

Fathom

The Journal of The National Maritime Museum Cornwall

2021 — ISSUE 5

BOATS / EXHIBITIONS / CONNECTIONS

FATHOM — ISSUE 5

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A production shot of *Into the Deep Blue* by Yskynna Vertical Dance Company.

Director's Foreword

This issue of Fathom features a selection of our projects delivered during 2021. Many of these could not have been realised without the financial support of our major stakeholders. On behalf of our Trustees, staff and volunteers, I would like to take this opportunity to acknowledge and thank the Culture Recovery Fund, administered by Arts Council England, the Weston Culture Fund, the Coastal Communities Fund and The Headley Trust for their support. These generous institutions have collectively enabled our Museum to re-think how we engage people with our collections; not just during the pandemic but for the new ways in which we will work in future. ➤

We have:

- Completed the three-year UK-wide touring programme of *Tattoo: British Tattoo Art Revealed*, bringing this celebrated exhibition back home to Falmouth, with an Arts Council Lottery Project Grant. We have refreshed the content by adding new commissions which help to explore tattooing in the context of Black history and representation, including an artist-led response to the challenging historical and contemporary cultural issues surrounding tattooing on Black and brown skin. (See page 32.)
- Developed and introduced new online methods of formal learning and informal engagement, including school holiday activities such as free Make & Take workshops on Facebook Live and YouTube, outdoor trails utilising QR codes and a new 'blended' lecture programme which enables physical and virtual audiences to listen and engage with the principal guest curators, who worked behind the scenes on our current major temporary exhibition, *Monsters of the Deep: Science Fact and Fiction*. (See page 74.)
- Welcomed back Yskynna Vertical Dance Company to perform their unique and breathtaking aerial dance production entitled *Into the Deep Blue*, during the school summer holidays. (See page 58.)
- Premiered *Hegarty's Boatyard*, an amazing photographic record by Kevin O'Farrell which captures three generations at work in Ireland's last traditional boatyard. (See page 48.)
- Drawn on local knowledge and maritime expertise to mount *Memories of Falmouth*, a community co-curated exhibition, showcasing the Museum's important Weller Collection.

Participants provided a wealth of fascinating personal insights to breathe life and colour into the town's history during the 1950s and 1960s. (See page 46.)

- Taken over the operation of Falmouth's Park and Ride business, changing the route so customers are dropped off in the Museum car park.
- Switched our heritage boat trips to a charter-based business.
- Upgraded the Museum's off-site collections store in Ponsharden, where we have inserted a new mezzanine floor and boat hanging system. (See page 24.)
- Secured the contract to accommodate the International Media Centre for the Cornwall based G7 Summit and hosted a visit from the Prime Minister. (See page 60.)
- Sold the replica of the *Bounty* launch built by staff and volunteers in the Museum workshop under the guidance of a local boat builder in 2017-18 for our *Captain Bligh: Myth, Man and Mutiny* exhibition, to a museum in Queensland, Australia. (See page 18.)
- Completed the restoration, refit and sea trials for *Emma*, a 1912 steam launch, specifically purchased as a wet boat to expand our heritage boat tour enterprises. (See page 12.)
- Been awarded our third successive Sandford Award for Heritage Education. The Judge's Report commended our Learning Team, noting programmes are 'firmly rooted in the collections, making a visit to the Museum relevant to every school pupil in Cornwall.' (See page 68.)

▼ Yskynna Vertical Dance Company



▼ Hegarty's Boatyard exhibition



And last but not least...

- We brokered a partnership with Royal Museums Greenwich to co-produce a ground-breaking temporary exhibition on Pirates which will premiere in Cornwall in 2023 and transfer to Greenwich in 2025. In addition to objects drawn from both our collections, we are making requests to borrow artefacts from the V&A, the British Museum, the National Portrait Gallery, the Museum of London, the National Archives and others. We are also thrilled to have teamed up with Rare, a very successful computer gaming company who produce the hugely popular game, *Sea of Thieves*, as an example of the latest iteration of how pirates are portrayed today.

One of my personal favourite activities of the year took place during the second month of the third lockdown. As part of our *Science of the Sea* programming, our Learning Team commissioned Bristol based Explorer Dome, to deliver a free NMMC webinar to explain NASA's Mars mission. This live event took place literally within hours of the Perseverance Rover landing on the planet. 565 families participated, and the subject proved to be so popular we needed to double the length of the Q&A session and share instructions on how to find Mars in the night sky.

2021 turned out to be an exceptional year for the Museum on many levels. Remarkably we achieved all this with a full-time equivalent of 20 staff and our dedicated, loyal and skilled volunteer workforce, without whose help many of these achievements would simply not have been possible. We reopened our doors on 17th May and, despite the onerous regime to minimise Covid transmission, I am pleased to report we remained open every day thereafter for the remainder of

the year (even if we sailed close to the wind at times due to staff being repeatedly 'pinged'). However, our success has been tinged with sadness for in June, Captain George Hogg, a founder Trustee, 'Honorary Stowaway' and one of the true champions of our Museum, died peacefully at home. George's contribution to our Museum has been immense. Along with Tony Pawlyn, he oversaw the transfer of the Cornish Maritime Museum from Bells Court in Falmouth right through to the opening of the Museum in its new home in 2002. It was George's dogged determination, the depth of his knowledge and his irrepressible passion for the sea and Cornwall that has done so much to shape the Museum he has left in his wake. He was an undisputed expert on small boats, the driving force behind the establishment of the National Small Boat Register and he, virtually single-handedly, amassed one of the largest collections of 20th century boat plans. His friendship with the late John Bartlett also led to John gifting his books and journals which today form the core of the Museum's John Bartlett Research Centre and Library. To us George epitomised everything we do and his memory will live on in the Museum; in the Library, the collections and displays, and the very fabric of the building.

Richard Doughty, Director
National Maritime Museum Cornwall, December 2021

▼ *British Tattoo Art: Reclaiming the Narrative*, works created by Black and POC tattoo artists.

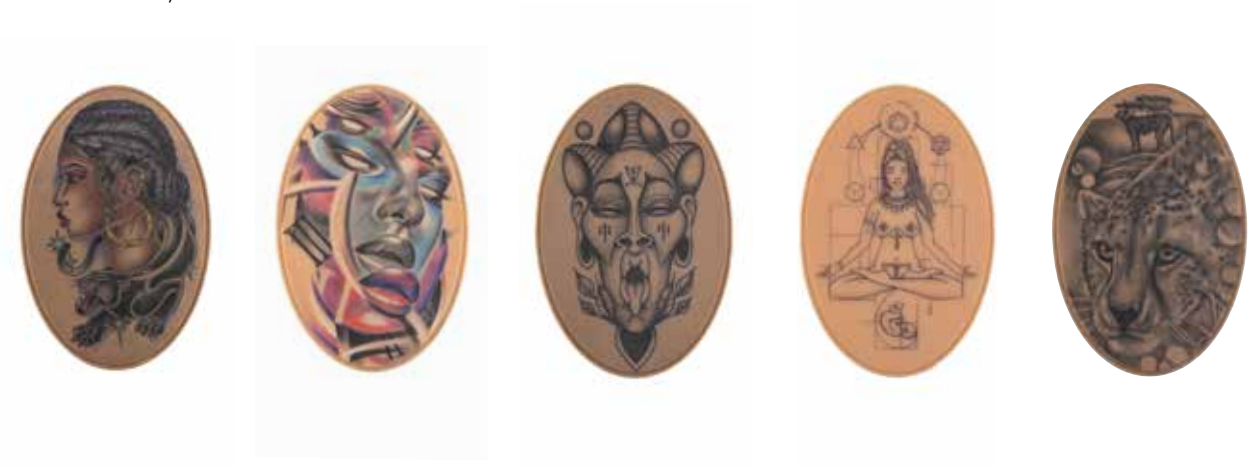




Image Aldwyn Harvey's
HM Customs and Excise cap.



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Boats

Image: Emma being launched for the first time since restoration.



Full Steam Ahead

Restoring *Emma* the steam launch

The Museum has been restoring *Emma*, a 1910 steam launch acquired in 2019. With various delays, due to Covid and difficulty getting parts, *Emma* is now seaworthy once more. This is in large part due to Reuben Thompson, our Boat Technician and Paul Braddock, one of our boat volunteers.

Many of our volunteers bring a wealth of different and invaluable experiences to the Museum and Paul is no exception. His extensive maritime career where he spent time as an engineer officer on steamships has proven vital – without his expertise *Emma* would not be seaworthy today.

We asked Paul to explain the role he played, and it is his words you'll read below:

Following the excellent rebuild of *Emma's* hull by Reuben Thompson and his team of Museum volunteers (see issues 3 of Fathom) work commenced with a little overlap, of installing the vessel's stern gear and steam plant.

The Savery steam engine, which was originally fitted to *Emma*, was no longer available but a Double Acting EM Twin engine, circa 1910, had been donated with *Emma*, although never used. Although probably designed for steam car use, it was decided that the power output would be sufficient for *Emma* at 4-5 knots. With this decision made, a suitable coal fired fire-tube vertical boiler was commissioned to be made by Steamwell Boilers producing 86/170kg/hr at 13.8 bar which was considered



to be ample for her intended EM engine and presented the easiest and safest option to manage.

Preparation continued for boiler and engine installation, with the boiler being delivered at the end of December 2019. Fitting out continued during 2020 with breaks for the Covid lockdowns, but finally with all pipes, valves, hydraulic steering, boiler connections, feed water storage and filtration systems in place, *Emma* was wheeled out of the Museum workshop in February 2021 for her first fire up. Following a few adjustments, she was fired up again on 1st April 2021 for the inspecting engineer to carry out the statutory tests and certification, which was given.

Emma has had several outings in Falmouth Harbour, and with a few adjustments performs well, although she would benefit from a larger surface condenser at a later date. Pending re-certification, which is necessary every 14 months, she has been entered for Falmouth Classics and a steamboat rally, also in Falmouth, in June 2022.

I have thoroughly enjoyed being able to bring *Emma* back to life and to impart knowledge and skills gained as an apprentice and in subsequent life as an engineer officer on steam ships. I would also like to mention the great support from several members of the Steam Boat Association.

— Paul Braddock, December 2021

Opposite *Emma* in the workshop restoration.

Right Paul Braddock.

Below *Emma* during sea trials.



Three New Boats

Growing our boat collection

Cawsand pilchard larker

For centuries fishing was a massive industry in Cornwall. Every Cornish coastal region and major fishing port had its own fishing fleet, and boats were built to cope best with local conditions and traditions. Pilchard fishing was big business, but also provided many Cornish families with food in the winter and oil for their lamps.

The Pilchard larker, or lurker, was approximately 17ft (5.2m) in length, rowed by a crew of four, and was the smallest of three types of boat employed in catching pilchards. The others carried nets for fishing while the larker carried out several tasks, including the all-important job of carrying the Master Seiner, the man who had the key role of locating the shoal and directing the boats so they could shoot the nets to catch the maximum number of fish.

Our boat is believed to be the *Two Sisters*, built at Cawsand in 1919 by Algernon Marks. Throughout its life it had a number of different rigs and both inboard and outboard engines.

It's not known how many larkers are still in existence, but many small working boats have disappeared over the years, either being burnt or rotting on the shore until they disintegrate, so the Museum is very lucky to have this fine example in the collection.

Image The Cawsand pilchard larker *Two Sisters*.





Its 'It' Speedboat

Its 'It' was built in 1925 for Mr M L Oats of Sancreed, Cornwall. Speedboat racing was a popular sport during this period and, in much the same way as greater speed was being developed for motor cars, speed on the water was just as important for owners of power boats. This boat was originally fitted with a 15-horsepower outboard, which was replaced by a JAP engine from a Morgan racing car written off while going to take part in the Le Mans race.

In 1929 Mr Oats won the Copperhouse (Hayle) Motor Boat Club Championship of Cornwall in *Its 'It'*. Along with the boat the trophy was donated to the Museum by the previous owners.

The boat is now undergoing a conservation assessment.

Above and below The Cornish speedboat *Its 'It'* in the workshop.

Opposite top The Falmouth Sunbeam *Maranui* (V21) during the Sunbeam Championships, 2016.

Opposite below *Maranui* sailing round the *Cutty Sark*.



Falmouth Sunbeam *Maranui*

In 2021 the Museum was delighted to accept the donation of a Sunbeam yacht, *Maranui*, into our wet boat collection.

This is a truly classic, one-design racing yacht. The Sunbeam class was designed by distinguished naval architect Alfred Westmacott and his boat building company Woodnutts, at Bembridge on the Isle of Wight, built a total of 39 Sunbeams between 1923 and 1938. Most of these yachts were raced at the Hamble River Sailing Club.

A number of yachtsmen in Falmouth began to show great interest in Westmacott's design and in 1924 eight new boats, built by Woodnutts, were delivered by train to Falmouth. The owners drew lots for which boat would be theirs: *Maranui* was one of those first eight.

The class subsequently divided into two fleets. One, now based at Itchenor Sailing Club and the other, now comprising 24 boats, at the Royal Cornwall Yacht Club, here in Falmouth. *Maranui* has remained part of the Falmouth fleet since those early days, and we look forward to sailing her for many more racing seasons in the years to come. ☺



Image A replica of HMS *Bounty's* launch which Captain Bligh used in his incredible feat of survival and navigation. It is now going to a new home in the Pacific.

The Bounty Launch Bligh's Tribute

In 2017 the Museum launched two new exhibitions: *Tattoo: British Tattoo Art Revealed*, and alongside that *Captain Bligh: Myth, Man and Mutiny*. The two had many common links, notably in challenging misconceptions about tattoo history and voyages to the Pacific. The story of the mutiny on HMS *Bounty* and William Bligh's epic voyage of survival after being cast adrift is well known. Less well documented is any great detail about the ship's boat in which he made that voyage.

For the purposes of the exhibition, it was felt essential to build an accurate reconstruction of the launch, and to replicate its materials and construction as closely as possible. Detailed building plans were no longer available, so the boat build was the result of much careful research carried out before and during construction in order to make it as authentic as possible. Many independent sources were used to research the construction,

including a copy of a surviving basic lines plan held by Royal Museums Greenwich, Bligh's own log of the mutiny and subsequent voyage and various publications relating to boat construction techniques of the era.

Research also included a physical and photographic study of HMS *Victory's* ship's boats and a study of a model of the boat in the collections held by the National Maritime Museum in Greenwich. It was from this combined research that we were able to gain valuable information about the boat's construction.

Built by local boat builder, Andrew Nancarrow, with the assistance from NMMC's boat team led by Andy Wyke and an enthusiastic group of our boat volunteers, the launch represents one of the many types of ship's boat which were being constructed for the Royal Navy at the time William Bligh made his voyage. Under normal circumstances it would have been

used for a number of tasks including transporting goods and personnel, towing other vessels and laying out ships' anchors.

The Bligh exhibition, curated by Dr Pieter van der Merwe MBE DL, closed in January 2018 and the replica was taken to our Museum Boat Store to be used as a wet boat. One notable outing took place later that year when the launch participated in a specially convened rowing event during the Falmouth Classics Parade of Sail. A Museum team, skippered by Reuben Thompson, raced a team skippered by round-the-world yachtsman, Conrad Humphries, who had featured in a Channel 4 series which recreated William Bligh's epic 3,500 mile voyage. The event was supported by St Austell Brewery and in recognition of their sponsorship our replica was renamed *Bligh's Tribute*. But this was not to be the end of her journey.

During Captain Bligh's epic voyage across the South Pacific

he passed the north coast of Australia. Lying 800 miles east of the mainland, between New Zealand and New Caledonia, is a small, remote island group. From 1856 one of these islands became home to descendants of Tahitians and the HMS *Bounty* mutineers, including Fletcher Christian, who had resettled from the Pitcairn Islands. Today, Norfolk Island has a thriving tourist trade and boasts a Bounty Museum.

The interest of the Bounty Museum's Trustees was aroused when they saw pictures of our exhibition online. They approached us and after a period of negotiation we agreed to sell the boat. The islanders have been fund raising for more than 18 months and have so far raised £30,000. They hope to take delivery of the boat in 2022: it would be hard to think of a more fitting location for its new home. ☪



Images *Bounty's Tribute* will be sent across the world to a new museum on Norfolk Island.

Disappearing Lines workshop

Sharing maritime skills and stories

Below Gail McGarva leads the Disappearing Lines workshop.

On Thursday 2 December Gail McGarva, expert boatbuilder, led a workshop called Disappearing Lines. The workshop was a combination of practical hands-on activities interwoven with capturing the stories of craft in danger of extinction.

Disappearing Lines toured across the UK and was funded by Arts Council England, which meant that participants could join the workshop for free. Participants were a combination of the public and the Museum's own volunteers.

The Museum's workshop was the perfect setting for Disappearing Lines – surrounded by a space that has, over the years, built and restored many historically significant vessels, or replicas of small boats. Now it would provide the backdrop to a different kind of boatbuilding – the creation of 'ghost ships' to symbolise the disappearing lines of craft and the boats that, this time, may not be saved.

Disappearing Lines provided new ways to engage those with an interest in boatbuilding in a practical, hands-on way. ↻





Opposite top *Waterlily* being moved to Ponsharden.

Opposite bottom The new mezzanine floor at Ponsharden.

Ponsharden Boat Store and Workshop

Improving our facilities



National Maritime Museum Cornwall (NMMC) was designed to provide a home for 104 small boats. These were originally collected and are still owned by the National Maritime Museum (NMM) in Greenwich. Frank Carr, (NMM Director, 1947-1966) is credited with starting the collection, which has since become known as the National Small Boat Collection (NSBC). There were no rigid criteria for what Greenwich collected and boats were acquired on an ad hoc basis, quite often because they reflected the interests and specialisms of the curators in post.

Since the Museum opened to the public we have been offered many hundreds of boats and we have had to be very disciplined about how we select those we consider worthy of adding to the NSBC. Priority is given to boats which are an exemplar of their type and which fill gaps in the collection. Until recently, the late Captain George Hogg and Andy Wyke, NMMC's Boat Manager, guided the Museum's Acquisition Committee to make these decisions, aided in the past by my predecessor, Jonathan Griffin, the former Museum Director.

As a result the Museum has only accepted boats which meet very strict qualifying criteria. Nevertheless, over the past two decades a further 50 boats have been added to the collection, together with a number of other 'wet' boats which

are used for heritage boat trips, racing and leisure sailing. During my own tenure as Museum Director, we have added 26 boats in the last seven years.

This growth in the collection has added huge pressure on our store and workshop at Ponsharden and the straw which recently broke the camel's back was when we needed to find storage space for the steam launch *Waterlily*, which is 14 metres long. As we couldn't expand outwards, the only way was up, so a mezzanine floor was the solution.

The biggest challenge we faced was temporarily moving and rearranging the existing boats in the store to make room for the construction of the new 130m² floor. Work started on 8th March 2021 and the complete structure was installed and ready to use just three days later.

Our new mezzanine floor has done more than just provide additional storage space; there are real collection management and curatorial benefits. Many of our boats are much more accessible now for recording and inspection, the risks attached to moving these awkwardly shaped and bulky objects is much reduced, and we have been able to replace three older wheeled boat racks which has meant more ground floor space and a safer working environment for our staff, volunteers and visitors. 🚧



The National Small Boat Register

In 2005, the late Captain George Hogg was carrying out a major project to establish the feasibility of creating a central database as the core of the National Maritime Museum Cornwall's proposal for the establishment of a National Small Boat Register (NSBR). Up until that time there was very little information regarding small craft under 40ft – boats which were considered too small to have been listed on the National Historic Ships Register.

It was clear to George that, with such a unique collection of small boats in the UK, an important element of the nation's maritime history could be lost if these boats were not recorded in a collective way. In his subsequent report he stated the need for 'the creation and maintenance of a central database (the National Small Boat Register or NSBR) to coordinate the information collected by all bodies concerned with the preservation of small boats'.

Thanks to George's tireless efforts the NSBR was set-up by the National Maritime Museum Cornwall. This is a register of notable historic small craft (33ft LOA and below), which now number in excess of 3,000. They are owned by individuals, organisations, trusts or museums. The following three boats are examples of the kinds of vessels found on the register.

Above *Newquay*, a pilot gig.

Opposite *Suhaili*, sailed by Sir Robin Knox-Johnston.



Newquay

Built in 1812 by William Peters of St Mawes, the red and white Cornish pilot gig *Newquay* is considered to be the oldest traditional rowing boat still in regular use.

Traditionally, the purpose of a Cornish pilot gig was as a general working boat, taking pilots to incoming vessels off the Atlantic. However, gig racing took its place as a popular sport in Cornwall during the 1830s. Pilot gigs were also recognised as some of the first shore-based lifeboats, with recorded rescues dating as far back as the late 17th century. Today, however, the six-oared rowing boats have made the transition from working to racing craft.

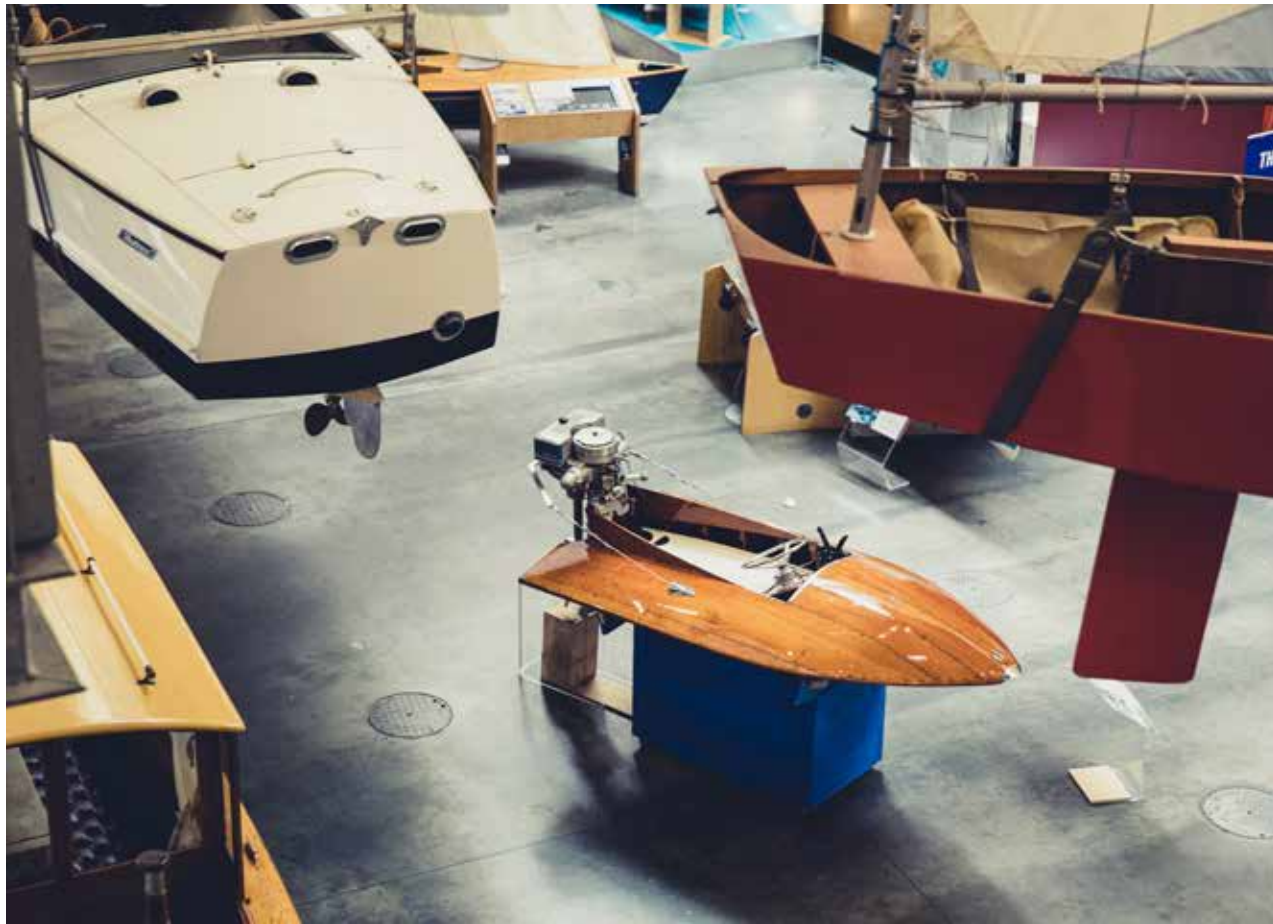
For 30 years, *Newquay* stayed in the Falmouth area as a working boat for William Broad & Co, one of the famous Lloyd's Agents. In 1840 she was sold to a Newquay-based company and remained as a working boat in the harbour until 1921 when she was bought by the Newquay Rowing Club for £5.

Having taken part in a number of famous events, *Newquay* was taken to promote the sport at the very first International Boat Show at Olympia in 1954.

Suhaili

Built of teak and designed by William Atkins as 'Eric' in 1923, *Suhaili*'s design is based on the Norwegian sailing lifeboat designs of Colin Archer.

In 1968, *Suhaili* and Sir Robin Knox-Johnston, a founder NMMC Trustee, sailed from Falmouth to win the Sunday Times Golden Globe Trophy - a challenge to see who could sail round the world non-stop and single-handed. With a lack of sophisticated navigation equipment she never was the favourite to win but after 312 days at sea, during which her radio broke after 10 weeks, the fresh water was polluted and she was badly damaged in numerous storms, Sir Robin and *Suhaili* sailed back into Falmouth on 22 April 1969, both proudly deserving the winning title as the first team ever to achieve such a feat.



Crandall hydroplane

Hydroplanes were developed in the 1920s and 30s as outboard engines became available and increased in size and power. Originally outboards were used on utility boats but as racing evolved and speed records were set, hydroplanes were designed as a way of going much faster.

This boat was designed by naval architect Bruce Crandall and the plans for self-building were published in the 1935 edition of Motorboating magazine. The builder of this 'Class C Flyer' is not known but it is constructed almost exactly to the specification on the plans, built entirely of wood and held together with many hundreds of brass screws. 'Class C' refers to the size of the outboard motor - in this case a 22.5HP engine.

The driver kneels, head down, with one hand on the wheel,

which has a large diameter reel to allow the engine to turn enough with small one-handed movements, and the other hand on a deadman's throttle. There is no clutch; an assistant starts the engine and the boat starts moving immediately. With their light weight, flat bottom (there is a small 'step' on the bottom to provide lift) and powerful engine, speeds achieved were in excess of 50mph.

Although raced and used for speed records these craft were also just used for leisure: this particular boat was used for fun in the 1950s on Lake Windermere in the English Lake District and Carr Mill Dam in Merseyside. It was fully restored by its previous owner and was acquired by the National Maritime Museum Cornwall in September 2017.

Above The Crandall hydroplane in the Museum's Main Hall.

George Hogg's Vision

The rationale for the creation of the NSBR

25 May 2005

In the case of boats the Transport Trust split them into classes derived from specialist umbrella organisations e.g., The Old Gaffers, Lifeboats, The Steamboat Association of Great Britain.

This initial study by the Transport Trust concluded that there were probably around 500 small boats which might be of sufficient historical importance to merit grading. This figure accords with the Museum's own study. However, the Transport Trust did not specifically address many of the types of small boats most familiar to the general public: boats associated with leisure and pleasure.

In looking at the small boat sector of the maritime heritage of the nation it is clear to the NMMC that a number of steps are needed:

- The provision of leadership to build on the work done by the Transport Trust
- Fostering the development of a grading system which will enable priorities for the conservation of individual craft to be set
- Provision of a common archive 'of last resort' to ensure that valuable material is not lost
- The establishment of a centre of expertise in the management of small boats, their conservation and preservation
- Engaging fully with all sectors of this very diverse group and draw upon expert advice from those with experience in the relevant sectors

It is seen as eminently sensible to build on this experience and, working according to the principles established by the Transport Trust, draw upon the expertise available within umbrella and other groups in the field. The Museum's intention is that the project should be a very inclusive one, engaging partners all around the country to report and provide information. This project has yet to be scoped in detail and is, as yet, unfunded.

The Museum is in a good position to take the lead and make a very real contribution to the understanding and management of the small boat sector of our maritime heritage. 🐚

Exhibitions

Image Tattoo artist
Rizza Boo at work.





British Tattoo Art: Reclaiming the Narrative

New tattoo works by Black and POC tattoo artists.

With the return of *Tattoo* from its national tour, there was an opportunity for the Museum to re-display some of the original exhibition and – more importantly – to respond to critical feedback from visitors, the wider tattoo community, and especially the concerns from many People of Colour (POC).

Chief amongst this feedback was the challenge to address omissions and cultural biases contained in the original narrative. In responding to these challenges, the Museum sought to work with different Black and POC tattoo artists. The result was an installation titled *British Tattoo Art: Reclaiming the Narrative*.

It is best described in the words of the artists, curators – and the Museum itself – which have been displayed alongside the works, and are reproduced fully below.

British Tattoo Art: Reclaiming the Narrative

These works of contemporary tattoo art have been created by 14 Black and POC tattoo artists all working in the UK today. They represent both a celebration of tattoo art – especially on Black and brown skin – and a thought-provoking and powerful challenge to National Maritime Museum Cornwall’s own cultural decision-making around the original 2017 exhibition, *Tattoo: British Tattoo Art Revealed*.

There were omissions. We should have approached the exhibition differently. We should have had more conversations. This is our acknowledgement of that. It is time for change.

These works are also intended as a positive intervention into a wider, necessary and vital conversation around diversity of representation – historical and contemporary – in the story of British tattoo art.

Opposite Charissa Gregson / Rizza Boo, Shadow Work Tattoos.

“A single piece by one artist would only be the illusion of diversity and give a false impression of the cultural and artistic diversity that actually exists in our communities. Holding space for more artists and giving platform to their creativity, gives a truer look at who is tattooing in Britain right now.”

— Charissa Gregson /
Rizza Boo

Following the brutal killing of George Floyd in 2020, people all over the world have been engaging in more conversations about social injustice, police brutality, institutional racism and anti-Blackness.

We saw this echoed through the tattoo community with clients and tattooers sharing some of their experiences of anti-Blackness within the industry, ranging from subtle microaggressions to outright racism. There were conversations about the lack of appreciation and representation of Black artists, insensitivity when tattooing cultural subject matter, the harmful effects of whitewashing photos of clients to fit a specific aesthetic and the general lack of knowledge and misinformation around tattooing darker skin.

We know that representation matters. This exhibit feels like an important addition, showcasing the work of Black and POC tattooers, making sure we are included in this particular record of tattoo history. It is a small sign of progress that the plaques and silicone arms used in this project are now available in a slightly more diverse palette, which one would hope will continue to expand. Offering a wider range of colours, skin tones, so that even more people would see a representation of their skin included in an exhibition like this.

When asked to contribute to this project, it was obvious to me that we must get more artists involved. A single piece by one artist would only be the illusion of diversity and give a false impression of the cultural and artistic diversity that actually exists in our communities. Holding space for more artists and giving platform to their creativity, gives a truer look at who is tattooing in Britain right now. With this project we seek to disrupt and challenge some of the misinformation, give voice to the individual artists and allow us to share some of our collective story.

Charissa Gregson / Rizza Boo
Shadow Work Tattoos



I am a tattooer from London, with around 17 years tattooing experience. I work out of my studio Shadow Work Tattoos in Glasgow.

My piece 'Starry Crown' is a celebration of the Black femme form. I wanted to create something beautiful as tribute to Black women. I chose some strong classic subject matters with the Black panther heads and central rose adorning their front and in contrast soft flowing shapes of script and filigree. There are mentions towards some women I admire who have made exceptional contributions with their work around civil justice, addressing racism, sharing their stories and their creativity, their art. There are also gentle reminders towards softness, to 'Rest more' and of 'Self care', as we don't have to be exceptional or strong to have worth or for our lives to matter.

With the Afrofuturist back piece I worked with a concept I enjoy tattooing, mini worlds and imagined landscapes. The woman is shown with her hair a starry crown.

Rizza Boo
Shadow Work Tattoos

Image 'Starry Crown', tattoo on body sculpture by Rizza Boo, showing back view.



The Museum is immensely proud of the achievements of the original *Tattoo: British Tattoo Art Revealed*. The exhibition was critically acclaimed as an object rich celebration of British tattoo art and history. It was ground-breaking in challenging deeply held cultural stereotypes about tattoos and tattooing, particularly in terms of class and gender.

However, the Museum also acknowledges flaws in the exhibition development. For example, the decision to stop the narrative at the 1990s, and to avoid the pop culture clichés so common in newspaper stories, meant that we also excluded important and emerging areas of Black British culture. This was not intentional. But this is precisely the point: a more diverse project team, drawing on different cultural perspectives, would have been better placed to challenge the impacts of such decision-making.

For the 100 Hands installation, the silicone arms on display are all 'white' and they are also all male – the only ones that were available on the market at the time of curation. This should have been approached differently, with a more open reflection on the cultural assumptions this installation embodies. These omissions are explicitly addressed by the 14 Black and POC tattoo artists in the new 'reclaiming the narrative' installation.

With *Tattoo* we have learnt a powerful lesson for all our future work: we cannot assume that we have all the answers, all the knowledge and understanding, when it comes to different histories or the representation of different cultural perspectives. At its heart, it is a question of who we include – or exclude – in the creation of exhibitions. We need to listen more, to engage with more people before an exhibition opens. Only this way can we hope to lessen the impact of unconscious bias or cultural insensitivity. We may not always get it right for everyone, but we can – and we will – do better.

These beautiful, moving and thought-provoking works of art show what can be achieved in the re-shaping of a historical narrative when the Museum opens up its cultural and creative process to include different lived experiences and more diverse cultural perspectives.

Richard Doughty

Director, National Maritime Museum Cornwall

In 1880, in the very earliest days of professional tattooing in this country, a tattooer in Liverpool called Thomas Chapman made the newspapers after one of his clients died from blood poisoning. Chapman, who was found not to have been responsible for the man's death, was described as a 'native of the West Indies', and thus likely one of the first Black tattoo artists ever to work in England. Archival records also reveal the names of several tattooed Black men in Britain in the late 19th and early 20th centuries, including one Thomas Ellis, born in Jamaica, who was arrested in London in 1921 and recorded to have been tattooed extensively, with designs including a clown and an eagle.

Though these stories are rare, they demonstrate that Black people have always been part of British tattoo history, both as clients and as artists. Our exhibition *Tattoo: British Tattoo Art Revealed* unconsciously contributed to perpetuating their under-representation in history by neglecting to talk about these kinds of stories, in being silent on why people of colour have historically been so marginalised in the tattoo industry, and in failing to properly champion the ground-breaking and important work by the Black and POC tattoo artists whose tattooing we included in the 100 Hands project. Rightly pressed to do better on these issues by our friends, our colleagues and our audiences, these important new commissions allow us to amplify the voices of Black and POC tattoo artists to make Black tattooed bodies proudly visible in our exhibition, and to ask visitors to join us in reflecting upon and celebrating the contributions of People of Colour to the wider histories of tattooing.

Dr Matt Lodder

Guest Curator



Sarah Louise Powell
Neon Wolf Tattoo Studio
Nottingham

'My hands as an artist'

The piece demonstrates the everlasting struggle of finding that desired perfection in every art piece. Often I am left feeling defeated, unmotivated and uninspired. I go through a period of 'artist's block' there is often a lacklustre ability to put all my thoughts and feelings to canvas. The hardest struggle is trying to create this balance with life and letting my artwork speak with the artistic style I aim to approach on a human canvas and canvas board.

Lord Montana-Blue
Jolie Rouge
London

'Everything is everything'

I wanted to highlight the cyclical nature of art, life and creativity. To create with honesty takes mind, body and soul. In return, being exposed to art nourishes your mind, body and soul. As far as aesthetics, because the piece is on darker skin tone, I wanted to use elements that are normally found in a more traditional western tattooing styles to talk about the emancipation of the non-white tattoo client. People shouldn't feel boxed in by stereotyped tattoo styles and should feel free to choose the style and aesthetic that represents their authentic selves regardless of skin tone.

Manni K
Jolie Rouge
London

'Maharani's Nagin'

The depiction of this Maharani and her Nagin (Snake), shows a strong and powerful woman with her protector, the Nagin adorned across her face. My design work has always been a reflection of me. I have always loved to embellish myself with beautiful gems and jewels from my Indian heritage and the ones that have been used in this piece are from my own personal jewellery and clothing collection. It is time to embrace every aspect of you. Love is All.

Nish Rowe
Blu Xion Tattoo (private studio)
London

This artwork is my play on the Benin bronze. The Edo people of Southern Nigeria produced thousands of these metal sculptures from the 13th century onwards. It was said many were made to honour Oba and Iyoba: their king and queen, however I am sure there was much more to it. The sheer power, the resonance, the glory.

Pedro
Grey Area Custom Tattoos
March



Rakhee Shah

Xotica Tattoo Company
London

This piece is a crop of a larger design based on the duality of time. By cropping the image I feel it reflects well with the concept. My style of abstract realism looks to reflect universal and spiritual concepts rooted in various eastern cultures while keeping the sensibilities of my clients ideas and compositions at the forefront.

Samantha Bee

INKLOUNGE Tattoo Studio
London

My style is black and grey realism, I started out tattooing whatever walked through the door and then slowly found what I took to better. I enjoy tattooing animals the most, textures, the eyes. I try to convey some character they may have through the piece I'm working on.

Big cats are requested a lot... for family representation. Maybe pride, strength, wisdom, aggression, protection and sometimes just because they look really cool. They can mean a multitude of things or nothing at all.



Jezz-lee Wood

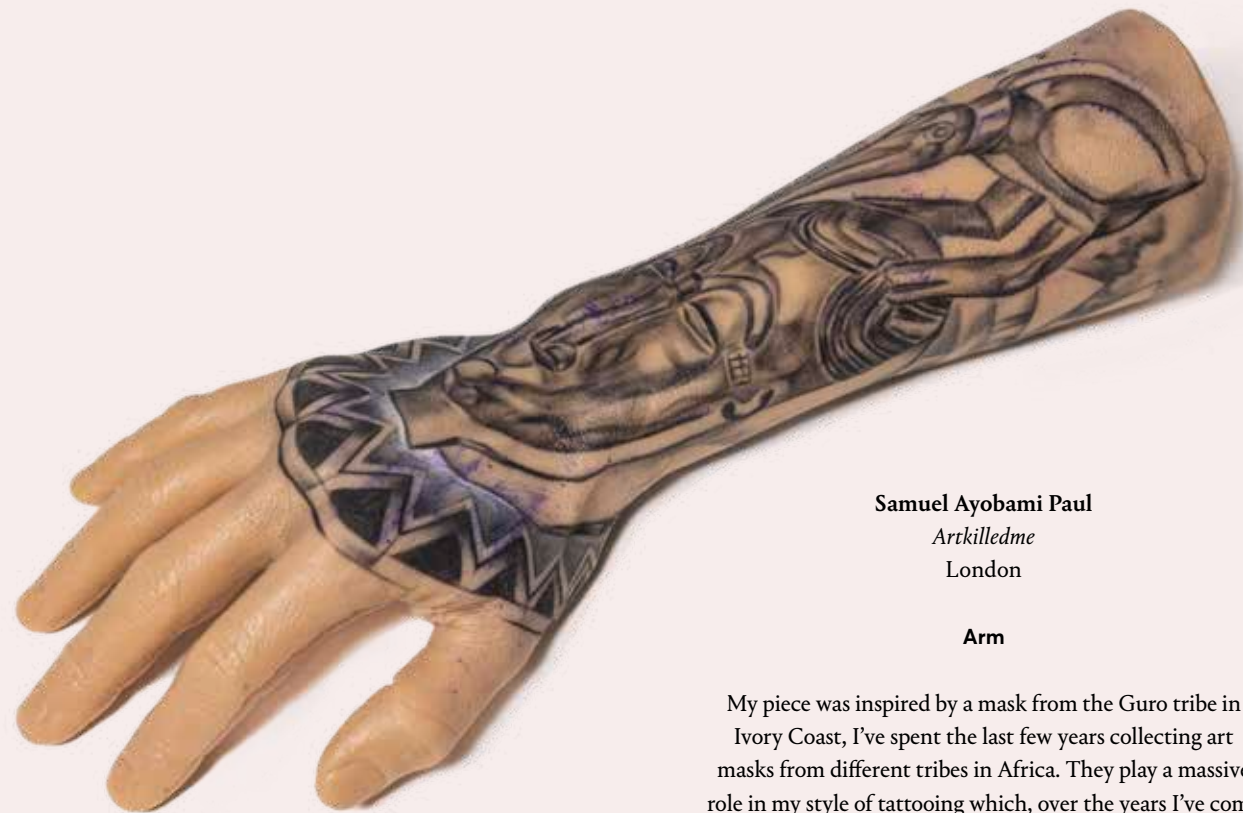
Samsara Tattoo Parlour
London

My approach stems from a combination of spirituality and the celestial beauty of sacred geometry. I work best with a single needle technique in order to achieve this style. Studying sacred shapes and patterns, such as the flower of life along with esoteric philosophy. I have developed a deeper understanding of the laws bounded by the universe to express a more spiritual approach using vegan inks.

Jade Clark

Heart of Glass Tattoo
Worthing

I am a femme tattooist working out of West Sussex. I've recently questioned the narrative that is held in traditional values of tattooing... and it seems to need a revamp to be more inclusive which is now my main goal in my practice; no matter race, sexuality, gender identity, disability, size, etc. Representation matters and I want my art to reflect that.



Samuel Ayobami Paul
Artkilledme
 London

Arm

My piece was inspired by a mask from the Guro tribe in Ivory Coast, I've spent the last few years collecting art masks from different tribes in Africa. They play a massive role in my style of tattooing which, over the years I've come to accept is an 'Afrocentric Black and grey Realism'. The background scenery and patterns were also inspired by patterns from Ankara fabrics from the Yoruba tribe while the landscape is that of the Olumo rock in Abeokuta; my grandmother's birth place. My art is inspired by Africa, not just the art but the people, tradition and land.



Ash Tyson
Ouroboros (private studio)
 London

Hand

I got my first tattoo at 17 and since then have been completely hooked. I've been tattooing for over six years and can't see a day where I won't want to make tattoos. I got into tattooing because I wanted my drawings to fully support me and the life I want to lead, no side hustle situation just me and my art. Tattooing allows me to do that while also fulfilling my other life dreams like travelling the world and meeting all sorts of people. I specialise in fine-line illustrations and feel my style of tattooing reflects a lot about me. I'm very detail oriented and like my drawings to have character and sometimes a sense of humour.

This hand that I've tattooed is a love letter to the things I enjoy drawing and tattooing. Chrysanthemums speak to me, having so many petals is like accruing so many life experiences and relationships, each one adding to this greater being. I also have a deep affinity with snakes, the way they move, the way they transform and especially the way they shed as they age. My private studio is called Ouroboros which is one of the oldest symbols of eternity and rebirth. I feel through every positive and negative experience I have had, I've been shaped and reborn into who I am now. I hope to always change and grow this way.



Yasir
Fake Skin Tattoo
 London

Pair of Hands

Growing up I have witnessed a great deal of folk art and tribal cultures that are now slowly disappearing, even with this age of information. This piece, in particular, is inspired by tribal tattoos from the subcontinent. I feel, as an artist, it is my responsibility to bridge the gap between heritage and now. These hands represent a mixture of tribal art and tattoo cultures of Gujarat and Sindh, amongst others - simple elements representing nature through its easy expression, preserving tribal cultures dating back centuries.



Natasha Jackson
Prophecy Tattoo and Piercing
 London

The piece means a lot to me. It's a portrait of my late grandmother, her passport photo from when she came to the UK as part of the Windrush generation. Her birthday would be on Christmas Day, she was the matriarch.

Memories of Falmouth

Continuing our ongoing programme of co-creating exhibitions that celebrate community stories.

Below and opposite
The *Memories of Falmouth* exhibition.



What was unique about the *Memories of Falmouth* exhibition was how it was put together. This project began with the aim of actively encouraging our volunteers to work in a more meaningful partnership with us in a risk-free environment during the third UK lockdown during the Covid-19 pandemic, and of course to deliver a thoughtful and compelling exhibition for our visitors. The third lockdown was a period when people continued to feel vulnerable, exhausted and isolated. And our volunteers were prevented, yet again, from continuing the work they love. This initiative enabled online collaboration and interaction to produce a celebration of the history of Falmouth and the surrounding area through the eyes of locals and newcomers to Cornwall, using a key photographic archive in the Museum's collections.

The *Memories of Falmouth* exhibition was from the outset volunteer led, by Lynne Vosper, a Library and Archive volunteer of many years standing, who had catalogued, researched and written about one of the Museum's most spectacular photographic collections – the Weller collection – a wonderful collection of images of Falmouth from the 1930s into the 1980s, detailing Falmouth's changing waterfront, its docks, its boats, the ships and the general surroundings. It was (at that point) a collection which had never been displayed to the visitors.

Lynne selected images which she researched and wrote about. Her voice is the voice of the exhibition. Accompanying

her text are thoughts provoked by the images, the memories they inspire and what is of most interest, written by a wider group of our volunteer team – many of whom had never written for exhibitions before. The group enjoyed feeling reconnected to the work of the Museum, which provided an opportunity to challenge themselves with research and writing. All text was proofread by a different team of volunteers. The captions were also used to interpret the Falmouth objects on display alongside the photographs. Falmouth objects and archives, which had not been displayed for more than 20 years (including some items from the art collection, a half model of *Lynch*, Falmouth guidebooks and souvenirs) were given an overdue 'airing'. Further complementing this was the display of cinefilm of Falmouth and its environs from 1938-1966. The locations had been identified by the Bartlett Library volunteers. A model from the collection was conserved by a skilled model maker on the volunteer team, replica knitted swimming trunks were made and the exhibition installed with assistance from the volunteer team.

This exhibition was a real celebration of Falmouth, its waterline, the industry of the area and the people and holiday makers who came to love it as well as the work of our invaluable team of volunteers. It has raised the profile of the archive collections and contributed to the wellbeing and pride of all involved. The project has also been nominated for the Healthy Team category at the Cornwall Heritage Awards. 🐟



Images The *Hegarty's Boatyard* exhibition.

Hegarty's Boatyard

Maritime heritage through the eyes of contemporary artists

In 2018, the Museum secured funding from the DCMS Wolfson Fund to help us upgrade our temporary exhibitions capacity, including vital improvements such as better LED lighting, environmental controls and a flexible display walling system. Perhaps the most visible impact of this investment has been in the creation of a new, medium-sized temporary gallery space, 'The Bridge Gallery' on the second floor of the Museum, which is ideal for single-issue themes and artist-led exhibitions.

Our general ambitions are clear: to sustain and strengthen the artistic quality and cultural impact of our exhibitions programme, in order to engage wider and more diverse audiences – ultimately driving footfall and contributing towards financial sustainability. However, out of these general ambitions a particular opportunity for a new strand of exhibition programming is being developed. Put simply, the Museum is now able to respond to a deep-felt need to showcase artists whose work explores, celebrates and documents the changing world of traditional boats and boatbuilding around British waters.

This approach was inaugurated in 2019 by a collaboration with the artist James Dodds. His show, *Wood to Water*, was an exhibition of original prints and oil paintings which captured the workmanship and unpretentious beauty of the traditional British wooden boat and continued in 2021 with the evocative photographic exhibition *Hegarty's Boatyard*, by Kevin O'Farrell.

Hegarty's Boatyard: the last surviving traditional boatyard in Ireland by Kevin O'Farrell

In 2021, despite the challenges of national and international lockdowns, the Museum was delighted to host this international touring exhibition by Kevin O'Farrell, one of Ireland's foremost documentary photographers.

Made over two decades, *Hegarty's Boatyard* celebrates the living tradition of wooden boat building in Ireland. It focuses on one boatyard established by Paddy Hegarty shortly after the Second World War. His grandson, also Paddy Hegarty, is now the third generation of boat builders to work at the same site on the banks of the River Ilan, in County Cork.

It is the last echo of a long tradition of boat building that once took place all around the coast. Different areas produced varying local designs, depending on requirements or the sea and weather conditions of the locality. The majority would have been timber built and used for fishing or cargo transportation, though a few were for pleasure use. Sadly, all the large scale commercial wooden boat builders in Ireland are now gone.

Patently revealed through O'Farrell's lens, the boat-building in Hegarty's yard today offers an insight into previous generations of craft workers as their tools and skills remain unchanged.

As Kevin O'Farrell says, 'While our past heritage is respected and commemorated in museums and publications, there is very little in the way of support for our living craft heritage workers.' O'Farrell's long-term study serves as a tribute to the extraordinary maritime heritage that is practiced daily in Hegarty's yard.

These evocative images are a reminder of a world fast disappearing, one where skills and traditions are passed down through the generations, and beautiful hand-crafted boats are made with passion and integrity. ☺

“what a brilliant place to show my work, with the view below to boats... absolutely perfect thank you all!”

— Kevin O'Farrell.



Cornwall's Heritage

Shining a spotlight on Cornwall's collections



It is one of the Museum's strategic aims to bring nationally important artefacts, and the stories they reveal, to audiences in Cornwall, many of whom are unable to travel out of the county to see and appreciate them.

Alongside this work an equally important and complementary ambition is to showcase the richness of Cornwall's heritage collections and to raise the profile of Cornwall's heritage offer to a wider range of local and tourist audiences.

We do this in a number of ways:

Placing Cornwall collections in different, sometimes surprising, and even challenging narrative contexts

With *Tattoo: British Tattoo Art Revealed*, we were able to display an early and very fragile prison register from Bodmin Gaol lent by Cornwall Record Office. As a valuable social history document, the register details the physical description of all prisoners, including any 'distinguishing marks' such as scars and, revealingly, tattoos. In this way, it contains a glimpse of a social and artistic history of people not otherwise valued enough to be recorded. By taking this document out of the Cornwall Record Office's archives, we were able to display it in different light, to new curious eyes and to reveal a hidden history: the story of British tattooing.

Bringing Cornwall collections to a wider audience

The Museum's exhibition strategy is built around an ambitious programme of major temporary exhibitions (sometimes modestly referred to by us as 'blockbuster' shows) that are designed to attract both a broad and diverse range of audiences i.e. to attract lots of visitors. Recent exhibitions such as *Viking Voyagers*, *Titanic Stories* and *Monsters of the Deep* have each attracted over 200,000 visitors, both from the UK and overseas, driven by high-profile marketing and social media campaigns and an award-winning programme of activities for schools,

families and adult learners. By including rare and important artefacts from Cornwall collections into these popular and engaging themes, we are able to bring them to a bigger and wider range of audiences – many of whom would not consider themselves traditional museum visitors.

Displaying regional artefacts alongside world class icons

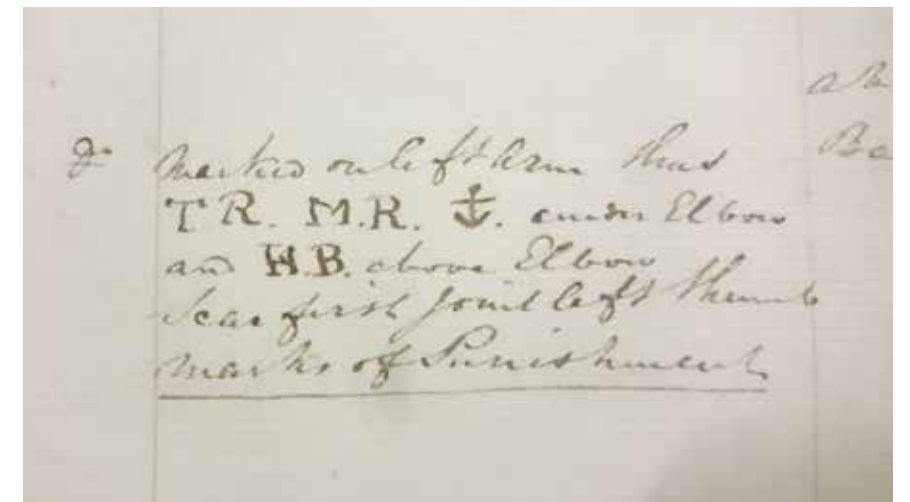
By working in partnership with major regional and national museum lenders, we have been able to bring iconic, national heritage to audiences in Cornwall – and to place these objects alongside some of the 'jewels' from Cornwall's heritage collections. For example, with *Monsters of the Deep*, we borrowed a very early estate atlas from the Archives and Cornish Studies Service, Kresen Kernow, which depicted a beautiful mermaid frolicking near Gull Rock on the south Cornish coast. This was juxtaposed with illustrations featured in national treasures such as the 1491 *Hortus Sanitatis*, on loan from Cambridge University Library, and described by Sir David Attenborough as 'the world's first natural history encyclopaedia'. The atlas was also displayed alongside – and in 'conversation' with – other iconic maps and globes from the collections held by Royal Museums Greenwich, including early editions of what is considered to be the first true modern atlas: Abraham Ortelius' 1570 *Theatrum Orbis Terrarum* or 'Theatre of the Orb of the World'.

Working in partnership with Cornwall heritage providers

We are only able to tell these stories and to bring such heritage treasures to audiences in Cornwall by working in close partnership with Cornwall's heritage providers. These Cornwall-wide networks and partnerships are mutually beneficial. We benefit from the knowledge, expertise and collections held by Cornwall's museums, galleries and archives who, in turn, gain access to wider audiences.

Opposite The installation of the Elerky Atlas by Claire Wardle from the Archives and Cornish Studies Service, Kresen Kernow with NMMC's Chairman Simon Sherrard and Deputy Director Stuart Slade.

Right An extract from a Bodmin Gaol register, describing a prisoner's tattoos.






A jewel in Cornwall's Heritage Crown:

The Manor of Elerky Estate Atlas

This document was made by the West Country map maker George Withiell. The atlas is believed to date from around 1690 and is one of the most significant and earliest surveys of this type in Kresen Kernow's collections. It is comparable to the famous Stowe atlas compiled for the Grenville family of Stowe, Kilkhampston, which also dates from around 1690.

The Elerky atlas is Withiell's finest surviving known Cornish work, describing the manorial estates in the parishes of Ruan Lanihorne and Veryan on the Roseland. In the plan of Caracloose and Pennare he excels himself as a draughtsman with a folding map showing fishing boats, sailing ships, swans, gulls, a fanciful mermaid and fish, grouped around the offshore Gull Rock. 



Connections

Image *Into the Deep Blue*
performed by Yskynna Vertical
Dance Company.

Cross-arts Collaboration

Connecting to audiences in new ways

The Museum continues to reinvent itself as a unique cross-arts venue for Cornwall – a place where our maritime history and heritage can be brought to life through spectacular, surprising, enjoyable and artistically ambitious performance. In particular, we are committed to investing in the commissioning of new works of art from writers, artists, choreographers, poets and musicians that are directly inspired by our collections, exhibitions and incredible public spaces.

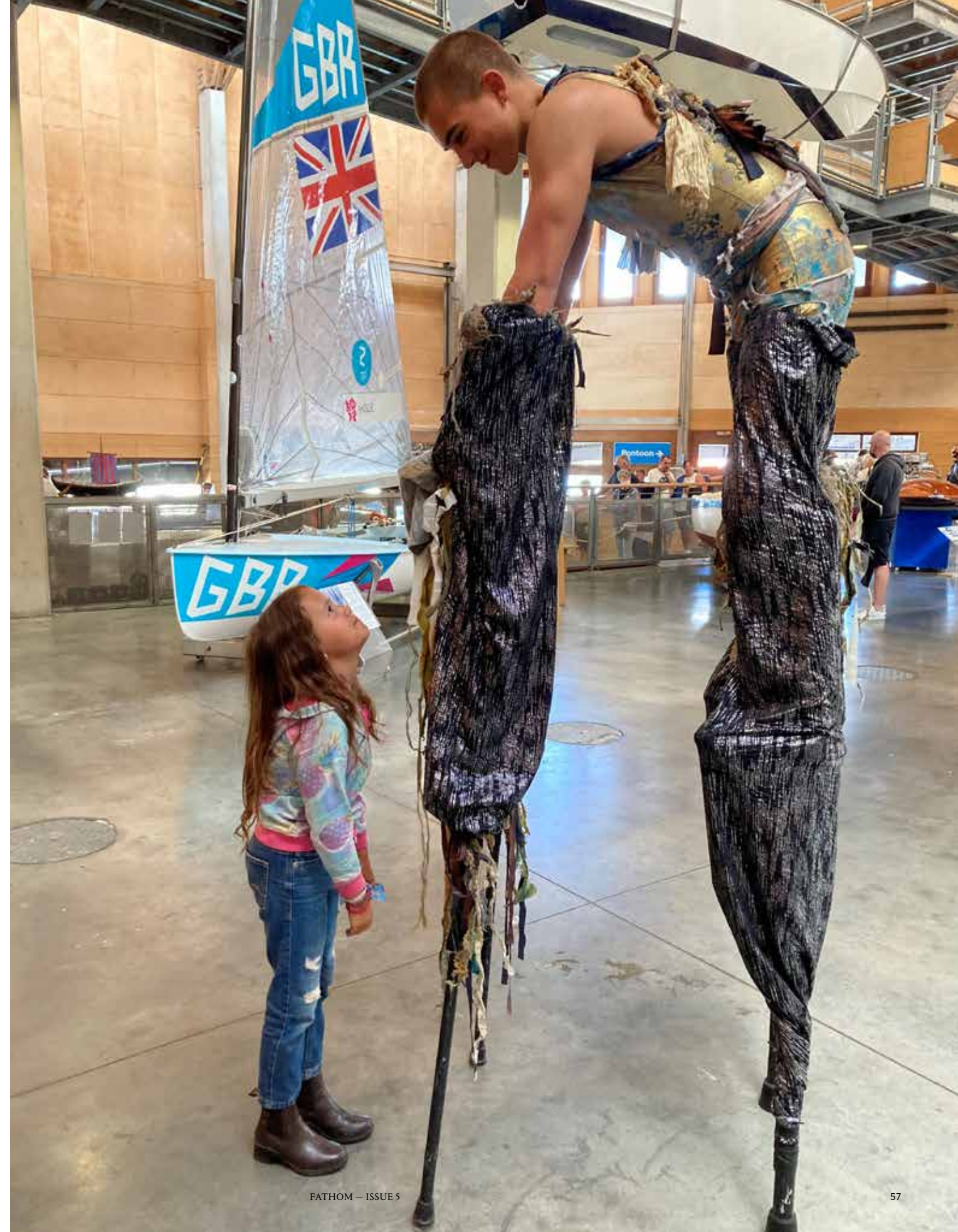
By working in partnership with regional music, dance and theatre companies, we aim to enable our wide and diverse range of visitors, many of whom might not consider themselves traditional music, dance or theatre audiences, to connect with our building and collections (and the human stories they contain) in ways that are unexpected, challenging, thrilling and enjoyable.

Looking to the future, we are currently collaborating with Hotch Potch, a Cornwall based company, who blend circus, street theatre and visual arts to create spectacular works for all ages. During Easter 2022 they will perform *Detritus of the Deep*, a stilt walking show which boldly communicates the problems our waste is creating in the ocean. We have also commissioned Illyria Theatre Company to put on a new dramatic performance for Summer 2022, to celebrate the final year of our *Monsters of the Deep* exhibition. Playing with the idea of a ‘lecture gone wrong’, their performance will explore the powerful appeal of ‘unexplained’ monster sightings for a broad family audience (local and tourist). Entitled, *I saw a Monster*, the show, set as it is against a contemporary cultural backdrop of conspiracy theories, fake news and contested scientific explanations, is designed to be both entertaining, funny and accessible, but also thought-provoking. 🐙



Below The artwork for *I Saw a Monster*.

Opposite One of the performers from *Into the Deep Blue* meeting a fan of the show.





Images Production shots from the *Into the Deep Blue* performances.

Into the Deep Blue

By Yskynna Vertical
Dance Company, 2021

Our three year creative partnership with Yskynna Vertical Dance Company, culminated with the visually stunning *Into the Deep Blue*, a breath-taking choreographic response to the dark, evocative themes in our current major temporary exhibition, *Monsters of the Deep*.

As David Greeves, Yskynna's Creative Director, explains: '*Into the Deep Blue* transformed the main gallery space into an underwater world telling the story of a selkie and her land child. In Gaelic mythology the selkie were the seal people. They lived deep under the ocean and would swim to shore, take off their tails, hide them very carefully and walk among us, but they would always be called back to the sea. Their need to find their tail before swimming back to the ocean deep – and the inherent sense of vulnerability and note of jeopardy it contains – was in many ways the creative inspiration for the whole piece.'

In terms of production values, creatively, practically and logistically, this was the most ambitious performance hosted by the Museum. Delivery of the project involved two creative teams, with artists aged 15 to 72. As David observes, 'with an anglerfish on stilts, a four meter spinning stainless steel spiral, some magnificent double flying sequences and sublime harp playing, we were able to bring together a multi-talented group of performers for a six week run to large and appreciative audiences over summer 2021.'

Originally conceived in 2019 for Easter and Summer shows in 2020, Covid lockdowns postponed public performance until Summer 2021. However, this delay offered an opportunity for an additional creative outcome – and wider audience reach and access – with the creation of a short film through a collaboration with film maker Rachel Rose Seeley: www.vimeo.com/525439526.





On the World's Stage

Home to the international media centre for the G7 Summit

In 1689 Falmouth was chosen as the base for a government mail route to Spain. Other routes soon followed and by the early 1800s around 40 Packet Ships operated from Falmouth transporting mail across the world. The town soon became a thriving port and a hub of global communications. Fast-forward to 2021, and over 200 years later, Falmouth and the Museum played this pivotal role once again, becoming home to the international media centre for the G7 Summit.

In the summer of 2020 the Museum received an enquiry – could the Museum's car park be used for a structure to house 1000 workstations for three days? This soon grew to include Events Square, a large open space regularly used for outdoor events located in front of the Museum, the entire Museum, and a Park and Ride car park operation too.

After many meetings and visits the Museum found out in the October that its bid had been successful and in November we were officially told the event was the G7 Leaders' Summit and the Museum was to become the International Media Centre, accommodating up to 2,000 journalists from around the world.

In January 2021 the government publicly announced that Cornwall would host the G7 Leaders' Summit, and the Museum's involvement in planning escalated.

The Museum was to be at the epicentre of the media village, providing conferencing and briefing room facilities, rest areas for the police and security, exhibition space for Cornish organisations and a place for journalists to recharge and relax.

The Museum closed on Tuesday 1 June and became a busy build site. Temporary structures shot up in Events Square and the car park, spaces within the Museum were transformed into viewing rooms, exhibition spaces were created and mobile masts were erected.

The Thursday before the weekend the Museum welcomed the Prime Minister where he met local MPs and key individuals connected to the G7 Summit including members of Museum staff. He was welcomed to the Museum by Stuart Slade, Deputy Director, and Graham Stratfold, Head of Visitor Experience, who had the opportunity to meet Boris Johnson in the Museum's Lookout where he was able to see panoramic views of Falmouth. Sarah Riddle, the Museum's Curator, showcased



Images National Maritime Museum Cornwall as the media centre during the G7 Summit.

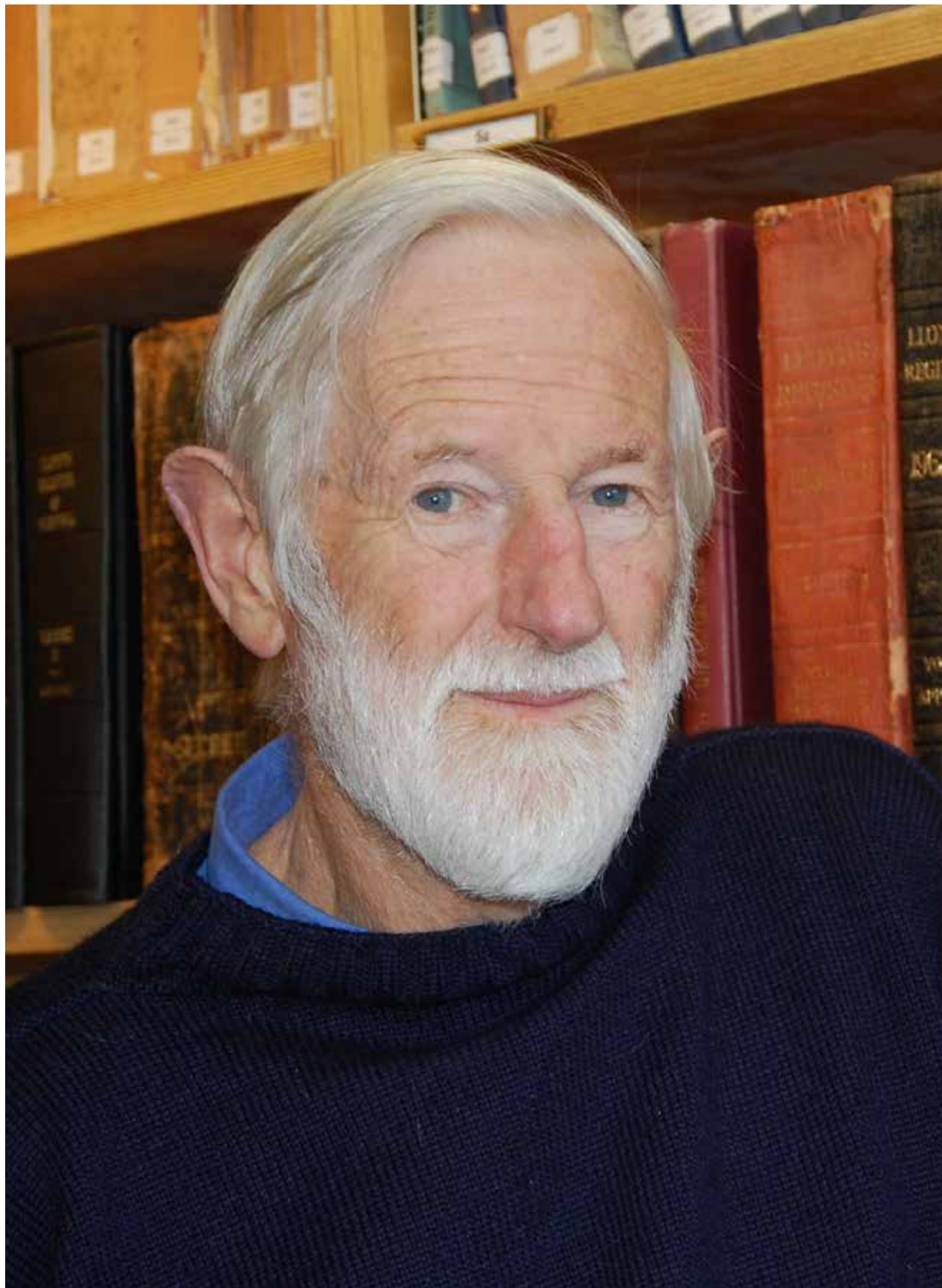


Image Prime Minister Boris Johnson meeting Graham Stratford, the Museum's Head of Visitor Experience at the top of the Lookout Tower.

some of the boats in the National Small Boat Collection to the Prime Minister, highlighting their significance and importance.

Across the weekend Cornish pride and excitement swelled and protests were peaceful. The Media Centre buzzed with activity and beautiful images of Cornwall and Falmouth beamed across the world.

As the weekend drew to a close the journalists were treated to an unscheduled performance from the Oggymen, a Cornish sea shanty group who sang from a floating stage. As the words from Cornwall My Home drifted on the warm evening air it was a fitting end to an incredible weekend. ☺



Opposite Captain George Hogg.

In Memoriam

Sadly, we have lost several of our supporters, volunteers and friends this year. We will sincerely miss each one of them and we hope that their friends and families will take some comfort at seeing their legacy continue at the Museum for many more years to come.

Captain George Hogg

Remembering one of the Museum's founders

It is with great sadness that this year we said goodbye to our dear friend Captain George Hogg – one of the Museum's founders and a passionate and dedicated volunteer.

Following 37 years in the Royal Navy, George became the Honorary Curator of the Cornwall Maritime Museum Falmouth. His ambition was to establish an enduring record of Cornwall's maritime past and he played an integral major role in the development of the new maritime museum. He was not alone, but it was in large part, due to his incredible efforts, that our Museum stands here today.

George influenced and touched every aspect of National Maritime Museum Cornwall – contributing to its design and displays, particularly for the Cornwall Galleries, as well as attending countless meetings with architects, museum designers and stakeholders. His enthusiasm knew no bounds.

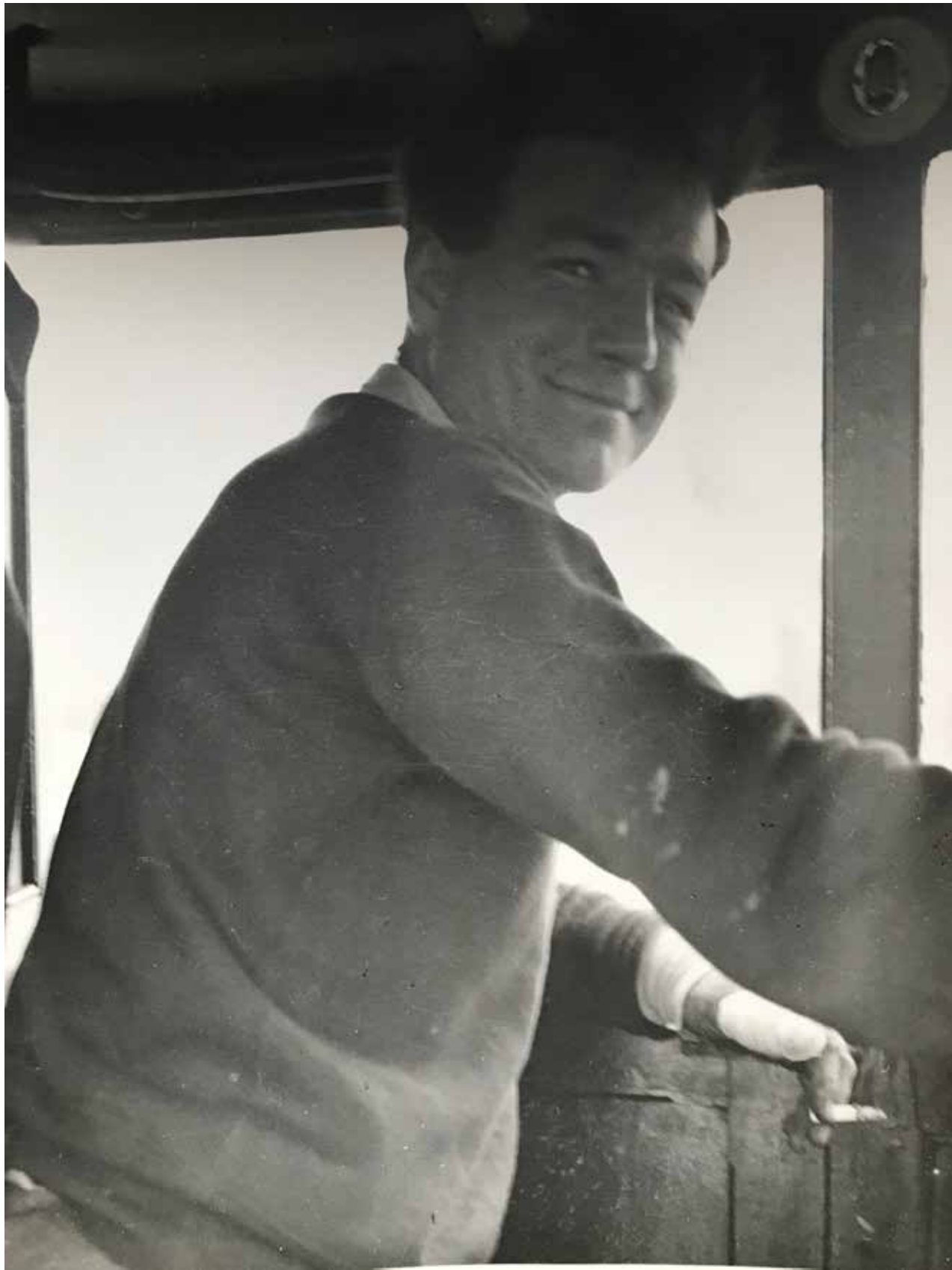
Perhaps his greatest achievement, where the Museum is concerned, was his commitment to the development of a research facility, today known as The Bartlett Maritime Research Centre and Library. This facility is now home to

one of the best collections of maritime reference books and periodicals in the South West, largely thanks to George. He was also responsible for compiling an extensive collection of 20th century boat plans, representing many of the most important boat designers of the period.

George stood down as a Trustee in 2017 but continued working as a volunteer in The Bartlett Library, with the same selfless dedication and unflagging enthusiasm.

The following year his outstanding contribution to maritime history was recognised by the Society of Nautical Research who awarded him the Victory Medal in consultation with the Mariner's Mirror, the world's leading journal on maritime history.

George had many rare qualities not least his humanity and his enthusiastic support for the young. He was respected throughout the maritime heritage sector and always introduced as Captain George Hogg of Cornwall, he epitomised us and everything we do. His loss to us is immeasurable.



John Vernon Bartlett, CBE FREng

Tony Pawlyn, long-standing Trustee and Head of The Bartlett Maritime Research Centre, describes John's invaluable contribution to the Museum.

If you run a web search on John's name you will discover a Wikipedia account of his career as a civil engineer, in which field he specialised in tunnelling, together with a footnote of his patronage of The Bartlett Maritime Research Centre and Library, in the National Maritime Museum Cornwall. John's interest and liberal patronage of our maritime library, stemmed from his friendship with the late Captain Gordon (George) Hogg, RN., and their Padstow links. I'm not sure when they first met, but they became firm friends.

John was a regular supporter of the Dartington Maritime History Group and a long-standing member of the Society for Nautical Research, and the South West Maritime History Society.

In October 1996, John's magnificent volume, *Ships Of North Cornwall*, was published with justified acclaim at Padstow, setting a format which many other local historians would have liked to follow for their ports, but have yet to do so.

In 1991 George Hogg became the Hon. Curator of the Cornwall Maritime Museum, which was then located in Bell's Court, Falmouth, and through his friendship with John, they with others, formed plans for a larger Cornish Maritime Museum, to incorporate a significant maritime reference library, leading to the construction of National Maritime Museum Cornwall.

It was in this aspect of the new museum that John Bartlett's library came to the fore, and in preparation a large selection

of John's maritime volumes were accommodated in a local warehouse and catalogued by a team of volunteers.

And here it may be appropriate to interject with an element of John's lifelong focus on images of ships, and where to find them. In this respect John has compiled half a dozen manuscript indexes to pictures and photographs of ships, the final volume of which was only deposited with us a couple of weeks ago. Inevitably coupled to this almost obsession, were John's periods of relaxation when on engineering business. He was closely involved in Japan and the boring of inter-island railway tunnels. Whenever his hosts asked him if there was anything he desired, he would frequently ask for a boat trip around their harbour. During these trips John took photographs of every ship in port – and we have the albums.

When the new National Maritime Museum Cornwall was opened in 2003, it was entirely fitting that the Library should be named after our founding benefactor. Now known as The Bartlett Maritime Research Centre and Library with 6,000 of John's volumes forming the core of the collection. Staffed by a dedicated team of volunteers, throughout the 18 years of our existence John has continued to give his active and liberal support, with further donations of books, supplemented by those from many other supporters.

John will be hugely missed by us all, but his support of the Museum and The Bartlett Library will live on for many more years to come. ☺

The Sandford Award 2021

The Museum's Learning Team continue to be formally recognised and have been awarded their third successive Sandford Award for Heritage Education. The Sandford Award has celebrated and promoted high-quality heritage education since 1978 and is the only scheme in existence able to provide independent quality assurance to sites that run formal learning programmes. It is a nationally recognised award and a 'kite mark' for high-quality education provision. 🏆

Below Under the Sea workshop for early years and key stage 1. Meeting the Museum's Cornish sea sprite, Oshi.

Opposite Children designing their own boats and racing them across the Museum's boat pool.



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“National Maritime Museum Cornwall is a worthy recipient of a third Sandford Award. There is evidence of excellent partnership working and a wide range of activities for all ages and learning stages. Learning staff are enthusiastic and committed to delivering the very best experiences possible. The learning programmes are firmly rooted in the collections held there, along with the stories of Falmouth and the sea, making a visit to the museum relevant to every school pupil in Cornwall.”

The Sandford Award 2021, Judge's Report.



**Image** Chris Green's blue buoyancy aid jacket.



# New Acquisitions

Preserving objects and artefacts of maritime history

Fewer objects have been offered to the Museum during this second year of the continuing Covid-19 pandemic. However, despite this we are delighted to have acquired a number of objects and artefacts for the collection, preserving their history.

Chris Green was an avid sailor of dinghies from the 1950s. It was following an accident (when he was knocked unconscious by the boom of his boat into the river) that led to his purchasing of a buoyancy aid in 1956. This navy jacket is now a part of our collection. Chris wore this from 1956 right up until 1998, even when it was far less efficient so he would wear an additional orange life jacket over it (this, too, is in the collection). These, together with his photographs and archive of dinghy related handbooks, are testament to a life enriched by sailing. It also attests to the long-standing reluctance of many sailors to wear buoyancy aids because they restricted movement whilst sailing. It was many years before lifejackets were designed to incorporate the needs of the active dinghy sailor.

Aldwyn Harvey was one of the former officers based at the Falmouth Custom House, who felt very strongly that we did not have enough objects and archives in the collection relevant to this important part of maritime life. On his death he wanted the Museum to have his uniform, briefcase, tuck stick (for use in rummaging) and key documents useful in his career (see overleaf). This acquisition is especially important following the changes which have occurred in our Customs regulations and practices, but also complement the small oral history archive we hold relating to the work of HM Customs (now Borderforce) with particular reference to Falmouth and Cornish history.





We are increasingly being offered clothing to join our object collection. Recently we were given two sets of children's oilskins from Perry Abbott, worn in 1956 by him and his brother David, and purchased from well-known London based chandler Captain O M Oates. Their family were keen sailors. Written memories of wearing these and a photograph showing the two boys toggled up in their wet weather gear make these all the more poignant and alive to our visitors. We are also awaiting the arrival of one of the red bobble hats shown in the photograph.

The Charles Waine negative collection (a large number of ships' plans collected over 60 years) was recently acquired and is anticipated to be of great research value for those in the UK and beyond. It is hoped that reproduction of these may generate a small revenue stream to preserve these collections and digitise and care for others. This collection has the only surviving copies of plans for many vessels and also includes plans of West Country schooner *Kathleen & May* and ships belonging to Coppack Brothers and Connah's Quay (North Wales), who had the exclusive contract to carry china clay to Dixon's paper mill on the East coast, returning to Cornwall with coal.

We rarely receive objects via bequest. This painting (above), *Wrinklebrig 5* by artist James Dodds, has come to us from the estate of Jennifer Anderson. It is thought that our previous exhibitions of James Dodds's work in 2003 and 2019-2021 encouraged the bequest. James reports:

*'This is the type of boat I learnt to sail in. This painting is the Wrinklebrig Breeze built by Shaun White from whom I bought her. She spent a few months in my studio when I painted a series from different angles. She has since been the muse for many of my paintings.'*

We are very pleased to be able to add this to our collections and are looking forward to putting it on display in 2022.

Finally due to building good relations with previous lenders we have been able to acquire a small number of items relating to W. Oliver Allen & Sons of Porthleven, who as well as making nets for tennis courts, protective netting for plants at the Royal Gardens of Kew and Buckingham Palace, also made fishing nets and sold wet weather gear for fishermen. It is not possible to collect everything of relevance to the collections, but having a small record of what was once a large industry is important to preserve for local communities and researchers alike. ☺

**Opposite** *Wrinklebrig 5* by James Dodds.

**Top** Photo of Perry and David Abbott wearing their yellow oilskins.

**Below left** Advertising leaflet/catalogue of items sold by W. Oliver Allen and Sons of Porthleven.

**Below right** Aldwyn Harvey's briefcase containing several documents useful for a customs officer.





# Digital Natives







“The whole workshop was informative and really captured the children’s interest. Both presenters were extremely clear and the film clips were super. It was such a professional job!”

At a time when we were unable to deliver our on-site schools and family programme, our Learning Team began to look at alternative ways of maintaining contact with our key audiences. Following consultation with other museums and heritage sites, we recognised the need to develop a digital learning programme. We realised that by going online, we could offer curriculum workshops to schools during lockdown, to children who are home schooling and to audiences beyond the geographical limits of the Museum.

Following an application to the Garfield Weston Foundation’s Weston Culture Fund, we were awarded a grant which has enabled us to build and equip a new digital learning room for the purpose of online schools workshop delivery as well as filming and editing videos for our family learning programme.

Located in what was previously an old staff room situated above the Museum’s café, we have built a studio space with cameras, lighting, and audio equipment along with a new PC and live editing software. We have also constructed a set, *The Curator’s Cupboard*, creating a visually exciting backdrop of shelves full of wonderful objects from which we can deliver our programmes. With this studio, we are now able to broadcast high-quality content live to schools and homes using popular video conferencing platforms such as Zoom, Microsoft Teams or Facebook Live.

Through the process, the team have learnt a whole range of new skills including developing, recording and editing new video content, using live editing software and video conferencing platforms, and learning how to present and deliver in a whole new way.

In February 2021, we delivered our first online school workshop to a local primary school. The workshop was on the theme of ‘Falmouth and the Packet Ships’ and involved a gallery tour, object investigation and Q&A.

**Images** Seth Hall, Formal Learning Manager live streaming the Lecture Series to online audiences.

Due to the lockdown situation at the time, we delivered to both the classroom and to the children logging in from home. This allowed the whole class to share the same experience, whether they were in school or not.

**Teacher Feedback**

*‘Thank you so much for the fabulous workshop. We thought it was an absolute success and the children were buzzing in the classroom afterwards. The children at home and in school are full of questions and it has obviously really inspired them and did just as we hoped, really launched our topic ‘Why was Falmouth a Pivotal Port?’.*

Class Teacher, King Charles Primary School –  
Falmouth & the Packet Ships, 24th February 2021.

*‘The whole workshop was informative and really captured the children’s interest. Both presenters were extremely clear and the film clips were super. It was such a professional job! Apart from actually experiencing the museum and all it has to offer, we do not feel as though the children have been disadvantaged by the virtual school trip. In some ways, they benefited as they could see the artefacts clearly although they obviously missed out on holding them. The children loved the idea that they were getting a ‘behind the scenes’ tour of the Museum too and your artefacts cupboard’.*

Class Teacher, King Charles Primary School –  
Falmouth & the Packet Ships, 24th February 2021.

*‘I think it is important for children to learn from experts in their field and have the opportunity to ask questions. Also, to see the artefacts kept at the Maritime Museum. The sessions provide some variety to the topic and help to motivate children of all abilities. It allows every school access to these resources regardless of distance and financial position’.*

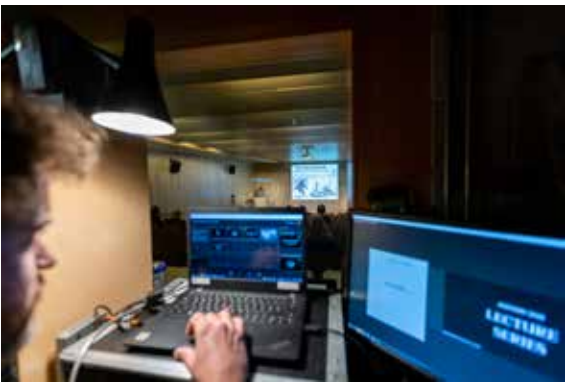
Class Teacher, St Dennis Primary Academy –  
Vikings: Sailors, Raiders & Traders, 16th December 2021.

# Autumn Lecture Series 2021

The Museum’s programme of evening lectures has always been a popular offer for local visitors. However, for us to broaden our audience base we have recognised the need to make our talks and lectures accessible to an online audience as well as the existing onsite audience. The generous grant from the Weston Culture Fund enabled the Museum to acquire basic equipment to pilot and test our recent autumn Lecture Series to an onsite and online audience simultaneously, known as blended lectures.

The *Lecture Series* was successfully streamed live via Zoom, allowing online viewers a high-quality virtual experience with an opportunity to ask questions as part of an audience Q&A at the end. This new approach was validated with the very first lecture of the series, *Maps, Globes & Monsters with Dr Megan Barford*, with the online audience far surpassing the onsite audience. The online audience even included participants from as far away as Northern Ireland, New Jersey and Ohio.

Following the success of the first pilot, we have managed to secure further resources from a major capital project fund



to equip the Museum’s Lecture Theatre with up-to-date state-of-the-art technology to enable us to deliver a high-quality and dynamic programme of blended lectures. The re-fit will include an upgrade to the video projection and audio equipment to provide an improved audio-visual experience for our on-site audiences, as well as installing new technology to allow for live streaming of on-site talks and presentations to an online audience.







## Cornish Voices

*Cornish Voices* is National Maritime Museum Cornwall's unique living history programme that celebrates the Cornish people's historic and enduring relationship to the sea.

Produced over ten years ago by the Museum, the initiative was based around specially commissioned actor-led performances that bring to life the human stories behind the objects held in Cornwall's maritime collections. Based on detailed research, and written by a local author, Pauline Sheppard, each piece gives powerful, dramatic and authentic voice to the lived experiences of Cornish people in the past and their legacy today.

Two performances were commissioned: 'Hevva! Hevva!', a dramatic performance that brings to life the skills, language and traditions of Cornish pilchard fishermen and women in the 1870s; and 'Voyage of the Mystery', a first-person performance telling the true story of seven Cornish fishermen who, in 1854, through poverty, desperation and ambition, decided to sail their little fishing boat, *Mystery*, to the goldfields of Australia.

### Digital Project

The Weston Culture Fund has enabled us to breathe new life into the *Cornish Voices* programme by filming them for the purpose of digital delivery. The process of adapting these live performances for a new digital format would involve re-writing and re-shaping parts of the script, commissioning actors, as well as directing, filming and editing the performances.

Following a number of preliminary meetings, we commissioned o-region, a film and theatre production company based in Cornwall, to produce the two films. We were very impressed with their enthusiasm for the project, the creative solutions they offered and their understanding of the target audience (school-aged children).

One of the key changes has been to segment each performance into a series of shorter clips (3-5 minutes long). This allows space between each segment for live interaction between the workshop 'presenter' and the school group. These interactions will include activities, object investigations and an opportunity for a Q&A. o-region have also commissioned an illustrator to visualise key moments or technical details, which has been very effective.



**Images** Photos taken during the filming of *Cornish Voices*.







**Left** A still taken from the *Tales of Oshi* online trial.

**Below top** The artwork for *Mini Monsters of the Not So Deep* – May half term activities.

**Below bottom** The live streaming of the *Science of the Sea* digital workshop for families during the February half term.

## Family Learning

Families visiting the Museum bring exhibitions to life with their eagerness to explore and discover. Lockdown created the need for the Museum to evolve to support families and to discover new ways of sharing the Museum experience with them.

During February half term we delivered our first series of events online, launching *Science of the Sea*, *Aliens of the Deep* as a fully digital offer. We worked in collaboration with Bristol-based Explorer Dome to develop high-quality, expert-led resources, exploring deep sea and deep space. Using our major exhibition *Monsters of the Deep* as inspiration we were able to deliver activities that uncovered how scientists are studying the ocean to understand the possibilities of exploring outer space in the search for extra-terrestrial life.

Our offer included a digital online trail, Make & Take online

and a live online show with Explorer Dome. The result was a successful week with 565 families attending the live online show and Make & Take videos receiving as many as 579 views. We have been emailed lots of positive feedback including photographs of completed Make & Takes, comments on Explorer Dome's expert knowledge and a thank you for ensuring the online show was made accessible with a live transcript.

We continued with an ambitious approach to grow and build upon family activities. For the Easter holidays, we created a series of six short films telling the story of Oshi, the Cornish sea sprite, and her adventures in the Museum. To capture the magic of this mischievous character we worked with actors to tell her story and utilised the expertise of Light Box Film Company to add sparkling special effects and engaging animations. The programme culminated with a live online storytelling performance hosted on Zoom. Actors

told Oshi's tale with sound effects and movements, so families could join in at home. This was supported by three Make & Take activities that premiered on Facebook, showing families how to make sea-themed musical instruments that could be used as part of the show.

As restrictions eased, our ability to deliver online events continued to help us connect with family audiences. For May half term, we worked with The Rock Pool Project to offer guidance on the best ways to explore rock pools and identify the mini monsters living on the Cornish coastline. To engage with families whilst the Museum was closed for the G7 Summit we created a seafront trail with the support of Falmouth Town Council. Families were able to enjoy the walk from Castle Beach to Gyllyngdune Beach, finding trail markers on their way. Each marker had a QR code which could be scanned to play a short video packed full of rock pooling expertise. 🐚







**Opposite** Lanterns and Lights in the Museum's Main Hall.

# The Alternative Christmas

A festive celebration of light

**D**uring Lanterns & Lights the Main Hall is transformed into the centre of Christmas cheer. The Flying Flotilla, hung high from the Museum's ceiling, is lit with the blue and purple hues of the sea and sky, creating a dramatic backdrop as boats are dressed with twinkling lights and sparkling stars.

Lanterns & Lights emerged from the aspiration to create a must-see event in Cornwall's Christmas calendar. Rather than replicate traditional Victorian Christmas imagery, we aimed to develop an alternative approach using the Museum's collections as the focal point for celebrations.

Inspiration came from the lanterns and lights that have always played an important role in maritime life. Lanterns have been used to show your position at sea, to signal messages and flickering lights are still used by the Royal Navy to communicate. Towering lighthouses and sea-beaten lightships use lamps and lenses to beam streams of light, warning seafarers of dangers ahead and guiding them safely along their way. Even the stars above have shown sailors to their destination. But, lights also represent the magic of the festive season

and provided us with the opportunity to take visitors on a glistening journey through the Museum.

In 2019 we began to decorate boats, and commissioned ARTiculate's Reg Payn to create a willow and paper Packet Ship that could take part in the town parade and be displayed in the Museum. As the Museum began to sparkle and the event gained attention, its potential to delight and amaze became clear. Since then, each year, we have aimed to grow and build upon activities and events which have included exhibitions, family trails and festive Make & Takes.

This year, adorned with vibrant LED lights, *Daisy Belle* became the centrepiece as local company Greenwave Interactive transformed her into an interactive light installation. By scanning a QR code on their mobile device visitors could change the colour, speed and pattern of the lights, creating unique shows for their family and friends. Introducing new technology and developing software has furthered our ambitions for future Lanterns & Lights events as we continue to innovate, inspire, and sparkle! 🌟





# Below Deck



# ABOUT NATIONAL MARITIME MUSEUM CORNWALL

## What we do

- Major exhibitions
- Family learning
- Award-winning education programme
- Boat building and conservation
- Preserving and promoting Cornwall's maritime heritage
- The Bartlett Maritime Research Centre and Library
- 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 London and the UK's other metropolitan centres
- Spearhead unique collaborations 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 ourselves at the forefront of challenging preconceptions about what museums 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.

Located 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 clad in green oak.

There are 15 galleries over five floors. Exhibits explore the overwhelming influence of the sea on local, national and global history and culture. Visitors can climb to the top of the 100ft Lookout Tower for breath-taking panoramic views over Falmouth's harbour, docks and estuary. Then travel down to the Tidal Zone and go underwater to peer into Falmouth's harbour from a different perspective.

## 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 length overall of 30ft (9.144m) 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 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.

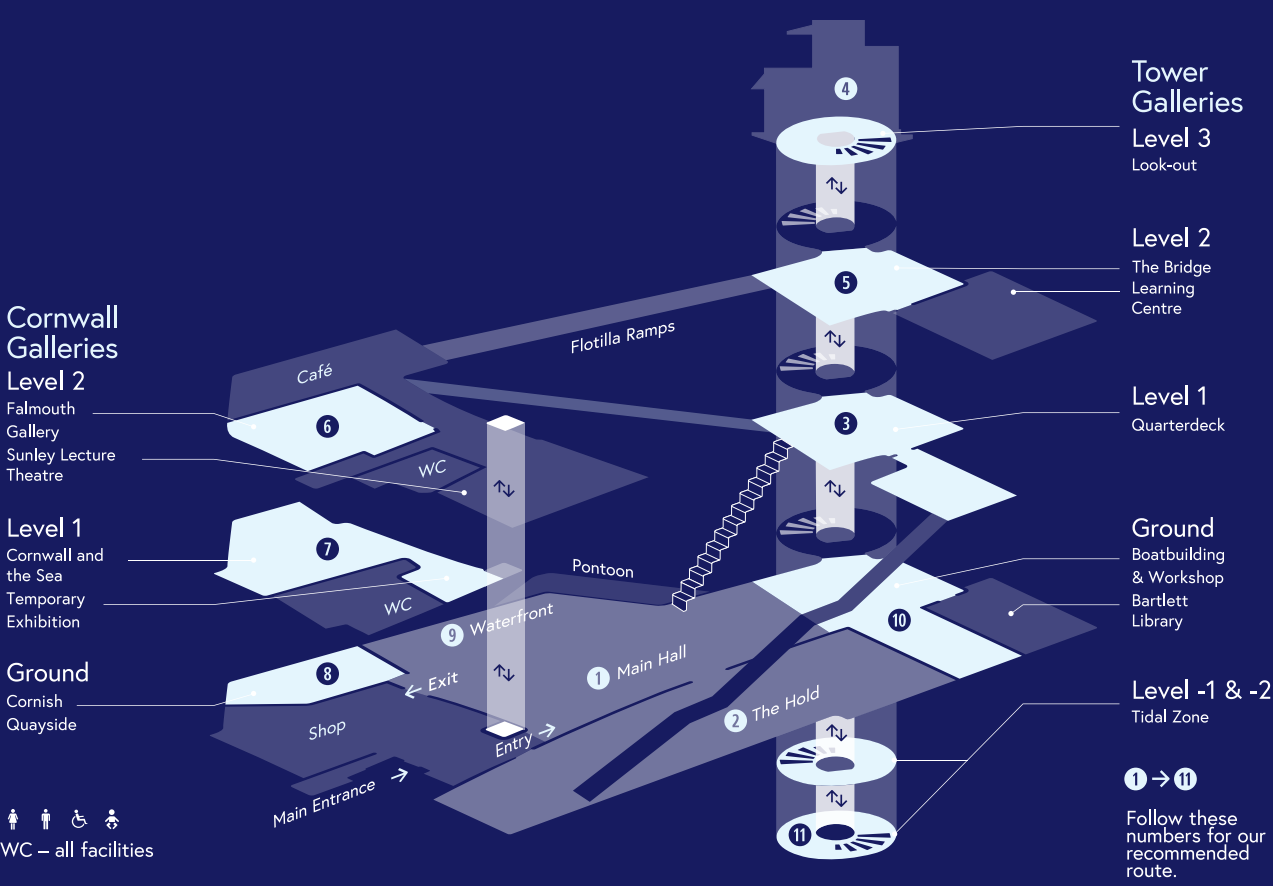
### Formal education programme

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





# 2022 LISTINGS

Our 2022 programme is as ambitious as ever, providing a diverse range of events and exhibitions throughout the year.

## MAJOR EXHIBITIONS

**Monsters of the Deep: Science Fact and Fiction**  
*Until January 2023*  
Deep in the dark murky depths of the ocean bioluminescence dances and shadowy figures loom. Something's there. But what? Could it be krakens with tentacles two miles long and giant sharks as big as skyscrapers? Legends, folklore and modern day science present *Monsters of the Deep* – you decide what lies beneath.

## CONCURRENT EXHIBITIONS

**Tattoo: British Tattoo Art Revealed**  
*Tattoo: British Tattoo Art Revealed* opened at the Museum to huge acclaim in 2017 and after touring nationally we are delighted to bring back some of the key artworks from the exhibition.

**Coastguard 200**  
To mark the 200th birthday of HM Coastguard in 2022, this small exhibition tells the story of the Coastguard and explores its role as one of the UK's emergency services.

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** for details, sign up to our newsletter or follow us on social media.

## FAMILIES

**Science of the Sea with Explorer Dome**  
*February half term*  
Family science shows with a BANG! Bring your curiosity and questions for Explorer Dome's expert science presenters and expect plenty of audience interaction, freezing fog and fire.

**A World at Sea**  
*Easter holidays*  
Detritus of the Deep is a larger-than-life showman, king and master of the sea. Hear this gentle giant's story of coastal adventures and watch as he magically conjures up wonders from Cornwall's waters.

**Mini Monsters of the Not so Deep**  
*May half term*  
Learn and discover more about the sea life in our Cornish waters with The Rock Pool Project.

**I Saw A Monster**  
*Summer holidays*  
What was that, what did you say ... you saw a monster? Well, you've come to the right place! Join us this summer for I Saw A Monster.

**Silhouettes & Shadows**  
*October half term*  
Enjoy shadowy silhouette sea monster tales using spooky shadow puppets from the deep.

**Halloween at the Museum**  
*Halloween*  
Dress up as ghosts and ghouls this Halloween for tricks and treats in the Museum.

**Lanterns and Lights**  
*Christmas holidays*  
From merry Make & Takes to glistening star trails, Lanterns and Lights signals Christmas time at the Museum and in Cornwall.

## LECTURE SERIES

**Ednamair and the Robertsons**  
*Wednesday 15 June, 7.30pm*  
A true story of survival told by Douglas Robertson. A story that found one family faced with the fight of their lives aboard a 9ft dinghy in the middle of the Pacific Ocean.

**Treasures from Kresen Kernow with David Thomas**  
*Thursday 29 September, 7.30pm*  
Join archivist David Thomas for this illustrated talk featuring beautiful treasures from the Kresen Kernow archives, including the Elerky estate atlas, currently on loan to the Museum as part of the *Monsters of the Deep* exhibition.

**The Discovery Collections with Dr Tammy Horton**  
*Thursday 17 November, 7.30pm*  
Dr Tammy Horton, Research Scientist and Curator, provides first-hand insight into the National Oceanography Centre's Discovery Collections, explaining both the historical and modern methods of collection, and how it is helping shape current scientific understanding of our world.

## VISIT US

**Opening times:**  
Open every day of the year, 10am - 5pm, except Christmas Eve, 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



NATIONAL MARITIME MUSEUM CORNWALL IS INDEBTED TO:

National Lottery Heritage Fund,  
Emergency Heritage Fund

Arts Council England Culture  
Recovery Fund

Weston Culture Fund  
(Garfield Weston Foundation)

The Headley Trust

Coastal Community Fund

Lois Cumbers Foundation

The Tanner Trust



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 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.

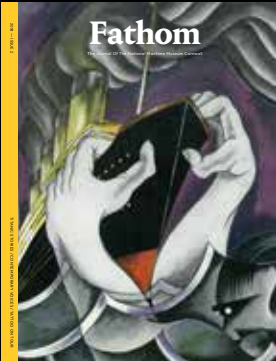
We would like to thank our volunteers for their support during what has been an extremely difficult and challenging time.

OUR TRUSTEES

- Alexandra Bolitho (President)
- Simon Sherrard (Chairman)
- Rob Holmes (Chair, Audit and Finance Committee)
- Viscount Evelyn Boscawen
- Peter Davies
- Coralie Green
- Michael Griffiths
- Sam Hunt
- Anthony Pawlyn
- Sara Pugh
- Helen Stemberidge
- Simon Tregoning
- David Williams

CORPORATE MEMEBERS

Thank you to our Corporate Members: A & P Falmouth, Falmouth Harbour Commissioners, Hayes Parsons, Pendennis.



Printed by Pureprint Group on FSC certified paper, using fully sustainable, vegetable oil-based inks, power from 100% renewable resources and waterless printing technology. Print production systems registered to ISO 14001, ISO 9001, EMAS standards and over 97% of waste is recycled.



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Discovery Quay Falmouth  
Cornwall TR11 3QY

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Registered in England and Wales  
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# Fathom

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

Inspired by and expanding on, the Museum's  
permanent collections, temporary exhibitions and  
wider cultural connections, the magazine 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.

