 3D cinema). Booked playgroups welcome. Online bookings essential at sea.museum/whats-on

ANMM image

Kids craft and play

Kids on Deck Sundays

11 am–3 pm every Sunday during
school term

Play, create and discover at Kids on Deck with art making, interactive games and dress-ups every Sunday!

Entry included in any paid admission. Members free

ANMM image



Member profile

01
Myles Mooney, musician and
volunteer guide. Image courtesy
Myles Mooney

Making music
and models

Member profile Miles Mooney

When and why did you become a Member?

I was seeking information on a model ship I was building, and also often came to the museum for various other things to do with history of the sea, travel and combat. I decided to join as a member in February 2000 and later became a volunteer.

Do you have a nautical background?

Some uncles of mine were in the merchant marine in both the home land, Ireland, and the UK. I myself loved aircraft and joined the Irish Air Corps as a technician engine fitter. But the interest in boats, ships and submarines was always there. I served seven years in the forces, including a stint in the United Nations Peacekeeping force in Congo in 1961. I left the Air Corps in 1964, then formed a band and went into the music business. I played in Airchords, a rock and roll show band, until I came to Australia in 1971.

I helped to build the first Holden headquarters over in Perth and stayed there until the plant closed in 1973. I then drove right across the Nullarbor to Coogee, Sydney, and I worked as a fitter for the Water Board for three years. I got back into music with a new group, an Irish four-piece folk group called The Irish Drovers. We sent off to play all over Canada for a year then came back to Australia, where The Irish Drovers rolled on until 2003.

After playing on Cunard’s *Queen Elizabeth II* for 80 voyages between 1985 and 1998, I decided to build a model of the QE2. The museum was a great help with this project. I spent more and more time there over the years, guiding, going to member events, meeting people all the time and making great new friends.



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What sort of museum events or programs do you tend to participate in?

The events I like are talks, book launches, outings and chats in the Members Lounge. There, and when I’m guiding on Tuesdays and Saturdays, I meet interesting people from every walk of life. Sometimes I go to sea as crew; for example, I sailed aboard *Endeavour* from Eden to Sydney before the Commonwealth Games some years back. It was great, though it took me a week to get my sea legs again.

What have been some of your favourite exhibitions or events here at the museum?

Both of the Vikings exhibitions that we’ve had have been great. I enjoyed those about the First World War and also *Escape! Fremantle to Freedom*, about the Fenian convicts in Western Australia who escaped on the whale ship *Catalpa*. (While it was on, I sang a song about it in the museum’s theatre.)

I liked the exhibitions about Indigenous canoes, and the French exhibitions about toys (*Bateaux Jouets*) and ships’ carvings (*Les Génies de la Mer*).

More recently I enjoyed *Escape from Pompeii*.

Plus I like to keep my copies of *Signals* to check out past exhibitions and to re-read some of the great articles.

If you had to sum up the museum in three words, what would they be?

(The/our) past, present, future.

What else would you like to see the museum doing in the future?

I’d like to see it pay tribute to former yachtie Ian Kiernan, so our museum has something to remember him by (lest we forget).

Bring back the *History of Whaling* film.

And give an extra dog bone to my ‘aul’ mate Bailey... woof woof!

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*Offer valid through January 2019

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Dark Victory – Operation Jaywick Singapore 1943

Until 26 February 2019

This year is the 75th anniversary of Operation Jaywick, the audacious World War II commando raid on Singapore Harbour that destroyed or damaged thousands of tonnes of Japanese shipping.

Image Andrew Frolows/ANMM

As part of this commemoration, museum Fleet staff and curators have been returning *Krait* to its World War II configuration (see article on page 20). A diorama depicting the night of the commando raid has been installed in *Action Stations* and a small exhibition on the Lookout of *Action Stations* (below) highlights key moments of the operation.

The museum has worked with the National Museum of Singapore to produce a wide-screen short film, also showing in *Action Stations*.



On Sharks & Humanity Opens 11 December

A thought-provoking contemporary art exhibition about shark protection showcasing work from some of China's leading contemporary artists.

The Sydney exhibition will also feature works by Australian Indigenous artists alongside photographs and artefacts from leading ocean environmentalist Valerie Taylor.

On Sharks & Humanity was conceived by Parkview Arts Action China and launched in Monaco in 2014, and has since travelled to Moscow, Beijing, Hong Kong and Singapore.

Red, Liu Zining, 2018. Image courtesy Parkview Arts Action and the artist

Threads of migration roof projection 26 January–10 February

Textiles are an evocative symbol of migration, memory and cultural identity. Taking inspiration from the patterns and textures of the museum's textile collection, *Threads of migration* illuminates the rooftop with a rich patchwork of immigrant stories.

The show runs nightly after dark, from 8.30 to 10.30 pm. The best vantage points are from Pyrmont Bridge and King Street Wharf in Darling Harbour.

The roof projection includes a colourful wall hanging made by Magda Mihkelson in the 1960s, incorporating traditional Estonian motifs and Australian birds. ANMM image

Gapu-Monuk Saltwater – Journey to Sea Country Until 17 February

Gapu-Monuk Saltwater – Journey to Sea Country acknowledges the Yolŋu people of north-east Arnhem Land and their fight for recognition of Indigenous sea rights in the landmark Blue Mud Bay legal case.

The Yirrkala Bark Paintings of Sea Country – also known as the Saltwater Collection – were created by 47 Yolŋu artists who petitioned for sea rights by painting their Sea Countries onto bark.

The museum would like to advise visitors that this exhibition may contain the names and images of, and artwork by, deceased Aboriginal or Torres Strait Islander people.

The daring ship – HMAS Voyager Opens 10 February

An exhibit commemorating the loss of HMAS *Voyager*, which collided with the aircraft carrier HMAS *Melbourne* on the night of 10 February 1964. Included is a model of HMAS *Voyager* on loan from the Naval Heritage Unit.

Women of the River Country Until February

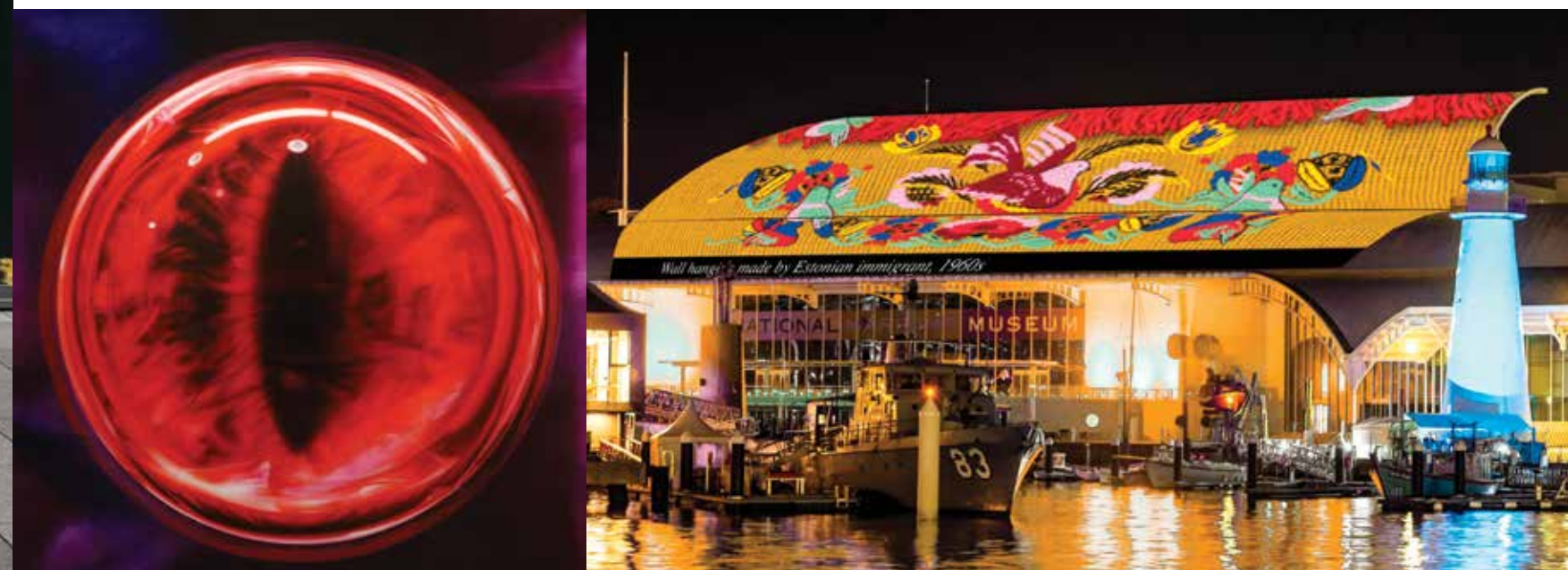
This exhibition showcases the stories of 19 unique women from the mid-1800s to the present day, all of whom have connections to the magnificent riverscape of the Murray–Darling Basin, home to Australia's three longest rivers – the Murray, Darling and Murrumbidgee.

Women of the River Country was developed by the volunteers and staff of the Mannum Dock Museum in South Australia.

James Cameron – Challenging the Deep Now showing

In an exhibition that integrates two worlds of modern museums – the power of the artefact and the thrill of experience – visitors will encounter the deep-ocean discoveries, technical innovations and scientific and creative achievements of underwater explorer James Cameron. For and during his dives, he has pioneered lighting, submersible, ROV, communication and recording technologies, broken records and been the first to see and explore the least-known places on earth.

Created by the Australian National Maritime Museum's USA Programs supported by the USA Bicentennial Gift Fund



**Unbroken Lines of Resilience:
feathers, fibre, shells**

Until January

This exhibition brings together some of Australia's most renowned Aboriginal and Torres Strait Islander female artists, leading practitioners in their fields of weaving and shell-stringing. Their innovative works highlight the unbroken practices of our First Nations women and their deep cultural connections and knowledge systems. These practices include harvesting and processing organic and contemporary fibres, feathers and shells to create intricate body-wear for adornment. The exhibition also features domestic fishing implements made from organic materials.

Special 3D film screenings
11 am, 2 pm and 3 pm daily

Currently screening:
Oceans 3D: Our Blue Planet takes you on a global odyssey to discover the largest and least-explored habitat on earth.
DEEPSEA CHALLENGE 3D follows James Cameron on his record-breaking solo dive to the Challenger Deep in the Mariana Trench – at 11 kilometres down, the deepest point on our planet.
Included in any paid entry. Please check availability at sea.museum/3dcinema as sessions may occasionally be cancelled due to event bookings

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James Cameron – Challenging the Deep.
Image Andrew Frolows/ANMM

ANMM Travelling Exhibitions
**Container: the box that changed
the world**

South Beach, Wollongong, NSW
Until January

The museum's first-ever outdoor exhibition is dedicated entirely to the history and impact of the humble shipping container. The exhibition goes beyond the corrugated steel to reveal the fascinating story of this revolutionary maritime invention. Housed entirely within specially modified 20-foot containers, the exhibition quite literally takes our visitors 'inside the box' to explore the economic, geographic, technical, environmental, social and cultural history and impact of containerisation.

Submerged banner display
Various dates and venues

The Australian Maritime Museums Council (AMMC) and the Australian National Maritime Museum partnered to develop the graphic panel display *Submerged: stories of Australia's shipwrecks*. Content was developed by AMMC members at maritime heritage organisations across the country, and merged into a nationally touring display by the museum.
There is no cost to host the graphic panel display and the museum will arrange and pay for transport costs. This display is supported by Visions of Australia. For bookings and enquiries, please contact touringex@anmm.gov.au

Australian Sailing Hall of Fame 2018
Various dates and venues

This graphic panel exhibition features the stories of the inaugural inductees into the Australian Sailing Hall of Fame. These greats of the sport have produced some of Australia's most memorable sporting moments – in the America's Cup, the Olympics, blue-water racing and world sailing.
The Australian Sailing Hall of Fame touring exhibition is developed by the Australian National Maritime Museum in partnership with Australian Sailing

**Clash of the carriers: Battle of the
Coral Sea panel display**
Various dates and venues in the USA

Fought between combined United States and Australian naval and air forces and the Imperial Japanese Navy, this was the world's first sea battle between aircraft carriers. Literally 'fought in the air', it was also the first naval battle in which opposing ships neither saw nor fired on each other. This exhibition is part of the 'War and Peace in the Pacific 75' program.

Created by the Australian National Maritime Museum's USA Programs supported by the USA Bicentennial Gift Fund

**Guardians of Sunda Strait
panel display**
Various dates and venues in the USA

On the night of 28 February–1 March 1942, HMAS *Perth* and USS *Houston* fought bravely and defiantly against overwhelming odds – outnumbered and outgunned by a large advancing Japanese naval force – as they approached Sunda Strait. Both ships sank that dreadful night in the Battle of Sunda Strait. This exhibition is part of the 'War and Peace in the Pacific 75' program.
Created by the Australian National Maritime Museum's USA Programs supported by the USA Bicentennial Gift Fund

Homefront
Various dates and venues

Banner display developed and written by students from schools in Australia, the USA and Japan. The exhibition will tour schools who have registered with our 'War and Peace in the Pacific 75' program, which is supported by the USA Bicentennial Gift Fund.



Wings over the water

The Royal Australian Navy's Fleet Air Arm Museum

The Fleet Air Arm is the aviation arm of the Royal Australian Navy. It was established after World War II, which was the first conflict that saw aircraft used in naval warfare. Honorary Research Associate **Lindsey Shaw** profiles a museum dedicated to preserving naval aviation history and heritage.

THE FLEET AIR ARM MUSEUM (FAAM) is located within the grounds of HMAS *Albatross*, the Royal Australian Navy's Naval Air Station at Nowra on the South Coast of New South Wales. It offers visitors a 6,000-square-metre, two-storey exhibition centre telling the story of the navy's aviation arm.

The airfield itself has served the Royal Australian Air Force, the United States Army Air Corps, the Royal Netherlands East Indies Air Force, the Royal Navy, the Royal New Zealand Air Force and the Royal Australian Navy (RAN) since 1941.

The success and growth of naval aviation during World War II were based on the aircraft carrier being an essential component of a modern navy. The character of naval warfare had changed, as evidenced by the May 1942 Battle of the Coral Sea – the world's first sea battle fought by aircraft carriers, and in which the opposing ships neither saw nor fired on each other. This was a battle fought in the air. As a result, in 1947 the Commonwealth Defence Council approved the formation of the Fleet Air Arm (FAA) under the control of the Royal Australian Navy and consisting of two light fleet carriers (HMA Ships *Sydney* (III) and *Melbourne* (II)), two naval air stations and three air groups.

The Air Station at Nowra was commissioned in 1948 with just a few World War II temporary huts. As naval aviation developed, so did the navy's Fleet Air Arm, with the introduction of jet and turboprop aircraft, including De Havilland Sea Venom fighters and Fairey Gannet anti-submarine aircraft. These were followed in the 1960s and '70s by Douglas Skyhawk fighter bombers and Grumman Tracker anti-submarine warfare aircraft. As well as these fixed-wing craft, the upgraded Westland Wessex helicopters (and later the Westland Sea Kings) added to the FAA capability.

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An elevated walkway through the centre of the building allows different views of the aircraft on display and excellent photo opportunities.

All photographs by Lindsey Shaw unless otherwise stated

In 1953 HMAS *Nirimba* at Quaker's Hill, New South Wales, was commissioned as a second naval air station and air technical training school. It closed in 1994.

On the 21st anniversary of the Nowra air station in 1969, the first historic displays were installed as part of the celebrations. Historic and current aircraft, both commercial and military – including Sea Furies, Fireflies and Gannets – were showcased in 4,600 square metres of hangar space. QANTAS, Hawker de Havilland, TAA and Ansett ANA were key exhibitors. But by 1982 the Australian Government had decided to phase out fixed-wing aircraft and aircraft carriers from the Fleet Air Arm in favour of frigates and support vessels operating helicopters. Thanks to the foresight of a group of enthusiasts, we can view many of these fighters and bombers at the FAAM today.

From these early days grew the idea of a formal Naval Aviation Museum. During 1974 much effort, mostly by volunteers, was put into establishing a museum. Led by then Commodore Andrew Robertson DSC RAN¹ – the base commander – D Hangar (deemed surplus to requirements) was made available and the various aircraft saved from destruction over the years were brought together to be displayed under cover. Dioramas illustrating the base, squadrons and units were constructed; artefacts and models were donated or made; the navy's photographic unit provided mounted photographs; and the museum sprang into life.

The first curator was Leading Seaman Glen Dore, an avid aircraft model-maker, and in December 1974 Admiral Sir Victor Smith KBE CB DFC – Chief of Defence Force Staff and regarded as the 'Father of the Fleet Air Arm' – formally opened the museum:

At the flick of a switch by Admiral Sir Victor Smith the green 'permission to fly' light [from the former aircraft carrier HMAS Sydney (III)] came on and the engines of a Firefly parked behind guests, roared into life, to the consternation and surprise of many present, some of whom lost their hats while others clung to their skirts.²

Mr Dore became a regular volunteer at the museum on his retirement from service in the RAN.

'They say in the Air Force the landing's okay
If the pilot can step out and still walk away;
But in the Fleet Air Arm the prospect is grim
If the landing is poor and the pilot can't swim.'

– Fleet Air Arm song



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The museum's first incarnation was short lived. In 1976 the nearby H Hangar, home to the Tracker S2E aircraft, was burned to the ground, forcing the museum to scatter its contents throughout the base as D Hangar was put back into operation. After months of investigation it was found the fire had been deliberately lit by a technical apprentice suffering brain damage due to a viral infection. Sixteen officers and men were commended for their actions at the scene of the fire.

In 1982 members of the 21st Construction Regiment RAE relocated a World War II building to the Dummy Deck – a large slab of concrete that had been constructed by the Royal Navy's British Pacific Fleet Air Arm in 1945 to practise carrier flight deck procedures for aircraft handling, spotting and ranging. Two additional buildings were then added to house the growing collections. By the mid-1980s and behind the scenes, work had been going on to resurrect the Naval Aviation Museum as a must-see attraction for the South Coast. An increase in visitation plus a sound economic plan were seen as keys to the future of the museum. The exhibits were redesigned to emphasise the technical advancements of engines, electronics and airframes to encourage a more educational approach, bus tours were invited, and historic flight days were set up for the first Sunday of the month. The museum was getting back on its feet, but progress was slow. 'The trickle of funds increased but the number of steak sandwiches and cans of soft drinks needed to finance the new ambitious building plans was daunting,' said CDRE H P Berger LVO RAN, commanding officer of HMAS *Albatross* from 1985 to 1987.

In 1988 a Capital Campaign Fund was set up, raising more than \$7.5 million from government, corporate and private donors, and in 1990 the museum became a public company with its own Articles of Association – preserving the story of Australian naval aviation and the Royal Australian Navy Fleet Air Arm.

The foundation stone for this new Australian Naval Aviation Museum was laid in 1988 by Sir Victor Smith on the old Dummy Deck. RADM Andrew Robertson was again at the forefront of fundraising. A boost for the fund came in 1989 when the White Ensign Club in Nowra ceased operating. Its residual assets were transferred to the museum, amounting to some \$430,000. During this busy period of development, the staff and volunteers of the museum, plus many from the air station itself, were instrumental in the acquisition, preparation and installation of the Australian National Maritime Museum's own Westland Wessex helicopter.

Construction started in 1989 on a 120-metre-long hangar, with Stage 1 being opened by the then Governor of New South Wales, RADM Peter Sinclair AC (also a former ANMM Councillor). The collection of operational historic aircraft, which had been left untouched for many years, underwent restoration by a team of volunteers led by Don Parkinson.



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McDonnell Douglas Skyhawk.

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Personal memorabilia, photographs, uniforms and equipment round out the displays, bringing to life the service of the men and women of the Fleet Air Arm.

Having several aircraft operational was a key part of the museum's vision for keeping the Fleet Air Arm story alive. The RAN Historic Flight has been in operation since 1984 restoring, preserving and flying former fixed-wing aircraft and helicopters. Recently the Historic Flight assets have been moved to the nearby Historical Aircraft Restoration Society Aviation Museum (HARS) at the Illawarra Regional Airport, Albion Park.

In 2001 the museum changed its name to Australia's Museum of Flight. In 2006, after a period of unrest and staff changes, the Royal Australian Navy took over the ownership and management of the museum and it reverted to the name Fleet Air Arm Museum.

The museum displays follow the history of Australian naval aviation from 1917, including the first seaplane carrier, HMAS *Albatross*, for which the air station is named, through the World War II amphibian aircraft to those aircraft serving in the Arabian Gulf and the Middle East. As well as aircraft there are displays of engines, vehicles and equipment associated with the operational requirements of the navy's Fleet Air Arm.

The museum encompasses the exhibition hall, a theatre, administration offices, library and archives, gift shop, café, an art gallery with changing displays, and a function centre.

As naval aviation developed, so did the navy's Fleet Air Arm, with the introduction of jet and turboprop aircraft

An elevated catwalk offers visitors a spectacular opportunity to view and photograph aircraft on display from various angles. During the week, the airfield viewing platform off the café offers the chance to watch helicopter flight training. Models, artwork, more than 30 fixed-wing and rotary aircraft and helicopters, piston and jet engines, ordnance, uniforms, personal memorabilia and photographs make up the collection. A helicopter flight simulator offers an immersive experience for would-be pilots. The museum also captures the human element, telling the personal stories of the men and women who have served in the Fleet Air Arm as well as providing a history of naval aircraft.

Conservation and preservation are central activities for the museum and can be observed from the floor as staff and volunteers work on various projects. There is a small paid staff plus volunteers from the local community and former navy personnel who work on aircraft and display maintenance, administrative tasks and exhibitions and in the archives.

The museum engages with its community both near and far by hosting visits by international naval groups, Scouts, Cubs and Venturers. It hosts commemorative events, graduations, memorial plaque dedications, VIPs, international dignitaries and exchange program visits from other navies.

The Fleet Air Arm Museum, together with the RAN Historic Flight and the Historical Aircraft Restoration Society (HARS), forms a major part of aviation history located on the South Coast of New South Wales. Each year in May the annual Wings Over Illawarra Airshow at Illawarra Regional Airport hosts solo and formation aerobatic displays as well as static displays of classic warbirds and vintage aircraft, both military and commercial.

The museum shares the excitement of our rich naval aviation history and gives visitors the opportunity to take a closer look at the people, events and aircraft that have shaped our history. Drop in and say hello. You'll leave with a greater understanding and appreciation of the Royal Australian Navy's Fleet Air Arm.

1 RADM Andrew J Robertson's connection with the Australian National Maritime Museum began in 1985, when he was Deputy Convener of the Advisory Committee establishing the museum. He was Deputy Chair of the Interim Council from 1985 to 1988.

2 HMAS *Albatross*: A Collection of Memories, Mike Lehan, Australian Naval Aviation Museum, 2000, page 167.

Today, just over 70 years on, a group of enthusiasts still races their Bluebirds in Victoria on Port Phillip

Seacraft came back to the Bluebird in January 1967, comparing this well-established class with two contemporary small production cruisers, and focusing on *Deryn Glas*:

Deryn Glas is a fibreglass hull which Keith bought as a shell and finished off on the patio of his home in Mosman. Floors, bulkheads, bunks and lockers are plywood, cedar and maple. It took him seven months to finish her.

The total cost including \$400 for aluminium mast and rigging, and \$600 for Peter Cole sails, plus dinghy and best racing gear, was \$3500 ...

After several hours' sailing about in the increasing breeze, I had to agree that Keith's Bluebird is both inexpensive and a very versatile family yacht.

The family agrees, too. Both Helen and Gavin have recounted stories of their time sailing on *Deryn Glas* as a family, and of their father's keen and successful period of racing the yacht, until it was sold in 1978.

All of this is being collated for a story about the class to go on the Australian Register of Historic Vessels website, along with nominations of examples of two of the class from the Victorian fleet. In addition, Robert Brown from Victoria has kindly donated a set of original Bluebird plans that he used to build his own Bluebird, *Kotare*, and another owner has supplied digital copies of a set of Bluebird plans for the museum to keep on file, recording the class for posterity.

Dr Jones's bequest will also help fund a model of the Bluebird. Model makers from the Sydney Heritage Fleet have been commissioned to build a 1:16 scale model of a Bluebird, which we are using to depict the colour scheme and layout of *Deryn Glas*, reflecting the generous bequest from Dr Jones. The hull and some of the fittings will be 3D printed to great accuracy, and we look forward to seeing the final model in 2019.

This bequest will do more than simply record the story of the Bluebird. Following discussions with the family, we hope to use some of the bequest to support a small secondary school boat-building project with selected students as part of their practical curriculum courses. This is now planned for 2019, once the Bluebird documentation is completed. In this way the bequest will further the interest in amateur boatbuilding that was so important to Dr Jones and his family – an interest that is now much more difficult to put into practice than it was in the early 1960s. It will also allow his legacy to the museum to continue providing support well into the future.

The Foundation welcomes enquiries from our members and supporters about the Bequest Program. There are many ways that you can leave a gift to the museum as part of your estate. It can be in the form of a specific sum of money, a percentage of your estate, or an asset – and, like Dr Keith Jones, you can specify how you wish the funds to be used. More information is available on the Foundation web page at sea.museum/donate. If you would like to discuss the program and learn how to join the Benefactors Group, please contact Dr Kimberley Webber, Head, Foundation Governance, on 8241 8324 or at sea.museum/donate

It was a different era, and the story of the Bluebird Class reflects many aspects of the post-war period. In response to the bequest, the museum has started to collect information on the class.

The Bluebird first came to attention in a feature article in *Seacraft* magazine of July 1947 titled 'Coming: Two new designs'.

Easily-built small plywood cruising sloop

Designed by Sydney naval architect Ken Watts, this craft is intended for a class of yachtsman not often catered for. Its construction will be so simple and inexpensive that it should prove the natural successor to the young man's open skiff ...

The plywood hull, designed on developable, simple curve lines, will be surmounted by a streamlined cabin top, which will provide a headroom of four feet. This may seem little, but one could hardly build more into a craft of this size, without forcing the boom too high up the mast and ruining her sailing qualities.

Stability will be ensured by a cast iron fin keel; the outboard rudder will be easily dismountable. The roomy cockpit will seat four in comfort, and the designer has managed to fit two bunks into the cabin, still leaving room enough for stove and sink, and also for a 3½ horsepower, two-stroke engine, if desired.

A further article in the September 1947 issue of *Seacraft* elaborated on the detail and published the basic drawings.

A later newsletter of the Bluebird Association of NSW noted that the Bluebird was a success:

Of the numerous classes of small yachts which have appeared since the Second World War the Bluebird must surely be reckoned as the most successful. From an unobtrusive beginning in 1947 the little chine sloop has become one of the most popular 'build-it-yourself' types of design ever produced in this country.

One reason for the wooden boat's popularity was the fact that any amateur with reasonable woodworking ability could build one.

A generous bequest

Bringing the Bluebird back into focus

In December 2017, the late Dr Keith Jones left a substantial bequest to the museum's Foundation. Its express purpose was to enable greater recognition of the achievements of the Australian Bluebird yacht. Since then, the Foundation and the Curator of Historic Vessels, David Payne, have worked closely with Gavin and Helen Jones to realise their father's wishes.

THE BLUEBIRD DESIGN came along after the Second World War at a time when plywood materials were becoming readily available, people had grown up developing plenty of practical skills, and there was a market for a simple but capable yacht that could be built by an amateur. This 22-foot (6.7-metre) design had remarkable longevity. It later went into production as a fibreglass hull that could be finished off by an amateur, further opening up the prospect of building your own boat. Class racing was established with clubs, notably in Sydney and Melbourne, and some of the yachts even took part in short offshore racing events. Today, just over 70 years on, a group of enthusiasts still races their Bluebirds on Port Phillip in Victoria.

Dr Keith Jones was one of many to be captivated by this idea of building his own yacht in the backyard, racing it with his friends and then cruising with his young family in the summer holidays. He bought a fibreglass hull and finished it off on the patio of his home in suburban Mosman, on Sydney's lower north shore. (Times change; these days, any thought of making a boat in the backyard could have irate neighbours at the gate in no time.) The Jones family's Bluebird was launched on 22 November 1963 and christened *Deryn Glas* – Welsh for bluebird.

01
Dr Keith Jones at the tiller of *Deryn Glas* on Sydney Harbour in the 1960s.

01
A view transmitted by one of the
museum's new underwater drones.
ANMM image

Complementing our collection and sharing our stories

A digital approach to engaging with audiences

As cultural institutions worldwide try to attract new visitors to their spaces, they have enthusiastically adopted cutting-edge technologies. The development and growth of 'digital experiences' to draw people to our museum have led to innovative applications. These not only complement objects, artworks and research, but also become the focus of visitor interest, writes Head of Learning Peter Tattersall.

IT ISN'T HARD TO FIND WONDERFUL EXAMPLES of technology that deepen visitor experiences of museums and galleries. These span the large scale (think planetarium-scale cinematic experiences) to the pocket-sized ('The O' device invented by Hobart's MONA) to the truly digital (*A History of the World in 100 Objects*, BBC and The British Museum podcast). Rooms stocked with virtual reality (VR) goggles are not unusual and whole areas of museums devoted to digitally led 'maker spaces' are becoming more common among the larger institutions. More recently this movement has generated a series of galleries that exists purely in the digital sphere. An example is the Kremer Institute, which houses more than 70 paintings that are exclusively for VR access and study.

While traditionally science museums and science centres have played the leading role in interactive technology use, for some time the Australian National Maritime Museum has been investigating and investing in technologies that will complement visitor access to our objects and stories. As we seek to embrace the heritage of our seafaring nation and to explore and share contemporary issues that affect our waterways, the opportunity to incorporate new tools has never been greater. As the museum strives to ensure that people across the country (not just those who live in or visit Sydney) benefit from the work that it does, the benefits of incorporating technology become clear.

The approach of the museum's Learning team has been to focus on two distinct streams of technology use: one that augments the onsite experience of visitors, and another that shares our stories with those who can't make it to the museum.

Underwater Investigation program

The recent purchase of a small fleet of underwater Remotely Operated Vehicles (ROVs) has enabled us to share the experience of flying an underwater drone through Sydney Harbour. The Californian-built OpenROV Trident devices include a tablet control with HD camera that instantly shares good-quality moving images from below the waves. The museum is developing an underwater science trail for visitors to explore and is incorporating the devices into our existing maritime archaeology school programs.

In a more practical sense, these devices – which are cleared to depths of 100 metres and can equal speeds of an Olympic swimmer – have also been used by the museum's Fleet team to investigate propeller snags and hull damage to our heritage vessels. They have also been used to support a collaborative maritime archaeology training program run by our own curatorial team and the Silentworld Foundation.



Gamified learning

The museum is truly leading the sector in its adoption of gamified learning experiences. *The Voyage* game, developed in partnership with Roar Films and launched in 2016, has had incredible success in engaging primary school students with the challenges and realities of convict transport to Australia. Building on this success, and again partnering with Roar Films, the museum is now working on two new online games to explore maritime archaeology (*Wreck Seekers*) and James Cook's voyages in the Pacific. These factually guided games provide rich, interactive and complex learning experiences to students in classrooms across the country and allow the museum to reach new audiences in a meaningful way.

Australian maritime stories

The stories of migrants travelling to and settling in Australia provide rich material for engaging students with our maritime heritage. The museum has developed a series of digital resources, including oral histories, animated dramatisations and video clips, that are shown to student groups by our Museum Educators as they view specific objects within the museum. Augmenting visits with targeted, digital materials in conjunction with live interpretation is an approach the museum is piloting and that is receiving extremely positive feedback.

Endeavour in the digital age

The Virtual *Endeavour* program (see *Signals* 122, page 24) has successfully created a lasting digital legacy for people unable to visit or access the vessel. All comers can either take a self-guided 360-degree virtual reality tour of the vessel or be led by a digital host who examines the changes in science and technology since Cook's voyage of exploration.

With upcoming voyages of *Endeavour* planned, the museum is also exploring further collaborative opportunities with the CSIRO in using a telepresence system to talk live with students from aboard the vessel. These sessions will reveal the differences between the science of 1770 and that of today.

Finally, the museum has been collaborating with ABC Education in developing a series of short, classroom-ready videos that explore both the navigational achievements of Cook and the complex, historically misunderstood Australian cultures at the time of first contact.

Research to inform our practice

Rapid change in the capabilities of technology to engage, amaze and share means that the museum must actively work with research institutions to ensure the relevance and effectiveness of our programs. To this end, the museum has two Australian Research Council grants submitted with Deakin and Monash universities that will tease out best-practice programming for both outreach and onsite student engagement. Watch this space.

As museum goes worldwide seek new, interactive, intelligent and meaningful experiences, we are working to ensure that the right path – one that finds the best balance between physical and digital interactions – is found and taken.

For more information, see the following websites:

Virtual *Endeavour* at https://www.anmm.gov.au/anmm_files/VirtualEndeavour/Virtual-Endeavour.html

The Voyage game at voyage.anmm.gov.au

Australian Migration Stories at ams.anmm.gov.au

Boats from a maritime crossroads

The collection of the Museum and Art Gallery of the Northern Territory

The Museum and Art Gallery of the Northern Territory holds a diverse and significant collection of more than 20 vessels brought together by former director, the late Colin Jack-Hinton. In a tall A-framed gallery named after him, craft from Australia, South-east Asia and Oceania are displayed together, aptly reflecting Darwin's strategic position as a crossroads between these three regions. Three craft with diverse Australian heritage significance have now been nominated to the Australian Register of Historic Vessels, writes **David Payne**.

THE THREE AUSTRALIAN CRAFT in this collection are a *jukung*, a pearling lugger and a Vietnamese fishing boat that was later used as a refugee boat. The *jukung*, *Suria Jaya*, is a striking wooden open boat that was built on Home Island in the Cocos (Keeling) Islands, which has been administered by Australia since 1955 and was made an external territory in 1973. The Cocos Islands are located off the Western Australian coast in the Indian Ocean and are probably better known for the battle between HMAS *Sydney* (I) and the German cruiser *Emden* in World War I. *Suria Jaya* was built there in 1973 by Nek Nani with the help of his two sons, Alpan Bin Puria and Zeta Bin Puria. The craft was purchased from the islands by the Museum and Art Gallery of the Northern Territory (MAGNT) in 2005.

The *jukung* (also spelt as *jukung*, *dukong* or *djukong*) is a small sailing skiff or dinghy and the design is specific to the Cocos Islands. It is modelled after an English whaleboat, or whaler, a craft that was introduced to the islands by English adventurer Alexander Hare and Scottish mariner John Clunies-Ross in 1827. Hare and Clunies-Ross settled the uninhabited islands in 1827 and established a copra plantation, employing Malays as workers.

In the Cocos the Malay people originally built *jukung* to carry copra and supplies between the islands and for fishing the reefs and lagoons. More recently they have built them for recreation, and *Suria Jaya*, built in 1973, is an excellent example of this purpose and period.

The lines for the double-ended, single-chine hull shape show the *jukung*'s typical fine entry at the plumb stem, with a strong vee shape to the bottom panel that runs out to a fine-ended raked stern frame forming the double-ended hull shape. The hull has the deeper dead-wood keel running full length which, along with its deep vee hull shape, is a principal element of the craft's sailing ability. The deep keel section replaces a centreboard, which could be damaged in the shallow lagoon these craft are sailed in. The sail plan features a gunter-rigged main and small jib.

The hull has an elegant and efficient shape and is very strong, exemplifying a craft well designed for its use and environment. With its sail set it creates an impressive appearance for a small craft, accentuated by the varnished interior and topside strake and overall detailing. *Suria Jaya* has very good original integrity and represents the ingenuity of Malay people on the Cocos Islands to produce craft specific to their location that combine old and new ideas.

Although other *jukung* remain in use on the island, it is important to have an original example secured in a collection, representing a specific period as a reference point in the craft's evolving story.

Vivienne is a Western Australian Broome-style pearling lugger built there in the late 1940s or early 1950s. It began working in Broome, but later operated from Darwin, and is possibly the only remaining lugger of the small number that used Darwin as a base.

It was built by a team that included by Sooki (Sukki) Kwang, the Scott Brothers, shipwright Tom D Antoine, Stevin Buckridge and Japanese assistant Arata. This team also built other luggers in the same area. It was originally named *Bintang Putih*, then later *White Star*. It was renamed *Vivienne* by Nick Paspaley, in honour of his wife, when he donated the vessel to MAGNT in 1983 through his company Paspaley Pearls. One of the primary Australian and international pearling companies, Paspaley has a strong association with Darwin. While operated by Paspaley Pearls, the boat was the last Darwin-based lugger working in the pearling industry, before being laid up in 1982.

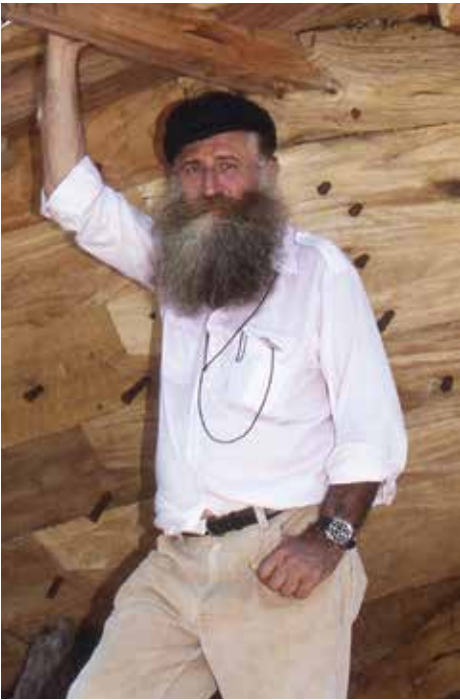
Thinh Vuong is a rare example of a vessel that can tell the story of the plight of Vietnamese refugees in the 1970s

01 Colin Jack-Hinton, former director of the Museum and Art Gallery of the Northern Territory.

02 Pearling lugger *Vivienne* and Vietnamese fishing boat *Thinh Vuong*, which later carried refugees to Australia in the wake of the Vietnam War.

Images Jeffrey Mellefont

01



02



Images 1–11 courtesy of the vessels' owners



In the Cocos the Malay people originally built *jukung* to carry copra and supplies between the islands and for fishing the reefs and lagoons



Vivienne has the typical lines of a post-World War II Broome-built lugger and represents a very good example of the type. It is carvel planked with jarrah (*Eucalyptus marginata*) on steam-bent frames with a keel, keelson, stem and stern timbers. It is likely to be one of the earliest examples still extant. It largely retains its original configuration and integrity, and can therefore provide a comparison with later examples, some of which were further modified and adapted in the later decades of their use.

The third craft listed on the ARHV, *Thinh Vuong*, is a Vietnamese fishing boat that was built by Rach Gia in Vietnam near the Cambodian border in 1977. It was later used to carry refugees and is one of very few remaining examples of the many Vietnamese refugee vessels that came to Australia during the late 1970s.

Following the end of the American–Vietnam War, thousands of political refugees fled their homeland in fishing boats and other small vessels. Many craft were overloaded and unseaworthy and those aboard suffered terrible hardships to reach Australia. A number of boats were lost without trace. *Thinh Vuong* was the 44th refugee boat to arrive in Australia after the Americans withdrew from Saigon (now Ho Chi Minh City) in April 1975. It left in March 1978 and arrived in Darwin in June 1978. The nine people on board brought the total number of refugees who had arrived in Australia to 1,548 people.

Most of the craft were abandoned or dismantled after their arrival, but a few, such as *Thinh Vuong*, were taken over by local people and used as fishing boats for a time. *Thinh Vuong* was eventually left in the mangroves until identified by Colin Jack-Hinton as a craft for the MAGNT collection. In 1981 it was brought to the museum and spent its first decade on display in the open near the waterfront.

Thinh Vuong is a 16.64-metre-long beam-trawler which has the typical lines of a single-chine Vietnamese fishing boat from its region. The bottom panel has a steeply vee-shaped section at the entry that quickly drops away to an almost flat bottom running aft of the counter. The topsides are flat and almost vertical. It is an easy shape to build, appropriate for working offshore, and creates a big hold for fishing. This helped to make it and similar craft suitable as refugee boats.

Thinh Vuong is a rare example of a vessel that can tell the story of the plight of Vietnamese refugees in the 1970s. It demonstrates how they fled the country in craft of simple construction that were never intended to go as far as they did in the open ocean.

With strong connections to the region in and around Darwin and northern Australia, these three craft are fine examples from the MAGNT collection that add to the expanding diversity of the ARHV.

For more information on the Museum and Gallery of the Northern Territory and its collection, see *Signals* 111 (June–August 2015), pages 52–57.

This online, national heritage project, devised and coordinated by the Australian National Maritime Museum in association with Sydney Heritage Fleet, reaches across Australia to collect stories about the nation’s existing historic vessels and their designers and builders. Search the complete Australian Register of Historic Vessels at sea.museum/arhv

	Name	Type	Builder	Date	Number
01	<i>Makara</i>	Motor cruiser	Bjarne Halvorsen	1959	HV000666
02	<i>Latura</i>	Launch	Bayes Bros	1924	HV000743
03	<i>Matilda</i>	Cargo/fishing boat	R Bennett	1867	HV000744
04	<i>RAAF 02-15 Safari</i>	Air–sea rescue boat	Lars Halvorsen Sons Pty Ltd	1943	HV000745
05	<i>Miorwera</i>	Pilot launch	Frank Hickman	1952	HV000746
06	<i>Maya</i>	Yacht	Alfred Cuthbertson	1929	HV000751
07	<i>Vivienne</i>	Pearling lugger	Sooki (Sukki) Kwang, Scott Brothers, shipwright Tom D Antoine, Stevin Buckridge and Japanese assistant Arata	unknown	HV000756
08	<i>Thinh Vuong</i>	Refugee boat	Unknown	1977	HV000757
09	<i>Suria Jaya</i>	Cocos Island <i>jukung</i> sailing dinghy	Nek Nani and sons Alpan Bin Puria and Zeta Bin Puria	1973	HV000758
10	<i>Victory</i>	Tug	Melbourne Ports Authority	1938	HV000759
11	<i>Dawn Wind of Kirribilli</i>	Yacht	Les and Barry Steel	1965	HV000762

Wine and poetry

A sweet life made with love

Hailing from a Lebanese region known for its grapes, it is fitting that Michel and Marie Nehme established a thriving vineyard in the heart of the Riverina district of New South Wales, which they lovingly tended by hand while raising a young family. Curator Kim Tao relates the couple's story as they prepare to celebrate 50 years of marriage and migration.

They completely immersed themselves in the culture and lifestyle of the lucky country

MICHEL NEHME (born 1942) and Marie Nehme (née Ibrahim, born 1954) share a similar background. Both were raised in farming families with seven siblings and both were born in Zahlé, known as Lebanon's 'City of Wine and Poetry.' Zahlé is located about 55 kilometres east of the capital Beirut, in a mountainous district that is renowned for blending the agricultural and the intellectual to produce a significant portion of Lebanon's grapes, wine, arak and poetry. The area has also been a land of emigration since the 19th century, initially to the South American countries of Brazil, Argentina, Colombia and Venezuela, and then to the United States, Canada and Australia during the Lebanese Civil War (1975–1990).

In the late 1950s, Michel Nehme was working as a mechanic in Zahlé when he heard on the news that Australia was welcoming immigrants. With few job prospects in Lebanon, he regarded Australia as the best opportunity for a better future. Michel asked his sister Nadia, who was already living in Corrimal on the south coast of New South Wales, to sponsor him. In June 1965, the 23-year-old sailed from Beirut to Port Said, Egypt, where he embarked on the Flotta Lauro liner *Roma* for the four-week voyage to Australia.

01
Marie and Michel Nehme at Fairlane Farm, Nehme vineyard, Yenda, 1988.
All images reproduced courtesy Julie Nehme

Roma docked in Fremantle on 27 June 1965 and then continued to Sydney, arriving on 4 July. Michel headed to Wollongong, in the Illawarra region of New South Wales, where his brother-in-law Joseph helped him to apply for a position at BHP Steelworks in nearby Port Kembla. Michel worked in the steel industry for four years and eventually obtained a permanent residency visa.

In 1969 Michel visited his hometown of Zahlé for a holiday. There, at a party, he met Marie Ibrahim, who was a neighbour of his sister Josephine. Michel and Marie fell in love, married in October 1969 and moved to Australia just two months later. Marie left all of her family behind, while Michel already had two brothers and one sister living in Australia.

In December 1969, Michel and Marie departed from Beirut on a Japan Airlines flight bound for Sydney. The flight took more than 24 hours, with stops in Tehran, New Delhi, Bangkok, Hong Kong and Manila, before landing in Sydney on a hot summer's morning.

Michel had already purchased a house close to the beach in Corrimal, in the northern suburbs of Wollongong, where he and Marie lived for the next two years. Every second Sunday, the couple would drive to Sydney and sightsee around the south coast towns of Kiama and Nowra. They remember visiting the famed Kiama Blowhole, eating hamburgers and chips on the beach, and having fresh seafood straight off the wharf in Wollongong. Once a month in the summer, Michel and Marie would head to the nearby suburb of Dapto to watch the slot-car races. They also enjoyed going to the drive-in cinema, and although it was sometimes difficult for them to understand the movies, they regarded it as a great way to learn the English language. Marie had spent much of her time in Australia with her sister-in-law Jamal, with whom Arabic was the main language spoken.

Michel and Marie met people of many different cultural backgrounds through Michel's work at BHP – one of the major employers of post-war immigrants in the Illawarra. Despite some language barriers, the couple recall that people appeared friendly and they felt welcomed. As Michel and Marie became better acquainted with locals and their Australian neighbours, they would invite them over to enjoy home-cooked Lebanese food and barbecues. They immersed themselves in the culture and lifestyle of the lucky country, and became naturalised Australian citizens during a ceremony at Wollongong Town Hall in 1973.

In 1971 Michel and his two brothers purchased six-and-a-half acres (2.6 hectares) of land in the suburb of Albion Park Rail in Shellharbour. They subdivided the land and the local council gave them street naming rights to establish Nehme Avenue. In 1972 Michel and Marie sold their house in Corrimal and rented in Wollongong for the next two years, while they built a new home in Albion Park Rail. They moved into their new home in 1974, by which time they had two daughters, Saideh and Marlene.

Michel humbly attributed the success of the Nehme vineyard to his wife Marie and her woman’s touch

In 1974 Michel read an article about the town of Griffith in the Riverina region of south-western New South Wales, which was described as the state’s fruit bowl. He decided to take his two weeks’ leave as a working holiday on a farm in Griffith. The following year, Michel returned to Griffith with Marie, on the way home from a driving holiday to Melbourne. The couple fell in love with the area and the landscape, which reminded them of Zahlé, and made the decision to move. Although BHP offered Michel a promotion to remain at Port Kembla, his heart was set on starting his own farming business.

In 1976 Michel, Marie and their two young daughters moved to Yenda, about 16 kilometres north-east of Griffith. Marie was expecting her third daughter, Mechlene, at the time. The couple bought a vineyard, which they worked on for the next six years. During this time two more children, Julie and Anthony, were born.

In 1983 Michel and Marie sold the vineyard and purchased a nearby block of vacant land in Yenda to fulfil their dream of establishing their own vineyard. They began by planting a number of varieties of red and white grapes. Michel was known for his meticulous care of the grapes, which he referred to as his children, while Marie was always by his side working in the vineyard. There were plenty of trials, but through sheer determination, dedication and committed hard work, the couple built strong relationships with wineries and the Nehme vineyard flourished.

In the late 1980s, Michel started to leave the golden-skinned Semillon variety of grapes on the vine longer than usual to develop Botrytis Semillon. These are grapes infected by noble rot, the beneficial form of a fungus called *Botrytis cinerea*, which removes the water from the fruit and concentrates the sugars and flavours within the grape. Michel became known for producing high-quality berries due to his finesse at cultivating the soil, hand-pruning the vines and handpicking the grapes. As his youngest daughter Julie Nehme explains, ‘It is a tantalising wait to pick the late autumn harvest and suspenseful to watch a fresh crop of Semillon grapes succumb to the ravages of Botrytis.

Sugar levels and the Botrytis flavour are monitored daily, to determine the optimum level of ripeness and the desired natural fermentation. The battle of elements is crucial, as humidity, sunlight and a little rain combine to result in the right rot that creates the luscious golden nectar.’ The rotted grapes are used to produce complex sweet wines.

Over the following years Michel and Marie replanted their whole vineyard with Botrytis Semillon. They received media attention and accolades from the wine industry for their award-winning Botrytis Semillon grapes. Michel was named the ‘King of Botrytis’ and was even featured on the cover of the leading wine industry magazine, *Grapegrower & Winemaker*, in 2009. He humbly attributed the success of the Nehme vineyard to his wife Marie and her woman’s touch.

Michel and Marie have made a number of return visits to Lebanon but they continue to call Yenda home. The couple recently bottled their own signature boutique wine sourced purely from the Yenda vineyard. A tribute to tradition and true love, it is called ‘Michel Marie’ to symbolise their successful partnership and their love for the land in Australia. At the 2018 Royal Melbourne Wine Awards, Michel Marie 2015 vintage won the trophy for Best Sweet White Wine and received a gold medal, while the 2016 vintage also top-scored and received gold.

Michel and Marie have four daughters and a son. The eldest, Saideh, works in communications; Marlene is a multicultural officer; Mechlene is a vocal teacher; Julie works in the media and is the general manager for Michel Marie wine; and the youngest, Anthony, is an accountant.

Julie Nehme registered her parents’ names on the Welcome Wall to recognise both the life and the journey they made for themselves in Australia, as well as the opportunities they opened up for their five children. As Michel Nehme says, ‘Life in Australia is like winning the lottery twice for the opportunities to create two amazing lifetimes, firstly in Corrimal and Wollongong, and then in Yenda.’



01 Michel Nehme and Marie Ibrahim’s engagement photo, Zahlé, Lebanon, 1969.

02 Newlyweds Michel and Marie Nehme share a kiss on the rooftop of Michel’s family home in Maalaka, Zahlé, Lebanon, 1969.

The Welcome Wall

For nearly 20 years, the Welcome Wall at Pyrmont Bay Wharf has celebrated and recorded the stories of those who left their native shores to make Australia home. The museum is planning a renewal of this project, with a new launch in 2020. If you wish to be informed when registrations re-open, please leave your contacts through our website: sea.museum/welcomewall



Lying for the Admiralty challenges the long-standing history of Cook’s *Endeavour* voyage

James Cook’s false trail

Hidden discoveries, altered records

THE CAREER OF JAMES COOK has been the focus of many books since his murder in Hawaii in 1779. Cook’s first and second voyages of exploration in the Pacific firmly established him as the most successful British explorer of his age, with every expectation that the third voyage would prove yet another triumph. So, when the shocking news of Cook’s death finally broke in Europe months later, amid the outpourings of grief he very soon became a national martyr – the embodiment of ideals such as integrity, dedication, honesty and thoroughness.

To a large extent, authors writing about Cook have been content to view his career through this lens. What makes Margaret Cameron-Ash’s research refreshing is that she has applied her extensive legal training to view the evidence of Cook’s *Endeavour* voyage unencumbered, and in so doing offers an entirely new view of Cook, his discoveries and the territorial claims made during that voyage.

As she states in the introduction, the genesis of the book lies in two separate incidents. The first was a chance conversation with a veteran sailor of the Sydney–Hobart yacht race, who couldn’t understand how Cook didn’t realise that Tasmania (then known as Van Diemen’s Land) was separated from mainland Australia (New Holland) by a strait – something that should be clear to an experienced mariner through observing wind and waves in the area. The second was the realisation (made in Sydney’s Centennial Park while watching an aircraft preparing to land at Botany Bay) of just how close Botany Bay is to Port Jackson – raising the question, how did Cook not discover it, given the thoroughness he brought to every task he undertook? Those questions had been raised before, but while other researchers had allowed these as examples of Cook’s fallibility, Margaret Cameron-Ash’s curiosity was piqued to revisit the original reports made by Cook, Joseph Banks and others aboard *Endeavour*.

After looking at this evidence, she concludes that for an experienced seaman like Cook, there could be no doubt that a strait existed, and that his explanations to the contrary, and later charts, were carefully orchestrated to hide the fact. In effect, James Cook was lying about his discoveries, deliberately laying a false trail in order to keep this strategically important information from Britain’s rivals – most notably France. It is these actions that provide the title of the book, for in an era of intense rivalry following France’s defeat in the Seven Years War, reports could be copied and sold to rival powers, crew members could sell sensitive information, and new geographic discoveries could win or lose an empire.

The author contends that, in such circumstances, Cook deliberately avoided making written reports of some of his most important discoveries, relying instead on direct verbal communication to the long-serving (1763–95) Secretary of the Admiralty, Philip Stephens, when he returned to London.

According to the author, Port Jackson was another one of those important discoveries. As she points out, Cook visited the north shore of Botany Bay on at least three occasions while *Endeavour* lay at anchor – on one of which his party made an excursion of three or four miles (five or six kilometres) along the coast, during which the author believes Cook sighted the magnificent spread of Port Jackson with its harbour islands. As critical evidence of this discovery, Margaret Cameron-Ash puts forward comments later made by Arthur Phillip before leaving England indicating that he knew about Port Jackson and its islands. Again, as with Cook’s (Bass) Strait discovery, the author contends that Cook deliberately did not make a written report of sighting Port Jackson, and did not sail into it, in order to protect this vital information from Britain’s rivals.

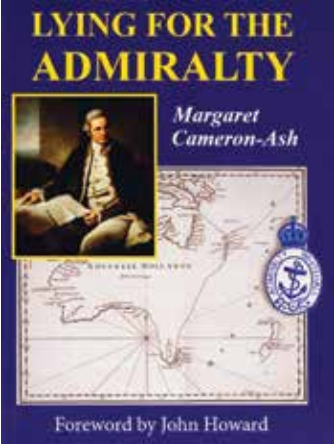


01
A view from the lighthouse at South Head looking across to North Head, guarding the entrance to Port Jackson, by Joseph Lycett, c 1818. National Library of Australia nla. obj-135701554

As you are probably beginning to appreciate, *Lying for the Admiralty* challenges the long-standing history of Cook’s *Endeavour* voyage, questioning what we know of Cook in fundamental ways and in the process rewriting important elements of our national history – most provocatively in its evidence of what really happened at Possession Island. However, while the book threatens to turn history on its head, it does so through the weight of accumulated evidence gathered during years of careful research. Nor does the book attack Cook or his legacy, for in lying for his country, as the author suggests, Cook shows his true stature – that he was prepared to forfeit the accolades of his contemporaries for the greater good of his country.

In *Lying for the Admiralty* Margaret Cameron-Ash puts forward a provocative new view of James Cook that will undoubtedly excite debate among all people interested in Cook and the history of Australia.

Reviewer Dr Nigel Erskine is the museum’s Head of Research.



Lying for the Admiralty
By Margaret Cameron-Ash
Published by Rosenberg Publishing, Sydney, 2018.
Paperback, 240 pages, illustrations, notes, index.
ISBN 9780648043966 (paperback), 9780648043973 (epdf).
\$35.00 / Members \$31.50

Designer, innovator, lateral thinker

Portrait of a mercurial genius



01

Lexcen fitted the mould of a larrikin, with a temperament, sailing abilities and design output that could all range through four seasons in one day

- 01 Aboard a support vessel, Lexcen watches the last race of the 1977 America's Cup challenge in Newport.
- 02 *Australia II* (at rear) and *Challenge 12* in a trial race for the 1983 America's Cup.

Ross quotes Lexcen: 'I like getting the germ of an idea and getting the thing underway. But once the detail and all the fiddly bits have to be worked out, I don't like doing that.' There is clarity on just who was responsible for these fiddly bits, including two stalwarts – John King and Peter Lowe. Ross sorts out some of the craft whose Lexcen–Miller pedigree is disputed, such as the half-tonner *Plum Crazy* and the brilliantly successful *Mercedes III*. *Plum Crazy* is shared with Joe Adams, while the keel, lines and many other details of Ted Kaufman's *Mercedes III* are Lexcen's, or Miller's as he was at the time. Scott Kaufman and Dennis Phillips pick up credit for helping with the IOR rating side of the brilliant *Ginkgo*, and my uncle Alan Payne is quietly recognised for helping with the new keel that went onto *Ballyhoo*, ensuring that this sleek-looking maxi could reach its potential and eventually beat the top boats from the USA. At various times Lexcen had the best 18-foot skiff, the champion ocean racer, the fastest maxi and the supreme 12 Metre in the world, plus Australia's first international one-design class, the Contender.

A particularly contentious part of Lexcen's career involved *Australia II* – the complicated period of design work at the Netherlands Ship Model Basin; the subsequent 'keelgate' era, in which the New York Yacht Club and others disputed the boat's design and its legitimacy; and later periods when similar grievances resurfaced. Bob Ross separates and deals objectively with these, drawing on previously published discussion and opinion plus his own interviews with some of the people involved. It's all explained through a time line of the developments, including recent flare-ups of the controversy. The design process for the winged keel will probably never be fully resolved, given the loss of Lexcen and also the *Australia II* syndicate manager Warren Jones, who now cannot respond with their understanding of the period. Bob Ross provides a comprehensive review of what has been said and reported, however, and provides some balance in an often unevenly reported and misunderstood situation.

The success stories are covered in detail – boats such as *Taipan* and *Venom*, the Contender class, *Mercedes III*, *Ginkgo* and her Hobart race-winning relatives, plus the legendary pale blue *Apollo* – with Ross taking us behind the sleek profiles of these craft into their development and campaigning. The ones that failed are not omitted, and *Apollo III* bears a lot of the bad press. This seems unfair to me – once the forestay had been moved forward a foot onto an extension over the stem, and some other tweaks made, its handling problems must have been fixed.

My brother and I delivered it back from the USA to Fremantle in 1980, crossing the Pacific with three other crew. We had the outrageous 1970s configuration of main, spinnaker, staysail and blooper all up and setting just after sunrise each day, and then all of us but the helmsman played rounds of 500 in the cockpit as the boat stormed along day after day with the trades up its rear end. That was my Lexcen experience – all positive.

Lexcen's private life played out no differently from the rest of it – a roller-coaster ride of relationships, friends, Ferraris and foreign countries – until he found a steady and understanding influence with his second wife, Yvonne, and her family. Again Ross brings the reader into this side of Lexcen's life, with respect for all involved. It's noteworthy how many Lexcen clients became friends and supporters too, all happy to share tales of their time with Ben in the book.

Although written for a sailing market that would recognise many of the boats and events covered, it's a story that deserves a wider audience. Australian history would be poorer without Ben Lexcen. He is up there with other Australian legends, and *Being with Benny* is the narrative that supports his inclusion as a national character.

Reviewer David Payne is the museum's Curator of Historic Vessels.

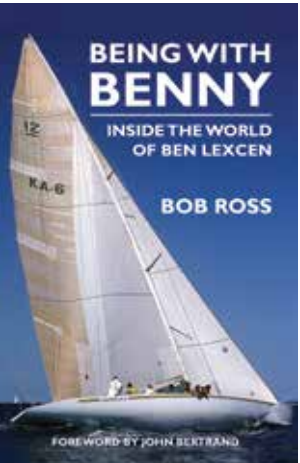


02

BEN LEXCEN was Australia's extraordinary self-taught yacht designer and sailor who became a national character. He also fitted the mould of a larrikin, with a temperament, sailing abilities and design output that could all range through four seasons in one day. Anyone spending even a short time with him was bound to experience a range of his emotions. Boating journalist Bob Ross has managed to distil the story of Lexcen from over three decades of reporting on his designing and sailing career, in which he interviewed him, wrote about him, even sailed with him. It's all poured out in this recently published biography, which covers Ross's experiences and the recollections of many others who came into contact with Lexcen.

Capturing the qualities of this genius at work and play is a challenge, as his life is repeatedly hit with turmoil and peace, success and failure (even on the same project), strong backing and strident criticism. He is supported throughout by loyal friends, many of whom started out with him when he was known as Bob Miller and carried on as he became Ben Lexcen, despite the occasional unintended collateral damage.

Lexcen was often on fast-forward with his rapid development of ideas, leapfrogging himself before he had consolidated details of what he was working on, or even what he was just plain doing. Bob Ross gives due credit to the many people who worked under or with Lexcen during his career and had to live with this unsettled and unpredictable character, including those who worked off stage and resolved the final details of a design or project.



Being with Benny: Inside the World of Ben Lexcen

By Bob Ross, published by Boatswain Books, UK, 2018. Paperback, 229 pages, illustrations. ISBN 9781912724017. RRP \$15.00

Student ambassadors

Researching life on the homefront in World War II

As part of the museum’s ongoing ‘War and Peace in the Pacific 75’ program, our Education section has developed a learning program that involves high school students from Australia, the United States and Japan. Last year’s program culminated in selected students meeting in Hawaii; this year they gathered in Australia. By Education Officers Jeff Fletcher and Anne Doran.

‘WAR AND PEACE IN THE PACIFIC 75’ commemorates key aspects of the Pacific arena of World War II from Australian, American and Japanese perspectives by engaging high school students from each country in a history research project. In 2018 classes investigated the homefront, examining how civilians lived in a world at war and contributed to the war effort. Each school’s research was compiled to form a banner exhibition that will be shown at the museum then travel in Australia and to the USA and Japan. Youth ambassadors, teachers and student delegates from each nation came to Australia this year for a program of activities and special engagements to foster leadership skills and international friendships.

First stop was Cowra, scene of a Japanese prisoner-of-war (POW) breakout in 1944. Local historians toured us through the POW camp site and the Japanese Memorial Garden, before we took time to reflect at the Japanese and Australian military cemeteries. The power of empathy and reconciliation became very evident to us all here. The youth ambassadors ran community events and delivered speeches on their projects at the World Peace Bell.

Next we travelled to Canberra to be special guests at the opening of the new Remembrance Garden at Amaroo School. While in the national capital, students visited Parliament House, the National Museum and the National Zoo, and took special ‘investigating history’ workshops at the Australian War Memorial Research Centre and the Museum of Australian Democracy.

A major responsibility for the youth ambassadors was to give an address at the Australian National Maritime Museum’s Remembrance Day ceremony on 11 November. This was a big stage for teenagers, but they certainly rose to the occasion, reflecting on the importance of remembering those who served their countries in conflict, how war affects everyone and the importance of working towards a peaceful future. They laid wreaths and met with people connected to the *Krait*/Operation Jaywick mission in 1943. It was an emotional and inspiring day.

Monday saw us step back in time on a fascinating tour of the World War II tunnels at North Head, and the next day the students hosted their own exhibition opening at the museum. Each student introduced their school’s research project; a highlight was the inspired performance by our Japanese youth ambassador, Saya, who played a song of peace on a traditional instrument, the *koto*. This was a special connection, as a relative of a student in her group taught *koto* while in a World War II American internment camp.

Then it was off to the New South Wales Parliament, where the group was officially welcomed by the Speaker of the New South Wales Legislative Assembly. They then enjoyed a behind-the-scenes adventure at the State Library of New South Wales and a thought-provoking session at the ANZAC Memorial in Hyde Park. Our final night was spent aboard the Sydney Heritage Fleet’s *James Craig*.

Over the week the group developed strong friendships and rose to the challenges we set for them. As renowned author E M Forster once said: ‘Spoon feeding, in the long run, teaches us nothing but the shape of the spoon’. We are proud to have been a catalyst for this profound and authentic learning experience.

The program is funded by the USA Bicentennial Gift Fund.



‘I am extremely grateful for the opportunity to experience and learn so many new things and to meet such great people.’

Participating student

01 Student Ambassadors (from left) Brianna Matthews (Station Camp High School, Tennessee, USA), Olivia McLennan (St Raphael’s Catholic School, Cowra, Australia) and Saya Watanabe (Sendai Shirayuri Gakuen High School, Sendai, Japan) present museum Chairman Mr Peter Dexter AM with a commemorative plaque to mark their visit. Image Andrew Frolows/ANMM

2018 Youth Ambassadors

- Olivia McLennan, St Raphael’s Catholic School, Cowra, NSW, Australia
- Brianna Matthews, Station Camp High School, Gallatin, Tennessee, USA
- Saya Watanabe, Sendai Shirayuri Gakuen High School, Sendai, Japan

Participating schools

- St Raphael’s Catholic School, Cowra, Australia
- Cowra High School, Cowra, NSW, Australia
- Amaroo School, Canberra, ACT, Australia
- Sendai Shirayuri Gakuen High School, Sendai, Japan
- Osaka Meisei Gakuen High School, Osaka, Japan
- Jumonji Gakuen High School, Tokyo, Japan
- Station Camp High School, Gallatin, Tennessee, USA
- Academy of the Canyons High School, Santa Clarita, California, USA

Acknowledgments

The Australian National Maritime Museum acknowledges the support provided to the museum by all our volunteers, members, sponsors, donors and friends.

The museum particularly acknowledges the following people who have made a significant contribution to the museum in an enduring way or who have made or facilitated significant benefaction to it.

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ISSN 1033-4688
Editor Janine Flew
Staff photographer Andrew Frolows
Design & production Austen Kaupe
Printed in Australia by Pegasus Print Group
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Deadline mid-January, April, July, October
for issues March, June, September,
December





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