

SECTION TITLE

Fathom

The Journal Of The National Maritime Museum Cornwall

2019 — ISSUE 3


BOAT BUILDING / EXHIBITIONS / OUR AWARD WINNING FAMILY PROGRAMME

Foreword

2018 has been an eventful year for us and we are thrilled that once again the success of our programming has helped ensure we remain, by a considerable margin, the most visited museum in Cornwall.

This edition of Fathom describes the vibrant and enticing programme we have mounted over the last year. We are immensely proud of our exhibitions and learning programme, the results of working in partnership with organisations across the cultural and scientific sectors and of borrowing significant artefacts from national institutions and private collections. We are also immensely grateful to our supporters and sponsors who help us maintain our acknowledged high standards.

Highlights included 'Titanic Stories' opening in a blaze of publicity; the spectacular aerobatics of Yskynna, a hugely talented aerial dance company, who performed 'Ghosts Ships', a specially choreographed production jointly funded by Arts Council England; our hugely popular Summer Pirate School; the second year of 'Tattoo on Tour', our first UK-wide travelling exhibition, the acquisition of *Miss Healey*, a stunning 1950s speedboat; and courtesy of Cedar Bay Entertainment (US), the loan of a very special flask, which has a compelling and heart-breaking story about a Cornish hero who lost his life on board the *Titanic*.

We continue to work hard to enhance our reputation as a venue delivering exciting, thought-provoking and artistically rich programmes. We are therefore very proud to announce that in 2020 we will be unveiling our most ambitious and visually stunning exhibition to date. 'Monsters of the Deep' will explore our fascination with the ocean depths, set against the enduring belief in sea monsters. Immersive digital technologies will be used to breathe life into the fantastical creatures depicted on exquisite medieval charts; recreate a P. T. Barnum-style circus mermaid sideshow and the scientific laboratory from HMS *Challenger*. We will be bringing internationally important objects to Cornwall from the British Museum, Cambridge University Library, the National Oceanography Centre, Royal Museums Greenwich and the Booth Museum. 

Richard Doughty, Director
National Maritime Museum Cornwall
June 2019



OUR YEAR
IN NUMBERS — 2018

£0.00
public revenue
support

We generated
£2,290,000
of income



£1,255,000
spent by
our visitors

We welcomed
121,592
visitors

9,450
school children in
workshops and
self-directed visits

£610,000
raised from grants and
philanthropy

Estimated
106,000
people attending
programming in
Events Square

116,049
website visits

351
Family programmes
provided including

93
Make & Takes

220
Performances

38
Minnow
sessions

105
objects added
to our collections

34,882
visitors saw
'Tattoo on Tour'

288
research assisted enquiries
handled by Library

223
loans borrowed
from overseas

6
national
partnerships

£300,000
minimum wage
equivalent for >30,000
hours given by our
generous volunteers

30
FTE employees

13,186
free visits for
under-five's

Over
60%
of visitors opted
to Gift Aid their
admission charge



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Local craft for local waters

Historic vessel recording and surveying in South West England.

National Maritime Museum Cornwall has successfully launched a project to record historic boats in the South West of England which are at risk of being lost. The goals of the project also included recruiting and training a Boat Curator and Advanced Apprentice.

There are significant differences in the boats used on the Fal Estuary and the neighbouring ports of Porthleven, Gorran Haven and Mevagissey. The Local Craft for Local Waters Project (LCLW) was a last ditch attempt to record these boats.

To date we have surveyed over forty historic Cornish boats. Most of the craft surveyed were built in the first half of the 20th century, prior to the introduction of glass-reinforced plastic and some are considerably older boats.

This is one of the stand-out achievements of our project. In each case the boats have been photographed, line drawings made and

scanned, and summary histories written up to help us distinguish individual boat builders. A considerable amount of goodwill has been generated by this project and we are confident this work will go much further.

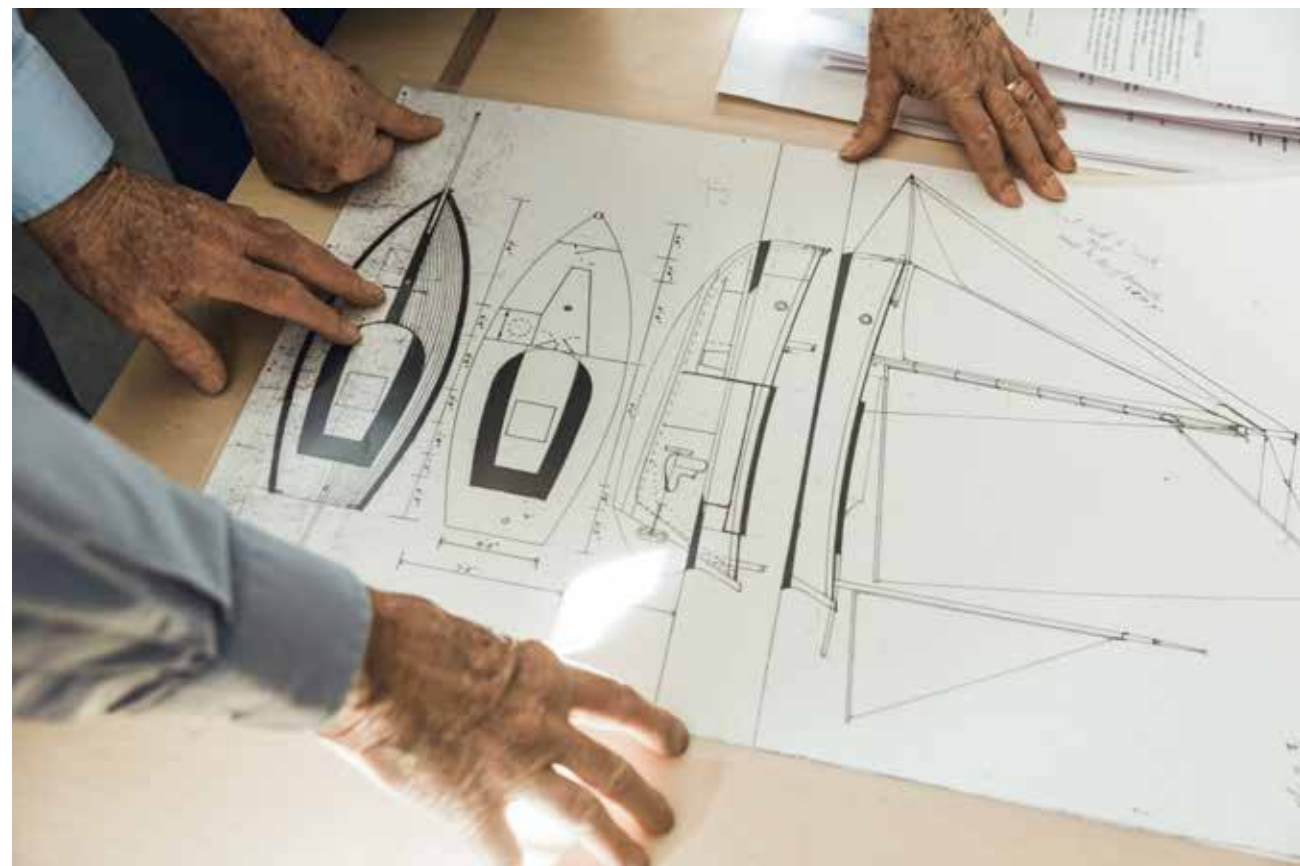
We recruited a team of 12 volunteers, many former fishermen, boat builders and local historians, to assist with the recording/surveying. Many of these boats – rowing and sailing craft – were too small to be registered in any way. The funding ensured this heritage has been properly documented. The line drawings taken of historic boats have been digitised and we plan to upload a database to enable the public to have access.

The LCLW research yielded other archival material including: early photographs, plans from other sources, fishing records and other miscellaneous documents. Importantly we have also collected valuable information from oral history interviews. 🗨️

“
We would like to place on record our deep gratitude to the Trustees of the John Ellerman Foundation for funding this project. The grant the Museum received has triggered transformational change across our institution.
”

Richard Doughty,
Museum Director

Captain George Hogg (left) was a Founder Trustee of NMMC and amongst many achievements set-up and managed the National Small Boat Register. George was recently awarded the Victory Medal by the Society for Nautical Research for the efforts he has made to record and save historic craft. He retired as a museum Trustee in September 2017 but continues to work tirelessly on the museum archives. Tony Pawlyn (right) is also a Founder Trustee still on the board. Tony heads up the Bartlett Research Library and co-ordinates the work of 33 volunteers.



Steam Launch *Emma*



Emma is a 22ft x 6ft teak-built steam launch. Although the original builder is unknown, she's believed to have been built around around 1912. Emma is strongly constructed and has a wider beam than one would normally associate with a river or lake vessel. This is fortunate because it will make her well suited for use on the relatively sheltered waters of the Fal estuary.

Major refits were carried out in 1992 and 2005. When Emma came to the Museum in 2015 she was part way through a third refit. The engine and boiler had been removed, together with a rather large cabin, which had not improved the look of the original boat. The previous owner was unable to continue with his project so he approached the Museum to see if we would take it on.

Our Boat Technician, Reuben Thompson, and a group of volunteers have set about the

repair and restoration needed to make Emma fully seaworthy again. As with many wooden boats that are dismantled, initial estimates for the amount of repair work were discovered to be very optimistic.

The vast majority of the 12mm teak planks appear to be original: a testament to the quality of the materials used to build her. We are also thrilled that the Savery steam engine has survived although we have had to commission a replacement boiler. The main hull is in good condition but the team will also need to fit a new keel and much of the internal structure.

Work is scheduled to be completed by December 2019. The team is immensely excited about the prospect of putting Emma back in the water and steaming around the local waters as part of our newly introduced Heritage Boat Tours. We plan to offer hamper picnic tours up river in 2020. 🍷

Miss Healey



Miss Healey is a fabulous example of one of a range of fast boats developed by Donald Healey, a Cornishman born in Perranporth, who became a rally and racing driver and designer of the sports cars bearing his name.

During the 1950s Healey became convinced that there was a future in the manufacture of high performance, competitively priced and attractive boats. The result was the formation of Healey Marine Ltd. and the launching of an entirely new range of craft to cater for a fast developing market around the world, with more than 1200 being built over a period of eight years.

The Healey Sports Boat 75, from the drawing board of Cornwall based designer Geoffrey Lord, was built in the late 1950s. It is constructed with a fibreglass hull and teak wooden decking. There are two cockpit areas, each capable of holding up to three passengers. The instruments, mounted in the centre of the dashboard consist of an oil pressure gauge, tachometer and water temperature gauge. The ignition switch, ignition warning light, horn button and a navigation light switch complete the controls available to the driver.

The engine is a four-cylinder, twin-carburettor Austin Healey 1600cc engine developing 80hp at 5,600 RPM. ↻



Sea Queen

Sea Queen is a Cornish fishing boat, a type known as a Mevagissey Tosher. She was built in 1924 in Portmellon by Percy Mitchell who, having finished his boat building apprenticeship in 1921, went on to establish a long-lived business in the village. She was the second boat built in his new yard: her planks were all cut by hand as Percy couldn't afford a powered saw in those early days. She would have been built in about a month at a cost of £80.

The boatyard was set some way back from the quay, so launching a new boat necessitated some delicate manoeuvring with the boat on a hand-towed trolley, waiting with the boat on the quay edge until high tide, and then pushing her over.

In 2003 *Sea Queen* was found in Mevagissey harbour in a near derelict state and restored to her former glory by a small group of Museum volunteers, led by Henry Wylie, a retired shipwright.

'Tosher' is a name generically applied to small fishing boats, built in Mevagissey and nearby Portmellon for use by Cornish fishermen for line

fishing for mackerel or hake, or occasionally for drift netting. They operated mostly in the area bounded by Fowey to the east and the Lizard to the west.

Toshers originated from a 19th century design, although their heyday came in the 1920s. They were mostly between 18 and 22ft (5.5 and 6.8m) in length, though some reports suggest that higher harbour dues above 20ft (6m) kept most boats below that length.

Although a distinct design in her own right, in many ways *Sea Queen* looks like a smaller version of the better known Looe Lugger or Falmouth Working Boat.

During the period between the First and Second World Wars motor Toshers were built in large numbers at the Mitchell yard. *Sea Queen* was fitted with an engine but unusually she was built to take both an engine and sails – perhaps due to fears of unreliability of engines of that period. 🍷



Iraqi Guffa

This coracle-like craft is an Iraqi “guffa”, a traditional form of craft used for both cargo and passenger transport on the rivers of Iraq, notably the Tigris, for millennia: the first reference is in the writings of the Greek historian Herodotus in the fourth century B.C. Photographs of Iraq from a century ago show the city's river banks teeming with these craft, but these days they are an unfamiliar sight, having been largely superseded by motor vehicles for both passenger and cargo transport.

Guffas were built in a range of sizes from one-man craft to much bigger vessels 4-5 metres in diameter: old photographs show guffas loaded with over twenty people or with horses and cargo. With their circular shape they are not designed for speed or sea-worthiness but for the carrying of the greatest possible cargo with the most economical use of material. This is important because in some cases, particularly on the Tigris, the guffa was abandoned after one long-river voyage.

The construction is a wooden frame, frequently made from branches of the pomegranate tree, with fronds of the date palm woven in a circular fashion around the frame starting at the bottom. The whole guffa is then covered with a liberal coating of naturally occurring pitch for waterproofing (though some references mention use of animal skins as an outer skin) and is propelled with a paddle. Larger examples involve two or more paddlers. With their basket shape and “tumble home” (hull wider at the waterline than at the gunwale) they are more stable and much less prone to capsize than European designs of coracle and, despite their shape, are said to be easy to manoeuvre or propel in a straight line. ↻



National Small Boat Collection

Small boats of national and international importance.

A core responsibility of the boat building workshop team at the Museum is the maintenance and care of The National Small Boat Collection. This collection was originally developed by the National Maritime Museum at Greenwich.

It is now housed in our museum in Cornwall where it has been extended by the addition of other craft. This collection is representative of boats from the UK and around the world. A maximum of length overall of 30ft (14.2m) is set for the collection although there are exceptions. A collection of objects and archives support the National Small Boat Collection.

A number of boats are on display in the museum, while others are housed in a separate offsite store.

Visitors can also browse The National Small Boat Register online via a link on our website which is a register of notable historic small craft (33ft LOA and below). They are owned by individuals, organisations, trusts or museums. All are noteworthy; some may be worthy of long-term preservation.

In total the Museum holds 152 boats dating from around 1870 onwards. The core of this collection is formed by 79 boats on an extended loan from the National Maritime Museum in Greenwich and five boats from the Royal Collection. The remaining 56 boats have been collected by this Museum and have been selected to ensure the collection represents a cross-section of local, regional, national and internationally significant craft. 🔄



In-house builds

The Museum is proud of the series of in-house build projects of replicas which become important centrepiece of our exhibitions. These projects are part of a programme of reconstructions of historical craft.

The team carry out extensive research to ensure the boats are as faithful a reconstruction as possible. Our own Maritime Research Centre and Bartlett Library is often an incredible resource.



Viking Voyagers

For this exhibition the team created a 14m full-scale replica cargo ship that visitors could climb aboard and imagine life as a Viking.




The *Bounty* Launch

For our Captain Bligh: Myth, Man and Mutiny exhibition we created a specially built reproduction of the *Bounty* launch which gave a very real sense of the situation of the 18 men who sailed it over 3600 nautical miles across the Pacific.





Building Lifeboat 13 for Titanic Stories

The centre piece of *Titanic Stories* is the full-size replica of Lifeboat 13 which enables visitors to reimagine events. We chose 13 partly because there's a very good account written of what happened in the boat and how it nearly came to grief – by the English schoolmaster Lawrence Beesley. But Boat 13 also helps us examine some of the *Titanic* myths, such as 'women and children first'. Looking at who was in the boat we begin to see a more complicated picture. 



A living exhibit

The Museum has recently launched a daily Q and A session for visitors enabling them to speak with members of the boatbuilding team.

While renovation or replication projects are taking place in house in the boat building workshop, visitors are able to come and take a closer look at the team in action, and the team are always more than happy to answer questions and show people around the build. 🔄



“
 These projects are important because they bring history alive, during builds visitors like to come back and see weekly progress and they are able to come into the workshop and chat with the team as we work, asking us questions. Schools and younger children also get involved. They ask some great questions and it really brings the subject to life for them.
 ”

Andrew Nancarrow,
 local boat builder

Preserving traditional skills

The museum boat building team are a respected centre for restoration, conservation and repair of historical vessels.





Mike Selwood Boat Workshop Manager:
‘Our ambition is to develop a respected centre for restoration, conservation and repair of historical vessels. And we’re slowly building up that resource. Our core responsibility is the maintenance and care of the nations small boat collection, but alongside that we’re developing a reputation for keeping alive traditional boatbuilding skills.’

Andy Nancarrow Boat builder:
‘The research process gives better understanding into the past and develops a deeper understanding of the subject.’

The Museum often partners with local students. First year Sustainable Product Design student Louis Heatlie, who worked on Lifeboat 13’s hull explains: ‘This project taught me an older way of working with materials, such as the steam bending and hand construction of a boat, which we probably would not have time to learn within the frame of our course. It’s really interesting to learn an older craft before heading into the modern industry.’

Mike Selwood:
‘It’s great to develop a team of skilful volunteers and see growing associations with Falmouth Marine School and Falmouth University.’

“
Our core responsibility is the maintenance and care of the nations small boat collection, but alongside that we’re developing a reputation for keeping alive traditional boatbuilding skills.
”

Mike Selwood,
Boat Workshop Manager



Thanks to funding from the John Ellerman Foundation the NMMC has been able to support the recruitment and training of a temporary Boat Curator and Advanced Apprentice as part of the team:

My experience as Boat Curator at the NMMC has been extremely educational as well as hugely diverse, allowing me to gain valuable experience across many of the operational practices of working in a museum. One of my first experiences was to assist in the construction of the museum's replica of the *Bounty* launch. This was a scratch build of a wooden boat led by professional boat builder Andrew Nancarrow. I gained a first-hand understanding of boat construction. I have also been involved in various aspects of exhibition design and project management as part of this role, attending meetings, creating documents and interpretation, and physically mounting and de-stalling exhibitions. I also organised the weekend model engineering exhibition. I have worked closely with the museum's Boat Manager and Curator, as well as attending various training courses to learn new curatorial skills enabling me to care for the museum's collection appropriately using industry best practice.

I have gained experience of using several databases, including taking responsibility for updating the National Small Boat Register (NSBR) which has honed my IT skills, and improved public access to data on their collections.

My 'self-learning' study work, contributing towards an AMA qualification has been immensely useful and has helped me gain a better understanding of the museum sector.

Overall I have had an extremely positive experience, gaining knowledge and valuable experience in the museum and heritage sector.

Olie Crediton, John Ellerman Boat Curator

My time at the museum has given me the opportunity to come into contact with a much more diverse range of craft than I could ever have hoped to work on. These have varied from dugout canoes to racing boats, and have allowed me to develop skills and knowledge that I would not have gained in a commercial boatyard. Alongside the hands-on boatbuilding I have been able to carry out research on these craft, which has deepened my understanding of both the boatbuilding processes and their wider historical context.

Fortunately I will be continuing to work for the Museum, initially leading a team of volunteers in the complete restoration of a steam launch. Alongside this I will be taking time to become familiar with all the boats in the museum's extensive collection, including the national small boat collection contained within it. I am also studying towards a degree in naval architecture which will broaden my nautical knowledge and bring new possibilities to the museum in term of planning and recording projects.

Reuben Thompson, Advanced Apprentice 



“
My time at the museum has given me the opportunity to come into contact with a much more diverse range of craft than I could ever have hoped to work on.
”

Reuben Thompson,
Advanced Apprentice

Hero's Titanic artefact comes home

Family provider Arthur West selflessly ensured the needs of his wife and children and was lost as the RMS *Titanic* slipped beneath the waves.

In 2019 the Museum proudly announced we were to host the iconic Arthur Webb Thermos Flask as part of our *Titanic Stories* exhibition. The flask went on display from Saturday 13 April 2019, on the eve of the anniversary of the night the ship sank.

Among the 62 passengers and crew from Cornwall who were travelling on the White Star liner RMS *TITANIC* on that fateful night of 14 April 1912 in the North Atlantic were the West family. Arthur, his pregnant wife Ada, and their two daughters were on their way and looking forward to their new life in Florida in the fruit business.

Mrs. West later recalled in her own words, the events of the night of the collision with the iceberg:

‘We were all asleep when the collision took place, but were jolted in our berths – my husband and children not even being awakened, and it was only the hurrying of passengers outside the cabin that caused alarm. The steward bade us all get up and dress thoroughly with plenty of warm things. Arthur placed lifebelts upon the children and then

carried them to the boat deck. I followed carrying my handbag. After seeing us safely into the lifeboat Arthur returned to the cabin for a thermos of hot milk, and, finding the lifeboat let down he reached it by means of a rope, gave the flask to me, and, with a farewell, returned to the deck of the ship.’

That was the last this family saw of Arthur, husband and father, a true Cornish hero.

The Museum is indebted to Cedar Bay Entertainments (US), and in particular to Paul Burns, Vice President and Curator for the Titanic Museum Attractions in Missouri and Tennessee, for arranging the loan and transportation of this iconic flask to Falmouth.

The full story of this unsung Cornish hero and the flask is displayed as part of the revamped *Titanic Stories* exhibition extended by popular demand to early January 2020. The West family story is not a myth but there are many interpretations about the events surrounding that fateful night, these are fully explored in this major exhibition. ↻



Preview: 'Monsters Of The Deep: Science Fact & Fiction'



In March 2020 National Maritime Museum Cornwall will open an academically serious exhibition exploring the historical, scientific and cultural impact of deep sea exploration, set against the persistent belief in sea monsters.

With *Monsters of the Deep*, our aspiration is to create an immersive and thought-provoking exhibition which balances the use of the latest scholarship and outstanding artefacts with creative methods of interpretation and public engagement.

Our starting point will be a giant reproduction (animated projection) of the fantastic creatures illustrated on Olaus Magnus's exquisite 1539 *Carta Marina* map, supported by incredible natural history objects, including a complete Killer Whale skeleton and Fin Whale skull from the Booth Museum of Natural History.

Internationally important historical artefacts

Alongside this visually stunning, digitally immersive experience, which will explore the tension between science and superstition in the medieval mind and its legacy, we will be displaying internationally important historical artefacts from national collections. We are delighted we have been offered the loan of Cambridge University Library's copy of the *Hortus sanitatis*, the first natural history encyclopaedia, printed in 1491.

Ground-breaking and unashamedly entertaining

Our approach will be both ground-breaking and unashamedly entertaining – inspired by PT Barnum's famous 'feegee mermaid' exhibit, we will create a beautiful circus 'side show' tent to present the 'evidence' for mermaids, including a rare example of an actual 'feegee mermaid'.

Revealing hidden histories

We also intend to reveal the little known 20th century story of Bernard Heuvelmans and the 'Cyrptozoogists' group, and their ultimately failed scientific project to prove the existence of 'nine types of sea monster'. This story has not been covered by a museum before, so is another example of our mission to reveal surprising, marginalised or hidden histories to new audiences

In this section we hope to display a rare, spirit preserved coelacanth from the Hancock Museum.

This incredibly rare specimen (it is one of only six in the UK, and the only one not on display and accessible to the public – indeed, people in the South West have to go to London to see one) is also iconic in terms of palaeontology: spawning a huge and on-going debate about 'pre-historic' survivors from the deep (recently finding popular culture expression in the 2017 Hollywood film 'The Meg').

Wider history of deep sea exploration

Against this fascinating analysis of 'monster' sightings, fake news and conspiracy theories, we will set the wider history of deep sea exploration, from early attempts through to *HMS Challenger* and beyond, highlighting the incredible discoveries and advances in our understanding of the oceans.

Recreating *Challenger*


Central to this zone in the exhibition will be the physical recreation of the Naturalist Laboratory from *Challenger*. This will be an immersive space for visitors to explore, and for our volunteers and external specialists to deliver talks and hands-on science demonstrations to general visitors, families, schools and community groups.



Evoking the dark, dramatic, and terrifying depths of the ocean

In this endeavour, we will be working in partnership with the National Oceanography Centre (NOC), and in particular Dr Tammy Horton, curator of NOC's internationally important Discovery Collection. Dr Horton will provide the interpretation for the last part of the exhibition, titled 'meet the real creatures of the

deep', which will feature unprecedented access to their research material, including angler fish, viper fish and a giant isopod specimen.

This last area will evoke the dark, dramatic and terrifying depths of the ocean – a space where 'monstrous' creatures really do exist, more beautiful and more fantastical than any mythical creature haunting our imaginations. 

Tattoo on tour

British Tattoo Art Revealed moves into its second year of a nationwide tour.

Matt Houston
"Tattoo on body sculpture" 2016



About me
My name is Matt Houston. I started to tattoo 15 years ago in a tattoo parlor in South London. I now have a very busy studio in London, which is very happy to have me. I have been tattooing for 15 years and I have been very lucky to have many people who have come to me for tattoos. I have been very lucky to have many people who have come to me for tattoos. I have been very lucky to have many people who have come to me for tattoos.

What does tattooing mean to you?

Tattooing is a very old art form and it has been around for thousands of years. It is a way of expressing yourself and it is a way of telling the world who you are. It is a way of telling the world who you are. It is a way of telling the world who you are.

What was your inspiration for this work of art?

I was inspired by the way that people have used tattoos to tell the world who they are. I was inspired by the way that people have used tattoos to tell the world who they are. I was inspired by the way that people have used tattoos to tell the world who they are.

...to evoke the feeling of strength and power



2019 saw the Museum's popular and critically acclaimed exhibition move into the second year of a three year national touring programme. The exhibition, the largest gathering of original tattoo art and artefacts by any UK museum, challenges deeply held stereotypes about tattooing as an artform, and about the diversity of people throughout our history who have been tattooed. This dual approach, on tattooing as art and social history, is reflected in the pattern of major cultural venues across England and Scotland interested in hosting the exhibition, either art galleries seeking to widen the type of art they show, or museums intrigued by the 'sailor tattoo' links to maritime history.

However, as the feedback from the venues clearly shows, it is diversity that is at the heart of the exhibition's appeal and success, the possibility of attracting audiences that have never and

perhaps would never visit a traditional museum or art gallery, no matter how free or local. This, in essence, is the holy grail for museums and art galleries fighting to maintain their relevance in the modern world of public funding cuts and competition from other media.

The exhibition tour has been a catalyst for innovative engagement events, with Torre Abbey's 'Torbay Tattoo Tales' outreach programme winning the National Campaign for the Arts 'Best Local Authority Arts Initiative.'

The exhibition also challenges another pervasive misconception: that museums in 'the regions' have to think provincially. This is clearly not the case here in Cornwall, and the Museum is proud that this ambitious touring programme is having such an impact on audiences and cultural partners across the UK. ↻

“

The exhibition has proven to be hugely popular at M Shed with high volumes of positive visitor feedback. Nearly a quarter of visitors are entirely new [who have] never visited any of our sites before ... The exhibition complements Bristol's strong tattoo heritage and provided a fantastic opportunity for innovative live events and to partner with tattoo artists and studios throughout Bristol.

”

Steve Bradley, Exhibitions Officer,
Bristol M Shed





“

It was a privilege to host ‘Tattoo on tour’ for its Scottish debut at Rozelle House Museum and Galleries. Combined with unprecedented media attention, the exhibition created a real buzz – increasing our profile and making people think about us in a new way ... Fifty percent of audiences were first time visitors ... We hoped to attract people from across Scotland – in fact we attracted people from all over the UK. South Ayrshire Council is committed to promoting South Ayrshire as a go-to destination: this exhibition put our venue firmly on the national map as a major player in Scotland’s cultural calendar.

”

Pamela McIntyre,
Exhibition Officer, Rozelle House



“

I love this project. Unusually it puts the art of tattooing centre stage. It brings diverse people together in a welcoming surrounding that values them and gives pride in their voices and their ink, and it expands our idea of what art can be.

”

Samual West, actor, director and Chair of the National Campaign for the Arts.





VIKING VOYAGERS

Retrospective

A look back at our major exhibitions.




Viking Voyagers

An extraordinary journey into the Viking world.
20 March 2015 – 2 January 2017

Inviting visitors to take a journey into the Viking world and explore the truth behind the popular myth of the bloodthirsty raiders, this two year exhibition ran from 20 March 2015 – 2 January 2017. Exploring the seafaring prowess and Celtic connections of the iconic Viking age, the exhibition showcased Viking-period artefacts and shone a spotlight on boatbuilding and seamanship, getting under the skin of the Vikings as a maritime people. Treasured artefacts from the Viking world sat alongside a 14m full-scale replica cargo ship that visitors could climb aboard and imagine life as a Viking. Raiding and trading, navigation and seamanship, Viking beliefs and rituals and Cnut's

empire of the sea, were all explored. The exhibition offered the opportunity to get up close to rare antiquities on loan from the British Museum, National Museum of Ireland, National Museum of Denmark and Manx National Heritage. The exhibition also explored the history of the Vikings in Cornwall. The legacy of Norse men and women in popular culture, a Viking boatyard complete with an iconic 6m Viking boat and hands on weapons and tools added to the epic experience of Viking life 1000 years ago.

Dr Gareth Williams, co-curator on the exhibition and the British Museum's world-leading Viking historian said: "The Vikings raided Cornwall, but they also allied with the Cornish against West Saxon expansion and Cornwall was an important point on a sailing route from Scandinavia round Scotland to the Irish Sea and on to Brittany. To a great extent the history of the Vikings is the history of their ships and boats." 

Captain Bligh: Myth, Man and Mutiny

17 March 2017 – 7 January 2018

This exhibition told the story of Captain Bligh, challenging the Hollywood depiction of the famous mutiny on *HMS Bounty*. In April 1789 Bligh and his loyal men were cast adrift mid-ocean in the *Bounty*'s 23ft launch in the expectation they would die. In a remarkable feat of seamanship, Bligh sailed the heavily overloaded launch to safety across 3600 nautical miles of open sea from Tonga to Timor, in the East Indies. Our exhibition brought this gruelling journey to life through a faithful reproduction of the *Bounty* launch and with original relics from the voyage – Bligh's coconut bowl, bullet-weight (used for measuring the meagre

rations), horn beaker and the magnifying glass he used to light cooking fires once they reached the Great Barrier Reef, all on loan from The National Maritime Museum Greenwich. The exhibition challenged the myths and stereotypical perceptions created by the various Hollywood depictions, taking a globally important story, and also exploring the Cornwall context, in this case Bligh's Cornish roots. *Captain Bligh: Myth, Man and Mutiny* was guest curated for the National Maritime Museum Cornwall by Dr Pieter van der Merwe, General Editor and Curator Emeritus at the National Maritime Museum, Royal Museums Greenwich. ↻



Tattoo: British Tattoo Art Revealed

17 March 2017 – 7 January 2018

A genuinely ground-breaking and comprehensive history of British tattooing, featuring cutting edge designers, leading academics and major private collectors, and the largest gathering of real objects and original tattoo artwork ever assembled in the UK featuring over 400 original artworks, photographs and historic artefacts. The exhibition challenged long-standing myths and pre-conceptions about tattooing when it comes to class, gender and age, whilst at the same time celebrating the astonishingly rich artistic heritage of tattooing in the UK. The exhibition showcased the work of major tattoo artists from George Burchett, via The Bristol Tattoo Club, to Alex Binnie and Lal Hardy and featured items from three of the most important private collections of tattoo material in Britain, loaned by collectors Jimmie Skuse, Paul “Rambo” Ramsbottom and Willy Robinson, providing a rare opportunity to display original artwork and artefacts not otherwise on public display. The exhibition also delved into previously unseen private archives that reveal hidden histories, including the incredible real story of Britain’s pioneering female tattoo artist, Jessie Knight. Tattoos are a living and uniquely three dimensional form of art. The museum responded to this by commissioning an innovative installation which literally brought the art off the gallery wall to



create a ‘sculptural map’ of British tattoo art today. The ‘100 Hands’, curated by Alice Snape of ‘Things and Ink’ magazine, was based around one hundred silicone arms, each tattooed with an original design by 100 of the leading tattoo artists working across the UK. The exhibition also included three major contemporary art commissions on hyper realistic body sculptures from three tattoo artists working in three very different tattoo traditions. Tihoti Faara Barff’s work celebrated the modern revival of Tahitian tattooing; Matt Houston’s commission was a heroic celebration of the sailor tattoo; and Aimée Cornwell, a second-generation artist and rising star in the tattoo world, illustrated how tattooing is breaking down different artistic boundaries with her own form of fantasia. Other collaborators included Dr Gemma Angel, (Research Fellow, Cornell University and University College London) who provided an insight into the darker side of tattoo collections with a rare display of tattooing on preserved human skin from the Wellcome Collection’s medical skin collection, on loan to the Science Museum. *Tattoo: British Tattoo Art Revealed* was curated for the National Maritime Museum Cornwall by Dr Matt Lodder, lecturer in Contemporary Art History and Director of American Studies at the University of Essex, supported by co-curators Stuart Slade and Derryth Ridge of National Maritime Museum Cornwall.



Family learning programme

Our award winning programme delivers 118 days of free family learning activities every year.





Science of the Sea is an annual programme of events taking place in February of each year partnering with both Bristol Explorer Dome and The University of Exeter giving people of all ages a hands-on experience of science which really bring the subject to life. As well as hearing short talks, and witnessing fantastic spectacles, visitors become scientists themselves by taking part in a range of activities and demonstrations.



“
Our family learning activities lie at the heart of our programming for visitors – they are a chance for children and adults to learn and have fun together, and to engage with our collections in new and memorable ways – memories that often last a lifetime.
”

Stuart Slade,
 Head of Public Programmes



Science of the Sea



Pirate School



All aboard shipmates! In these fun packed interactive sessions led by Rattlebox Theatre visitors get to learn what every budding Buccaneer needs to know about being a pirate of the “Golden Age Of Piracy” including: how to load a cannon and different types of shot, what you might eat and drink, how to find your way around a ship, an opportunity to handle some pirate treasure, how to sing a shanty to work to, what weapons you might fight with and why – and what terrible wounds you might get and how they might be treated!

Visitors also get to hear the amazing tales of the pirates Anne Bonny and Mary Read; and learn of the daring and wicked exploits of other infamous pirates – such as Blackbeard, Black Bart and Sam Bellamy.



“
Rather than a traditional theatre audience, the museum offers us the chance to engage with a much broader range of people. It’s great when people come up and share their own maritime tales and pirate stories.
”

Rattlebox Theatre.

Newly launched in 2019 Shipwreck Survivors saw us partner with extreme survival experts Footsteps of Discovery who ran a series of talks and demonstrations during Easter and May Half Term. Topics covered included an introduction to bushcraft and survival, how to survive on a desert island, fire-lighting techniques and primitive weapons such as blowpipes.

“

Our programme captured the imagination of visitors and taught them life skills that are applicable to anyone - for example people don't realise that you can boil water and make it fit to drink on an open fire using a plastic bottle, or that you can start a fire using a mobile telephone and still use it afterwards.

”

Footsteps of Discovery



Shipwreck Survivors

Minnows Tales

Museum volunteers Marilyn Searle and Peggy Abbott on this weekly session for pre-school children.

Launched in 2011, this early-learning programme takes the form of a drop-in session on Monday mornings during school term time for pre-school children and their parents, carers and grandparents. It lasts around thirty minutes and we sing familiar songs and rhymes with accompanying actions, and also includes story time.

Repetition at this stage of development for young children is very important. Singing and story time is a lovely way to help under-fives to build vocabulary and listening skills, providing the essential tools for enjoying more formal education later on. We create a very relaxed atmosphere so that both the little ones and the adults have fun.

The group size varies but can be up to as many as thirty children with their accompanying adults. It's lovely to have seen many friendships form over the years as lots of people like to go for a coffee and chat in the Museum cafe after a session.

If you are new to the area and are wanting to meet other little ones, do come and join us; you will be most welcome, we have plenty of room for everyone.

Over the eight years of the programme, we have watched many little ones progress from Minnows Tales to other activities, and often see them return to the Museum on a school visit, or to take part in the holiday activities that the Museum provides for families.

My involvement with Minnows Tales started back in 2011. I have specialised in this pre-school age group, having worked for many years running nurseries and groups in different parts of the world. I really enjoy the role we play in introducing children to the wonder and joy of stories and music.

Marilyn Searle

Minnows Tales is a great chance for new parents to meet other parents and for toddlers to get used to other children.

When the little ones first arrive, they can be reluctant to leave their parents or carers but after a few visits they start to really get involved picking up the toys (we have a lot of soft toys for them to play with) and joining in with 'The Wheels on the Bus' or 'Ten fat sausages' and other rhymes!

We do it because we enjoy it and it's lovely to see parents come in with a baby a few months old and watch them grow into toddlers and then start school.

Some families come for several years and several children, there was one family that had been coming for nearly eight years – there were tears when they left!

Peggy Abbott ☺



Ghostships

As a leading cultural organisation in Cornwall, NMMC is building a reputation for high quality, artistically ambitious programming. One of the ways we are doing this is by collaborating with artists working across different art forms to engage audiences with our building and collections in powerful, unexpected ways.

In 2019 the Museum collaborated with leading aerial dance company Yskynna (Cornish verb 'to ascend') to produce Ghostships - a breath-taking aerial dance and theatrical performance responding to the unique architectural landscape of the Museum's Main Hall.

Artistic Director David Greeves brought together a team of talented aerial performers, actors, writers and technicians, alongside the Suitcase Singers from Penryn under musical direction of Claire Ingleheart, to tell the moving story of Jack Bray, a young sailor and his ghostly encounter with some deadly sirens of the deep.

David is keen to highlight the importance of

genuine artistic collaboration between the two organisations: 'The support and understanding of NMMC, their trust in the work, process and the company was essential for the rehearsals to have great creative freedom, which is an integral part of developing a responsive and emotive work.'

For David, Yskynna's role within the community is 'as important as our performance work, and collaborating with such a talented community choir, running workshops for budding vertical dancers and youth workshops are part of our mission to make vertical dance accessible to one and all.'

Yskynna formed in 2015 in response to local performers wanting to learn aerial skills. The company has grown gradually with the support from Arts Council England, Cultivator Cornwall, Feast and valued partners at Royal William Yard, Falmouth University, Amata and National Maritime Museum Cornwall.

Stuart Slade, Head of Public Programmes

“The support and understanding of NMMC, their trust in the work, process and the company was essential for the rehearsals to have great creative freedom, which is an integral part of developing a responsive and emotive work.”

David Greeves,
Artistic Director





Cornwall Contemporary Poetry Festival 2018

A celebration of contemporary poetry at the National Maritime Museum Cornwall.




2018s Cornwall Contemporary Poetry Festival saw two of the most exciting stars of the contemporary poetry scene perform in the unique surroundings of the National Maritime Museum Cornwall.

In one of the festival's most exciting billings, ground-breaking poets Inua Ellams and Isaiah Hull read at the museum in an inspiring evening and a celebration of the spoken word.

Born in Nigeria, the multi-talented Inua Ellams is not just a poet but also a playwright, performer and graphic artist, with a uniquely 21st century voice. Identity, displacement and destiny are recurring themes in his work, which mixes the traditional with the contemporary.

At just 21 years old, Isaiah Hull is one of the break-out stars of the contemporary poetry scene, stunning audiences with his honest performance poetry. He has performed for BBC Radio 1's Big

Weekend and recently launched his debut poetry collection *Nosebleeds*. Having taken part in spoken word performances since the age of just nine, Isaiah has been described by Afropunk London as "taking no prisoners with his raw and visceral words".

The National Maritime Museum offered a uniquely atmospheric setting for this event, bringing the freshest in contemporary poetry right into the heart of Cornwall's seafaring past. Between readings, Falmouth's budding poets were invited to share their own work during an open mic session, and refreshments were also on offer at the Museum's bar. 

The Cornwall Contemporary Poetry Festival is an initiative of Falmouth Poetry Group with the support of Arts Council England and Falmouth University.



New Acquisitions

The *Cutty Sark*, built in 1869, was, and remains an internationally renowned ship – one of the last of the tea clippers, transporting tea from China to the UK.

Developments in steam ships and the building of the Suez Canal reduced her usefulness and led to her taking new cargoes including shipments of wool from Australia, during a period when she was the fastest ship of her time.

When she became uneconomic to operate she was sold into Portuguese ownership and renamed *Ferreira* and for a brief time *Maria do Amparo*. She carried goods between Lisbon and the Portuguese Empire.

Cutty Sark had a home, here in Falmouth from 1922 to 1938, where she became a familiar and much loved face amongst the ships in the harbour. She was purchased by Captain Dowman who restored her to her tea and wool clipper days and renamed her *Cutty Sark*. As well as a tourist attraction where visitors would be rowed out to

see her close up, she was used as a training ship for a small number of cadets, who would be bound for the Royal Navy or Merchant Marine. Many souvenirs of her were made for the visitors who wanted to see her and celebrate her illustrious career, including tea cups and handkerchiefs.

She left Falmouth amidst much sadness and fanfare in 1938 when Dowman's widow could no longer afford to keep her and was sold to the Thames Nautical Training College. From there she went on to form a key part of the Festival of Britain displays in 1951 before being acquired for the nation in 1954 at Greenwich, where she can still be visited today.

This copper printing plate shows *Cutty Sark* at Falmouth. It was one of the Falmouth Packet newspaper's ink-plate collections and could be printed in the weekly editions of the paper, but more likely was used to print souvenir copies of the ship in quantity, which could be taken home by the many visitors to Falmouth wishing to remember a happy holiday.

Cutty Sark Photogravure Printing Plate, c1935



Navigation Log or Deck Slate

This is the oldest example of a deck slate in the UK dating to 1625-1650. It was used to record the ship's course, speed and distance. Details, which would be transferred to the formal written log at the end of a watch.

Seafarers navigated safely without the use of instruments to determine their position. The deck slate belongs to the introduction of more sophisticated technology to accurately record position, course, speed and time, a period where Western Europeans were exploring the world.

This slate poses something of a conundrum. Unlike other examples which have columns for various details such as hour, speed, course or other remarkable things, this slate has the compass

points, which would be more usually found with a traverse board. A section at the bottom is missing but the number '4' represented in Roman numerals could refer to the hour. Both sides are incised with the compass points. It was found alongside another example, which was completely blank.

It is made of slate, hence 'deck slate', which is one reason why it survives. This is an incredibly rare find, excavated from a wreck in the Western Approaches to the English Channel. Excavated in 2010 it spent almost 400 years on the sea bed.



Victorian Desk Slope



This beautiful little chest, or Victorian writing slope, belonged to one of Falmouth's ship and boat owners, Captain Albert Edward Benney.

The Benney family were synonymous with the operation of ferries to and from Truro, as well as operators of pleasure trips in and around the area.

Falmouth had long been a place of importance due to the operation of the Packet service and then as a port 'for Orders'. It was the arrival of the railway to Cornwall and Falmouth, which increased the number of visitors to the town. These early holiday makers would enjoy the beautiful gardens and beaches and would often take an excursion from Falmouth to the little creeks around the area, or to Fowey, the Lizard and ports and villages between Penzance and Looe. It was the influx of these visitors that prompted the local tug owners to operate pleasure craft with

towage becoming a secondary interest and source of income. The Benneys' were one such family.

Benney was the Captain of the *Queen of the Fal*. Theo Beckett, a contemporary states:

'Captain Benney would go to sea (Mevagissey or Fowey) in an easterly half-gale with a small trysail rigged abaft the funnel to steady her and there were tales of passengers who were abjectly terrified as well as seasick'.

We can gather from this that Benney was certainly very intrepid.

This writing slope could be used aboard ship, but was probably more regularly used at home in Benney's capacity as Chairman of the River Fal Steamship Company. It was a treasured remembrance of Falmouth for Benney's daughters, one of whom emigrated to Canada with her children, and it crossed the Atlantic as it was passed through the family. It has finally found a home here, back in Falmouth, where it was first used. 🐚

THE NATIONAL MARITIME MUSEUM CORNWALL

Welcome to National Maritime Museum Cornwall. A place to enrich our understanding of the sea, and Cornwall.

- What we do
- Major exhibitions
 - Family learning
 - Award winning education programme
 - Boat building and conservation
 - Preserving and promoting Cornwall Maritime Heritage
 - The Bartlett Library and Maritime Research Centre

- We
- Curate ambitious and unexpected exhibitions
 - Develop partnership projects with national and international museums, bringing new connections with world cultures to Cornwall
 - Bring artefacts from national and international collections and cultural heritage rarely seen outside of London and the UK's other metropolitan centres
 - Spearhead unique collaboration between national organisations, collectors, artists and leading academics
 - Reach out to engage with all our communities, to include their voices, and their stories. We have ambitions to position ourself at the forefront of challenging preconceptions about what musuems can and should be curating and collecting
 - Aim to make Cornish maritime history inspiring for everyone
 - Bring new and diverse perspectives to maritime issues – and give them contemporary relevance.

Sited beside the third largest natural deep-water harbour in the world: Britain's traditional gateway to the Atlantic and one of Europe's finest sailing waters.

The building was custom designed and built on land that was once covered in the sheds of boat builders. These sheds inspired the design of the building which is covered in green oak.

There are 15 galleries over 5 floors. Exhibits explore the overwhelming influence of the sea on Cornwall's, the UKs, and global, history and culture.

Visitors can also climb to the top of the 100 foot Look Out Tower for breathtaking panoramic views over Falmouth harbour, docks and estuary. Then travel down to the Tidal Zone and go underwater to look out into Falmouth harbour from a different perspective.

Boatbuilding workshop

Visitors can see shipwrights at work restoring and building boats in the boatbuilding workshop, which is respected as a centre for restoration, conservation and repair of traditional boats.

Collections

The Museum's Collections consist of a range of objects, boats, art, books and archives.

The National Small Boat Collection

The National Small Boat Collection was originally developed by the National Maritime Museum at Greenwich. This is now housed in Cornwall where it has been extended by the addition of other craft. This collection is representative of boats from the UK and around the world. A maximum of length overall of 30ft (14.2m) is set for the collection although there are exceptions. A collection of objects and archives support the National Small Boat Collection.

Cornish Maritime Collection

Much of the Cornish Maritime Collection came from the former Cornwall Maritime Museum in Falmouth. It contains objects, pictures, models and archives relating to the history of Cornwall and the sea, and Falmouth in particular.

The Bartlett Maritime Research Centre and The Bartlett Library

The Museum's research work is led by the Bartlett Maritime Research Centre which incorporates the Bartlett Library. The library houses a diverse collection of maritime reference books, periodicals and archive material for public consultation and reference. The main themes are: Cornwall maritime history, British and international shipping, and the history of boats.

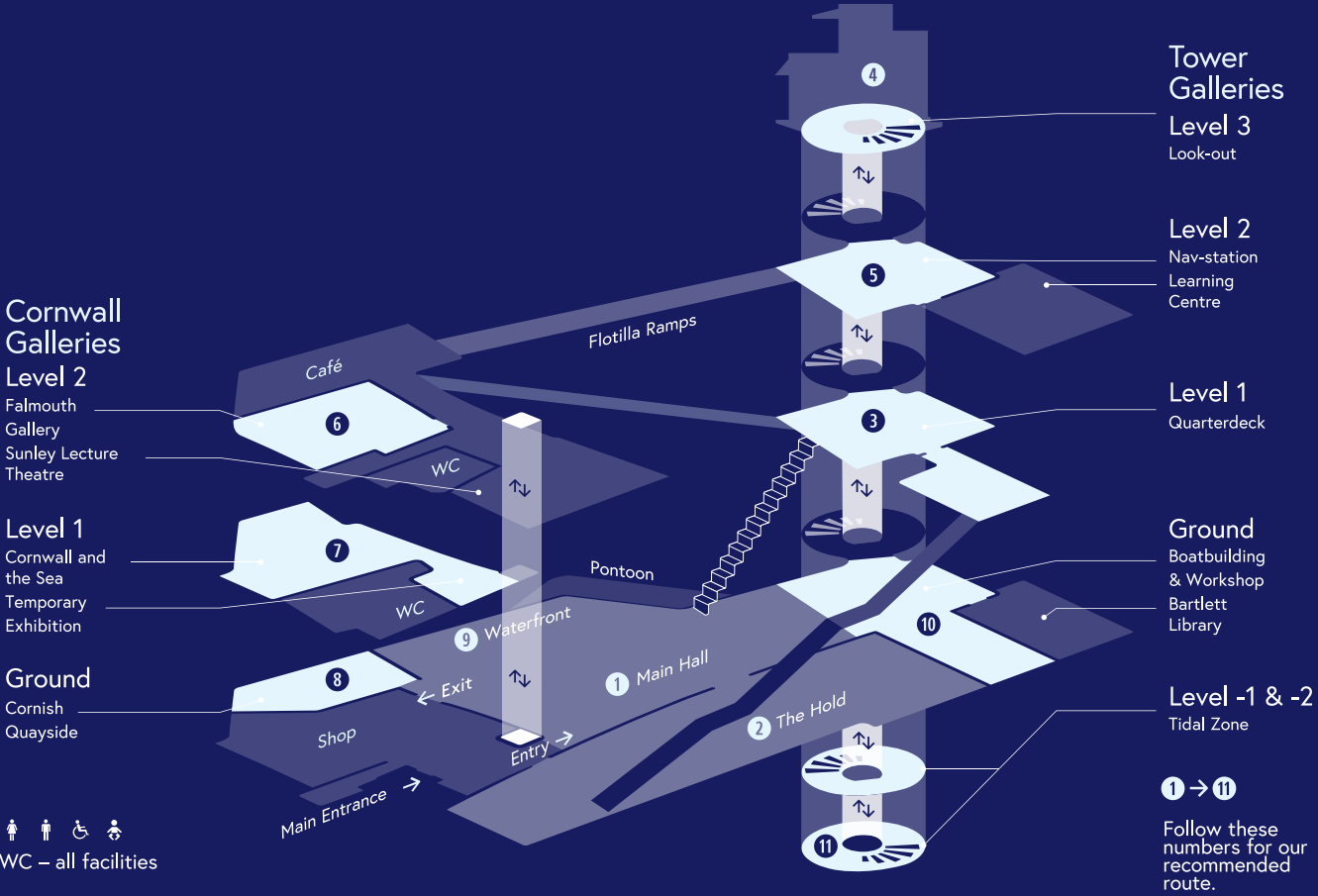
Formal education programme

Our award winning learning programme is the largest and most varied of its kind in Cornwall.

Family programming

The Museum delivers 118 days of free family learning activities every year.

MUSEUM MAP



2019 LISTINGS

MAJOR EXHIBITIONS

Titanic Stories
Until 5 January 2020

A major exhibition examining the stories of the Titanic’s momentous sinking on 15 April 1912, re-appraising many of the myths, controversies and assumptions that still linger around one of the most well-known historic events of the 20th century.

CONCURRENT EXHIBITIONS

Traditional boats of Falmouth
by James Dodds
October 2019 to September 2020

This exhibition of paintings of traditional boats of Falmouth showcases the work of artist James Dodds. It includes several new commissions including a Falmouth Pilot cutter which will be the largest painting James has ever undertaken.

Porthleven
October 2019 to January 2020

Porthleven is a fishing village on the west coast of the Lizard Peninsula, Cornwall. This show focuses on the ancestry of several prominent Porthleven families, linked to the construction of the dock, boatbuilding, fishing and net-making. It will also incorporate historical film footage recording over 50 years of the community’s life.

Listings subject to change. Additional events, exhibitions and programming will be added during the year. To keep up to date with our latest news check nmmc.co.uk/whats-on for details, sign up to our newsletter or follow us on social media.

FAMILIES

February half term
Science of the Sea

Hands on science with University of Exeter and Bristol Explorer Dome.

Easter holidays
Ship wreck Survivors

Survival techniques, talks and demonstrations with extreme survival experts Footsteps of Discovery.

May half term
Ship wreck Survivors

Survival techniques, talks and demonstrations with extreme survival experts Footsteps of Discovery.

Summer holidays
Pirate School

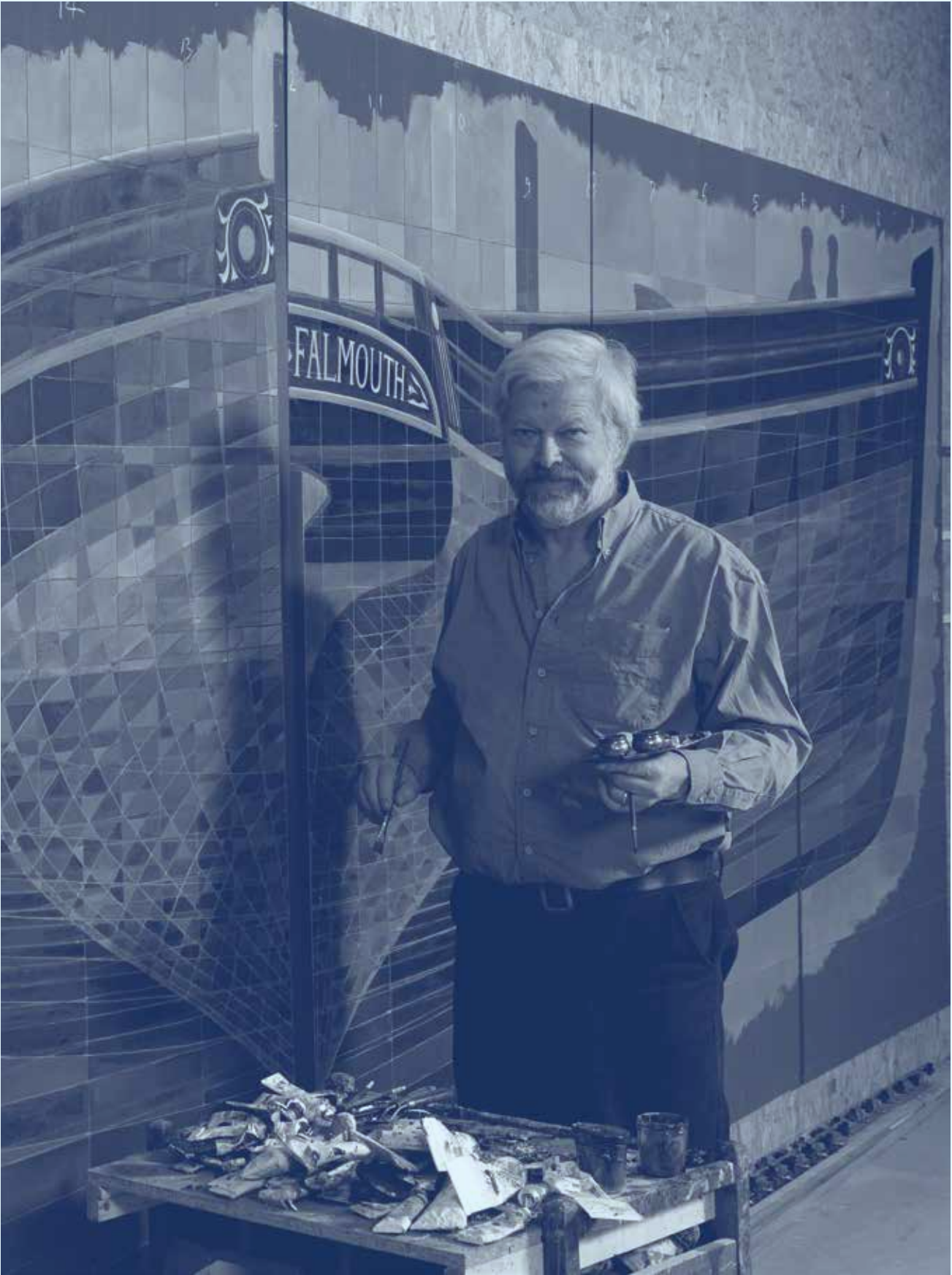
All aboard shipmates and join our trainee pirate crew! In our fun packed sessions learn what every budding Buccaneer needs to know about being a pirate of the ‘Golden Age Of Piracy’!

October half term
Silhouettes & Shadows

Spooky light and shadow shows. Craft making, trail + amazing storytelling + performance.

Ongoing
Pre-school
Museum Minnows:
activities for under 5s Term time only

Every Monday during term time at 11 O’clock, drop-in for a lively half hour of stories, songs and rhymes.



THE BARTLETT MARITIME RESEARCH CENTRE AND REFERENCE LIBRARY

The Bartlett

The Bartlett is the research centre and reference library of the National Maritime Museum Cornwall. Staffed entirely by a dedicated team of volunteers, the Bartlett offers access to one of the best collections of maritime reference books and periodicals in the country.

The Bartlett holds information of many types of ship and boat construction, their trades and usage, and information that helps to provide deeper knowledge and understanding of our maritime heritage - especially that of Cornwall.

Entry is free. The Bartlett is open five days a week, from Tuesday to Saturday, 10am to 5pm. Wi-fi facilities exist, and document photography is allowed for a modest charge.

Research facilities

Casual and in-depth research is encouraged on maritime, or mariner, related matters.

In addition to the core collection of books, magazines and archive material relating to Falmouth Harbour, the Bartlett holds a number of search databases and finding aids, including the A-Z of Cornish built ships 1776-1914; Fox’s Arrivals – an index to G. C. Fox & Co.’s Falmouth ship arrival ledgers from the 1880s to the 1970s; an index to Lloyd’s Wreck Returns; with an index to Cornish Masters and Mates, and their Certificate Nos, - just to mention a few.

The Bartlett’s experienced volunteers are available to assist with research, provide advice and guidance, and direct researchers to other sources of information when appropriate. We are happy to undertake preliminary research in response to email or postal enquiries, and now offer a copy service for plans of classic yachts contained in early yachting magazines, for a modest charge.

Conserving the books

Many of our books, magazines and archives, are rare or aging volumes, requiring regular careful conservation. Specialist cleaning and conservation work is carried out by a dedicated team of Heritage volunteers from the Falmouth Decorative and Fine Arts Society. Researchers are requested to handle our volumes with care and consideration.

Enquiries

The Bartlett’s volunteers welcome all enquiries by phone, e-mail or post. Please call on 01326 214579; or e-mail enquiries to library@nmmc.co.uk. Postal enquiries should be addressed to The Bartlett, National Maritime Museum Cornwall, Discovery Square, Falmouth, Cornwall RT11 3QY.

The Bartlett volunteers will undertake an initial search, of about an hour, free of charge; thereafter we make a modest hourly charge, of which we will advise enquirers before progressing.

As the Bartlett relies entirely on its volunteers for its continued success, donation and contributions towards our ongoing costs are always appreciated. Cheques should be made payable to – National Maritime Museum Cornwall.

The collection

The Bartlett holds some 18,000 volumes on our open shelves, having grown by gift and purchase, from the core collection of 6,000 volumes, generously donated by our benefactor J. V. Bartlett Esq., in 2003.

Significant loans from the Cornwall Library Service [including a number of *Lloyd’s Registers*], together with gifts from many individuals have greatly increased the size and value of the collection since our establishment in 2003.

The collection comprises:–

Maritime reference section

Covering everything from supertankers to sailing dinghies, it includes an extensive run of Lloyd’s Registers from 1764, to near current editions; a good run of *Mercantile Navy Lists*, 1850s to 1960s; *Lloyd’s Lists*, the British maritime newspaper (facsimile editions, or microfilm copies), 1841 to 1859. Our books cover such diverse subjects as Shipping Companies, British and foreign; Yacht cruising; Fishing and Fisheries; a selection of Naval material; Maritime Art and Artists; Navigation; Exploration; etc.

Archives, periodicals, magazines and journals

A comprehensive range of Falmouth harbour archives, has been deposited with the Bartlett, by the Falmouth Harbour Commissioners – including Harbour Commissioners, and Harbour Committee minute books; Dredging ledgers; Harbour Masters Journals, 1870’s to 1970s. These are held in the Haddon Room. These archives are supplemented by an extensive range of Falmouth Harbour pilotage material, and G. C. Fox & Co.’s Falmouth Arrivals ledgers.

The Haddon Room, also holds runs of yachting magazines and maritime journals – including *Yachts & Yachting*, *Motor Boat & Yachting*, *Yachting World*, *Mariner’s Mirror*; *Maritime South West*, *Ships in Focus*, a representative number of the *Nautical Magazines*, and *Lifeboat Journals*, all of which embrace many elements of maritime enterprise from boating for pleasure to academic research.



LEARN WITH US

Our award winning learning programme is the largest and most varied of its kind in Cornwall. We offer school groups unforgettable experiences in the museum’s inspirational spaces.

Full programme details: nmmc.co.uk



THE NATIONAL MARITIME MUSEUM CORNWALL IS INDEBTED TO:

- | | | |
|--------------------------------|--------------------------|--------------------|
| Coastal Communities Fund | Campbell McCutcheon | Simon Mills |
| John Ellerman Foundation | Jjordis Ohlsson | Bob Read |
| DCMS Wolfson | Johan Jonsson | Dr Ian Tait |
| Garfield Weston Foundation | Museum fur Kommunikation | Christian Topf |
| Sir John Fisher Foundation | Fraknfurt | Adrianna McClary |
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| Coral Samuel Charitable Trust | Andrew Aldridge | Vimla Sharma |
| The John S Cohen Foudnation | Robert Angel | Iga Drzymkowska |
| (incorporating the David Cohen | Gavin Bryars | Jude Kereama |
| Family Charitable Trust) | Peter Boyd-Smith | Dan Arnold |
| Cedar Bay Entertainments (US) | Dian Cashin | Becky McDonald |
| Dr Eric Kentley | Peter Engberg-Klarstrom | Tom Hubmann |
| Claes-Göran Wetterholm | Andrew Harbert | |
| Andrew Nancarrow | Philip Hind | |
| National Maritime Museum | Lars Huith | |
| Greenwich | Maud Bolzious Isheden | |
| National Museum Liverpool | Bo Jerndell | |
- And of course a huge thank you to our volunteers who donate over 30,000 hours of their time every year.



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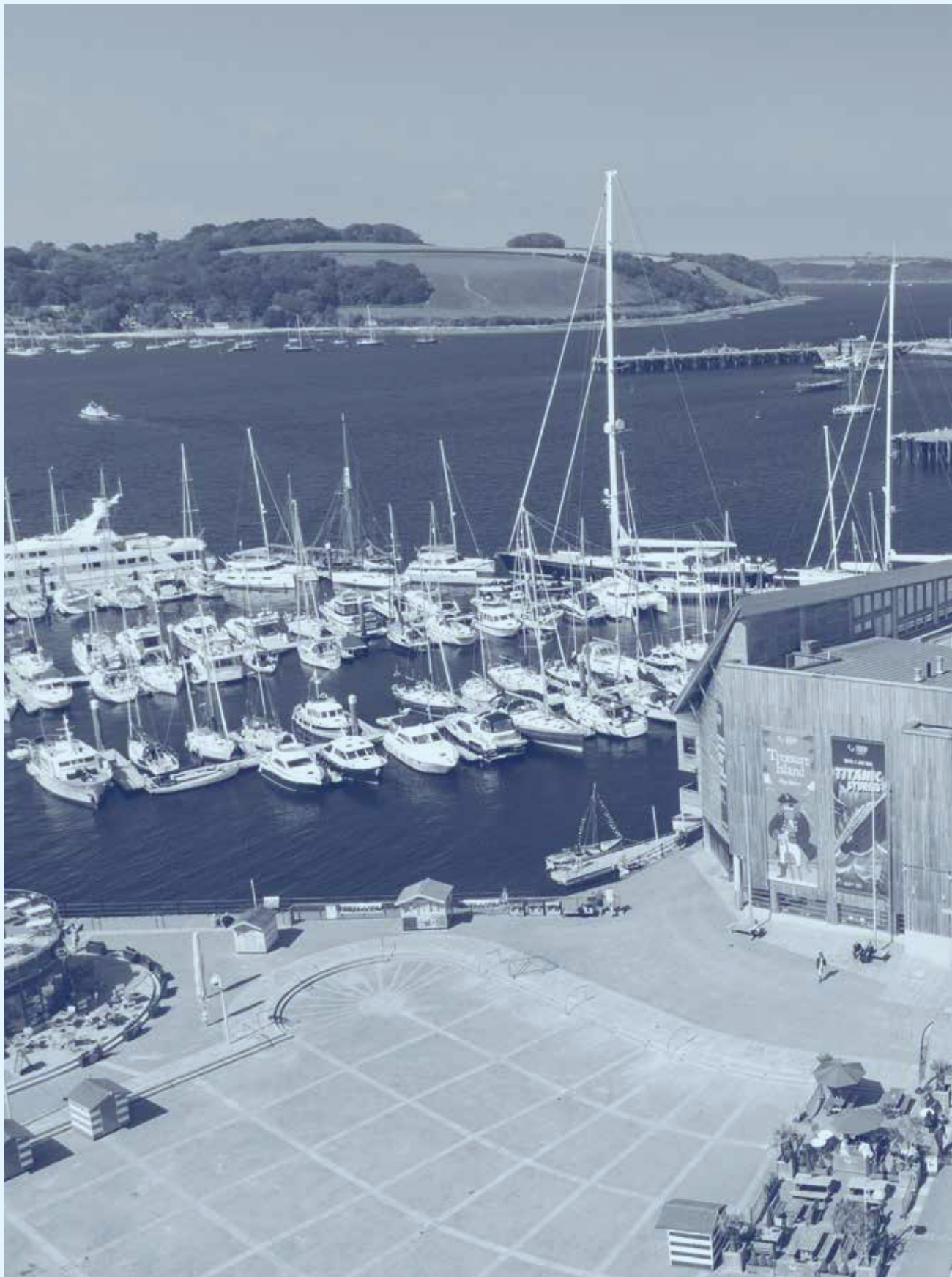


OUR VOLUNTEERS

We are extremely grateful for the continued support of our volunteers whose time and effort contribute so much to the museum.

Our crew of volunteers are very highly valued members of the museum team, helping in almost every aspect of what we do and contributing their time and skills to the successful running of the museum, working alongside our staff team.

- 170 volunteers give over 30,000 hours a year
- 29% have given over 15 years voluntary service
- 16% have given over 10 years voluntary service
- 19% have given over 5 years voluntary service



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PLAN YOUR VISIT

OPENING TIMES:
Open every day of the year, 10am - 5pm, except Christmas Day and Boxing Day.

ADMISSION FEES:
See NMMC.CO.UK for details or call us on 01326 313388

FIND US:
National Maritime Museum Cornwall
Discovery Quay
Falmouth
Cornwall

Sat nav:
TR11 3QY

NMMC.CO.UK
01326 313388

Fathom

The annual journal of writing, art and photography from The National Maritime Museum Cornwall.

Inspired by and expanding on, the Museum's permanent collections, temporary exhibitions and wider cultural connections, the journal brings together essays, articles, unseen imagery and artefacts, which further bring to life the award-winning National Maritime Museum Cornwall's nautical heritage and collections housed within its landmark building in Falmouth, Cornwall.

