

# COLLECTION DEVELOPMENT POLICY 2012-17

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## DEFINITIONS OF TERMS USED IN THE POLICY

Note: where applicable the singular includes the plural and vice versa

**Accessioning:** the formal, legal process of recording an object or group of objects into the permanent collection.

**Acquisition:** the administrative, decision-making and documentation processes whereby objects are added to the collections including recording core object data to agreed standards in the Collection Management System.

**Board of Trustees:** the Trustees of the National Maritime Museum (Board of Trustees) is a body corporate established under the Museum's founding Act of Parliament, The National Maritime Museum Act, 1934. The Board of Trustees has the control of the Museum and is the prime obligor for the permanent collection.

**Cultural Property:** material which is of importance for archaeology, pre-history, history, literature or science

**De-accessioning:** the formal, legal act of removing an object from the Permanent Collection; part of the disposal procedure.

Note: prior permission to de-accession an object must be obtained from the Secretary of State for Culture, Media and Sport on a case-by-case basis.

**Digital collecting:** the acquisition of born-digital material. This is subject to the same policies and decision-making processes as other object types.

**Disposal:** the administrative, decision-making and documentation process of removing an object from the permanent collection, whether by free transfer, sale, exchange, destruction or transfer to the Museum's handling collection.

**Due diligence:** 'The requirement to make every endeavour to establish the facts of a case before deciding a course of action, particularly in identifying the source and history of an item offered for acquisition or use.' (International Council of Museums – ICOM - Code of Ethics)

**Duplicate:** an object of which more than one or multiple examples exist: eg., editioned artworks such as prints; mass-produced or common types.

**Handling collection:** items that are: expressly intended for demonstration or education handling activities; are owned by the Museum but not accessioned; may or may not be held as cultural property; may be freely disposed of at the end of their usage; are not normally eligible for conservation; are not administered by Collections Management.

**Loans in:** managing and documenting the borrowing of objects for which the Museum is responsible for a specific period of time and for a specified purpose, normally exhibition or display, but also research, conservation, education, photography or publication.

**Loans out:** managing and documenting the loan of objects to other organizations or individuals for a specific period of time and for a specific purpose, normally exhibitions, but also research, conservation, photography and education.

**Arts Council England (ACE) Museum Accreditation Scheme:** the scheme administered by ACE which assigns accredited status to UK museums meeting the standards set out in its publication *The Accreditation Standard*. NMM is an Accredited museum.

**Object:** cultural property which may form part of an organization's permanent or temporary (i.e., loan or deposit) collections.

**Permanent collection:** objects vested in the Board of Trustees to be maintained in the present and bestowed for the benefit of future generations, in accordance with the provisions of the National Maritime Museum Act (1934).

**Prop:** an item that is: acquired for a specific display purpose for a finite period; is owned by the Museum but not accessioned; may or may not be held as cultural property; may be freely disposed of at the end of its exhibition usage; is not normally eligible for conservation; is not administered by Collections Management.

**Replica:** a copy closely resembling an object concerning its shape, appearance or functionality. A replica may be contemporary (i.e., produced in-house or commissioned) or historical; normally obtained initially as a prop or handling collection item but sometimes accessioned. After a period of time a replica may acquire the status of an object.

**Significance:** determining the relevance of an item or group of items to the scope of the collection as defined in its Collections Development Policy. Determining the value (e.g., social, cultural, intellectual, financial and rarity) of an item or groups of items.

**Transfer of title:** the formal, legal documentation of change of ownership of an object.

**United Kingdom Maritime Collections Strategy (UKMCS):** a network of UK maritime museums which shares expertise and information about its collections.

## INTRODUCTION

### **Summary**

The Collection Development Policy 2012–17 is intended as a work of reference for staff and external users, such as commercial and scholarly researchers, potential donors, lenders, partners or members of the public interested in the work of the Museum. With one exception, the Film Archive, it relates specifically to permanent, accessioned collections.

The Policy falls into two main parts: policies for the individual collections, written by the relevant curators; and the internal and external frameworks for collecting. The policy for each collection summarizes its historical formation, assesses its strengths and weaknesses, and identifies areas that we recommend strengthening or reducing. The second part of the Policy outlines the legal, ethical and procedural frameworks within which the Museum acquires, transfers and disposes of its objects.

An object is assessed for acquisition using the following criteria:

- its value to the collection itself, and to the Museum’s research, learning and display programmes;
- national or international importance, by themselves or by association;
- rarity: items not currently represented in the collections and which could disappear if not preserved;
- quality: important milestones in terms of development; leaders in the field; of high artistic quality; inspirational.

### **Current strategic contexts**

The Policy establishes priorities for individual collections, but it is informed by the Museum’s primary aims and strategies:

Primary Aim 1: stimulate curiosity in all our users – the trigger for discovery and learning:

- Strategy 1: ensure our temporary exhibitions and permanent gallery renewal programmes are high quality, employ sophisticated interpretation and grow audiences worldwide

Primary Aim 3: ensure inspired development and stewardship of our collection and buildings:

- Strategy 3: develop our collections intellectually to meet current and future display and learning needs

Collections research underpins the exhibition and gallery master plan and the associated learning and digital media programmes that help deliver the Museum’s strategic aims. Three interdisciplinary research centres focusing on imperial and maritime history, the arts, and science and technology, generate, support and promote this activity.

A national context to the Collection Development Policy is provided by the United Kingdom Maritime Collection Strategy, which encourages collection-based collaborative working across its membership.

## **Points of note**

Common threads run through the Collection Development Policy:

- the period from the late nineteenth to the twenty-first century is poorly represented;
- objects and testimonies allowing the Museum to present alternative perspectives on established historical narratives are actively sought;
- objects of relevance to the history of Maritime Greenwich are desirable;
- the acquisition of born-digital material – for example, charts, film, photographs, oral histories – is increasingly under discussion. While the format of this material does not affect the intellectual rationale for collecting, it does present challenges in terms of ongoing storage, management and access.
- pro-active collecting to strengthen our holdings in key areas is desirable but in the current funding climate it is hard to pursue effectively. The government’s proposals to encourage philanthropic giving would bring much-needed support to pro-active collecting.

## **The Legal and Ethical Framework for Acquisition and Disposal**

The Museum acquires and disposes of material in accordance with the legal and ethical framework required to meet the professional standards identified within the Arts Council England’s (ACE) Accreditation Scheme. The Museum has introduced procedures reflecting our commitment to ethical collecting and disposal.

## **Priority actions**

Over the next five years, the Museum will:

- continue to make strategic acquisitions that build upon the strengths of our existing collections and complement our programmes;
- seek to strengthen our late-nineteenth, twentieth- and twenty-first-century collections, prioritizing objects that offer more diverse interpretations of our subjects;
- develop a pro-active collecting strategy which will take into account issues such as digital collecting and funding; to that end we will seek to benefit from the government’s policies for the encouragement of lifetime giving as they evolve;
- build on an AHRC-funded seminar on the interpretation of sensitive objects and histories (November 2011) to introduce a series of collection-based workshops bringing together internal and external stakeholders to inform pro-active collecting;
- seek to acquire as many of our prioritized long-term loans as possible;
- utilize focused collections reviews to identify areas for development and, where appropriate, strategic disposal of collections that fall outside the Museum’s remit.

The Collection Development Policy will be published online and reviewed as appropriate, and at least every five years. This policy is due for review in 2017. ACE will be notified of any significant changes to the policy, and of their implications for the collections.

## AN HISTORICAL INTRODUCTION TO THE COLLECTIONS

The scope of the Museum has never, of course, been formulated in set terms; but it may roughly be said that it has been founded for the illustration and study of the maritime history of Great Britain in its widest sense. This province embraces the work of the Royal Navy, the Merchant Navy and the Fishing Fleets; all that pertains to the lives and activities of seamen; and maritime history, archaeology and art of other nations in so far as they contribute to the proper understanding of British maritime development.

Professor Sir Geoffrey Callender, *Mariner's Mirror*, 1937, pp. 256-7

The first Director's observations on the breadth of the National Maritime Museum's interests, published as it opened seventy-five years ago, have stood the test of time. The Museum's understanding of 'the maritime history of Great Britain' has evolved over the years with some subjects, like maritime archaeology, once central to the Museum, falling by the wayside and others rising in their place. But Professor Callender's broad and inclusive vision has remained and, indeed, developed. As Earl Stanhope, the Museum's first Chairman, also observed in 1937, the Museum must never become a mausoleum but should seek constantly to increase its collections and build the stories they enable us to tell.

Even in 1937 the Museum's collections were of an astonishing range and quality. The National Maritime Museum Act (1934) had vested a number of national collections in the Board of Trustees, and set out the powers of the Museum relating to collecting: any object accessioned as part of the Museum's collection is vested in the Board for the purposes of the Museum, whether acquired through gift, bequest, purchase or otherwise.

Collecting had, in fact, started in the 1920s, led by the Society for Nautical Research (SNR), Callender and Sir James Caird, the Museum's first and most generous benefactor. There is little doubt that their energy and enthusiasm in purchasing collections and individual objects led directly to the passing of the Act itself. Caird had marked the Government's decision in 1927 to establish a maritime museum at Greenwich by purchasing Sir Peter Lely's painting, 'Peter Pett and the *Sovereign of the Seas*' and, a year later, acquiring 'for the nation' the A. G. H. Macpherson Collection of nearly 12,000 paintings, prints and drawings (quite apart from a large number of books). The Macpherson Endowment Fund, based on the significant but inadequate public appeal to buy the collection – in the event trumped by Caird's single-handed purchase – subsequently administered by the SNR continues to support the Museum's art acquisitions to this day: in 2011 it enabled our purchase of William Lionel Wyllie's 'Davy Jones's Locker'.

The extensive and diverse collection of naval art and artefacts built up by the Royal Hospital for Seamen at Greenwich, founded by William and Mary in the late seventeenth century, was lodged with the Museum on permanent loan by the Admiralty in 1936. There are 248 oil paintings in this collection alone, including works by Gainsborough, Turner, Zoffany and West, and it has long been the foundation stone of the Museum's interpretation of naval history. At



the same time, the Admiralty's collection of ship models, previously housed in South Kensington and moved to the Royal Naval College, Greenwich in 1869 as what became the Royal Naval Museum there, was also transferred to the Museum with most of the other contents of that museum. When the Royal Greenwich Observatory moved to Herstmonceux in the early 1950s, the Museum took over both its buildings and most its valuable collection of horological and astronomical instruments connected with the site. Other national collections, and collections of national significance, have been acquired by transfer, purchase, loan and gift over the years. Above all the Museum has benefited from the extraordinary generosity of individual donors, who have presented us with a large, eclectic and often extremely valuable range of maritime-related artefacts, many of which have been in their families for generations. It is on these objects as much as the national collections that the real strength and depth of the Museum is built.

The Museum continues to profit from the generosity of individuals, and this has been particularly obvious during our efforts to rationalize the large number of objects that have been given to us on loan. Many of these loans stretch back to the 1930s, and contact with the donors and their descendants has often lapsed. Acquiring by loan was considered an unproblematic way of collecting in the early years of the Museum. Unfortunately this is no longer the case. Over the last five years the Museum's Loans-In Reform Project has sought to identify and assess the significance of all our loans, renew contact with the owners, and attempt to acquire and accession the more important through gift or purchase. Where acquisition is not possible, or where objects do not meet the criteria for retention, they are returned to the owners. A relatively small number of objects of high value and of national and international significance are being retained on loan.

One of the founding principles of the National Maritime Museum Act of 1934 was that the Museum's Trustees could 'exchange, sell or otherwise dispose' of items which fell outside its subject areas, were duplicates, were in poor condition or were no longer considered to be 'required for the purposes of the Museum'. Any proposed disposal was subject to the provisions of the Act, to any conditions that may have been attached to the acquisition, and to applicable Charity or Trust Law. By 1962, it was clear from the introduction of an integrated collection policy that the Museum had reached the point where the acquisition of certain types of objects was no longer necessary and that a greater focus for collecting was needed. By the early 1980s this had hardened into a realization that selective disposal of some objects and collections was essential. It was acknowledged at the same time that the development of the Museum's collections could not take place in a vacuum but needed to be considered alongside those of other British institutions, such as the Royal Naval Museum at Portsmouth and the Science Museum. Although the establishment of the United Kingdom Maritime Collection Strategy (UKMCS) was many years in the future, the need for the broader national framework within which we now operate was already apparent. The Museum and Galleries Act of 1992 permitted the Museum to undertake and receive 'transfers to and from certain institutions' where it is not inconsistent with the trusts and conditions by which the item was acquired, and this has facilitated the disposal process. In the 2012 –17 Collection Development Policy, the

Museum outlines its disposal procedure, which takes into account the legal parameters outlined in the 1934 Act and also operates within the terms of reference of the ACE's Accreditation Scheme, the Museums Association Code of Ethics and Statutes of the International Council of Museums. All disposals require the consent of the Board of Trustees and, other than duplicates, consent from the Secretary of State for the Department of Culture, Media and Sport.

The collections today number nearly 2.5 million objects. Many are of international significance: we continue to seek to strengthen them through judicious acquisition that improves our ability to interpret the maritime history of Britain, broadly interpreted, through research, display, publication, digital media and education. Although individual collection policies often identify quite precise 'gaps' – a particular chronometer, for instance, or an unrepresented uniform - filling them is always subject to the recommendations of the Collection Development Committee and the strategic aims of the Museum.

Collecting has always created challenges and arguably the one which already compromises our ability to make maritime history accessible to our own and future generations, lies in the coverage of the twentieth and twenty-first centuries. For example, we hold the largest and most significant collection of maritime art in the world but, with the exception of artists of the First and Second World War (especially the latter), the twentieth century is under-represented and contemporary art is virtually absent. Collecting in both areas can be prohibitively expensive. Other collections present different challenges: for example, the availability and cost of storage for large modern equipment, and issues of storage, future-proofing and management for born-digital material. But in order to collect for tomorrow and, to use Earl Stanhope's words, avoid the Museum becoming a mausoleum, we must prioritize the acquisition of objects representative of today's world. We trust that this intention to maintain the Museum as the pre-eminent interpreter of its subjects is reflected in this policy.

## THE COLLECTIONS

### **ARCHAEOLOGY**

*Gillian Hutchinson, Curator of the History of Cartography*

The collection consists of excavated remains of boats and ships and associated interpretative material.

#### **History**

Its origins lie in the interests that the founders of the Society for Nautical Research and the NMM had in tracing the technological development of watercraft. For example, R.C. Anderson was responsible for the acquisition of sections of the hull of the medieval *Grace Dieu* (the River Hamble wreck). The first two Bronze Age boats found at Ferriby were deposited at NMM by the finder, E. V. Wright (later an NMM Trustee), in 1946.

#### **Size, coverage and significance**

NMM participation in the excavation of the Anglo-Saxon boat found at Graveney in 1971 precipitated the formation of a specialist department, the Archaeological Research Centre, which carried out fieldwork and undertook the post-excavation research and conservation of resulting finds. Much of this material came to the Museum on loan and has since been returned to the owners.

Since the Centre's closure in 1986, NMM policy has been one of beneficial dispersal: attempting to ensure that items from the collection are put to best use for display or research in other institutions in the UK which will provide maximum public access and most sympathetic interpretation. Two items have been transferred to other museums: the Kentmere logboat to Windermere Steamboat Museum and the Mattersea Thorpe logboat to Bassetlaw Museum, Retford.

The remaining items are artefacts and records relating to the Bronze Age Ferriby boats; the entire assemblage and archive of the Bronze Age Brigg 'raft'; samples, records and a model of the Iron Age Hasholme logboat; the Iron Age Canewdon paddle; interpretative items for the Anglo-Saxon Sutton Hoo ship; the entire assemblage and archive of the Anglo-Saxon Graveney boat; two early medieval side rudders from Southwold; and hull fragments, samples and excavation archives for the River Hamble wreck.

#### **Development**

NMM no longer collects remains of early boats or ships. However, this does not preclude the acquisition of items found in archaeological contexts - for example navigational instruments from wreck sites - subject to due diligence in regard to the protection of the underwater cultural heritage.

The priority is to transfer the residual items relating to Ferriby, Hasholme, Sutton Hoo, and the River Hamble wreck to the museums which hold the main site archives, in order to reunite the entire assemblages.

## **Publications**

- Bruce-Mitford, R. *The Sutton Hoo Ship Burial*, London, 1975
- Fenwick, V. (ed). *The Graveney Boat*, Oxford, 1978
- Heal, V. 'The Canewdon paddle', in *The Hullbridge Survey*, Southend, 1986
- Hutchinson, G. *Medieval Ships and Shipping*, Leicester, 1994
- McGrail, S. *The Brigg 'Raft' and her Prehistoric Environment*, Oxford, 1981
- Millett, M. 'The Archaeology of the Hasholme Logboat', in *Archaeological Journal*, vol 144, 1987
- Wright, E. *The Ferriby Boats: Seacraft of the Bronze Age*. London, 1990

## **APPLIED & DECORATIVE ARTS**

*Amy Miller, Curator of Decorative Arts and Material Culture*

*Barbara Tomlinson, Curator of Antiquities*

The collection comprises glass, ceramics, plate, furniture, jewellery, objets d'art, uniforms, clothing and other textiles, and flags.

### **CERAMICS**

#### **History**

The collection includes material from several private collections assembled by Henry Sutcliffe-Smith, Captain A.C. Fawcett and John F. Walter. Material relating to royal sailors was purchased from James Blewitt in 1997, and material relating to slavery from Michael Graham-Stewart. A 2006 purchase from Derek Taylor augmented the somewhat scanty holdings of late nineteenth- and twentieth-century commemoratives. A request for material from shipping lines in the mid-1970s resulted in several large donations particularly of Blue Funnel Line material. Some pieces came from the Nelson-Ward collection and from Trafalgar House, respectively from descendants of Nelson's daughter and brother.

#### **Size, coverage and significance**

The collection comprises 2040 items dating mainly from the eighteenth to the twentieth century. A substantial number of pieces commemorate individuals, events and vessels. Generic material mainly depicts sailors, a genre partly inspired by nautical melodrama. Ceramics collected because they belonged to significant individuals include a number of important services ordered by Horatio Nelson (1758-1805) and a Chinese export teapot bowl and two mugs about 1750, associated with the family of Captain James Cook.

Items used at sea, or by institutions associated with the sea, include material made for shipping lines, unofficial and official earthenware and porcelain used in naval messes and china made for the Nares and *Discovery* polar expeditions. Higher quality pieces in this part of the collection were used on British Royal yachts, and we have a number of items associated with the Russian Imperial yacht *Standart*. One service comes from a private yacht *Island Home* launched in 1871.

The Nelson services including the Japan-pattern breakfast service by Chamberlains & Co., Worcester, the breakfast service John Rose, Coalport, and the Japan pattern dessert service by Flight and Barr, Worcester, are probably the most significant items in the collection, which also includes services owned by other members of the Nelson family and imitations of these services. The collection of naval commemoratives is the largest in the country with a heavy preponderance of Nelson commemorative material. Important eighteenth-century pieces include figures of a sailor and a waterman by the Bow Porcelain Company dating from circa 1752 and a number of pieces by Ralph Wood.

## **Development**

Some important popular figures are not represented and our holdings of early twentieth-century commemoratives and yachting material should be expanded. Areas not yet ventured into include sea literature and myth, lifesaving and fishing. Widening the topics covered by the ceramics collection might enable us to acquire material from more prestigious twentieth-century makers. A small display collection of seaside souvenirs is sought.

## **GLASS**

### **History**

Glass has been acquired through a combination of gift, bequest and purchase. The majority of objects were collected from a historical perspective and focus primarily on association through either ownership or commemoration. The Jacobs collection forms a significant portion of eighteenth-century commemoratives, and consists largely of rumers. The substantial Brooks collection is important in terms of material culture, but perhaps not of high financial value.

### **Size, coverage and significance**

The collection contains around 700 objects. A large portion of the collection is commemorative and pertaining to the heroes and events in the Georgian navy. Commemoratives from the latter part of the Georgian period are most strongly represented by the collection of glass pictures from the early nineteenth century. Glassware with personal associations or known ownership is also represented. There are some examples of art glass. Smaller areas of the collection include various fittings, such as windows from dockyards and glazed doors from liners. Overall the strengths of the glass collection are Georgian commemoratives and those objects with direct personal associations.

### **Development**

We wish to acquire examples of high-end material culture, specifically liner material and high-end nineteenth-century commemoratives on areas other than Nelson. Official and unofficial souvenirs of the 2012 Olympics reflecting or commemorating either the relevant events (sailing) or Greenwich as a venue, are also desirable.

## **OBJETS D'ART**

### **History**

The majority of objects were acquired as part of other, larger collections of mixed media, all of which focused on significant naval officers from the period of the French Revolutionary/Napoleonic Wars, and specifically on Horatio Nelson. Additional objects were acquired individually, mostly being collected from a historical perspective, with an association through ownership or commemoration.

### **Size, coverage and significance**

The collection comprises over 800 objects from the mid-eighteenth to the twentieth centuries, primarily small decorative art items, many of which are

distinguished by the ingenious use of less usual materials, and including small boxes (notably patch boxes), fans and other costume accessories, cut-paper pictures, furniture fittings, small sculptures and portrait plaques. The majority of objects commemorate the sailing navy, the strengths lying in the eighteenth century, particularly in association with Horatio Nelson. Other highlights of the collection from the eighteenth century include intricate paper sculptures depicting British shipping. Mid-nineteenth century objects of note are the carved nautilus shells by C.H. Wood. There are fewer objects dating from the twentieth century but these include part of the collection of royal commemoratives acquired from James Blewitt.

### **Development**

We wish to develop holdings in the second half of the nineteenth century, particularly in areas reflecting trade and the merchant navy, and actively pursue twentieth- and twenty-first-century commemoratives. Official and unofficial commemoratives relating to the 2012 Olympics, specifically of the sailing events and on Greenwich site are also priorities.

## **JEWELLERY**

### **History**

The majority of objects were acquired as part of other, larger collections of mixed media (for example, manuscripts, paintings and decorative and applied arts) particularly, the Walter, Sutcliffe-Smith, Nelson-Ward and Trafalgar House collections, all of which focus on significant naval officers from the period of the French Revolutionary/Napoleonic Wars, and specifically on Horatio Nelson.

### **Size, coverage and significance**

There are around 450 objects dating from the sixteenth to the late twentieth century and consisting largely of seals, watches, broaches, buckles and lockets. Its strengths are in the Georgian navy, specifically in events relating to Nelson, as well as personal possessions of significant officers or individuals from the period of the French Revolutionary and Napoleonic Wars. Highlights include: Nelson mourning jewellery, including rings distributed for his funeral to immediate family members and associates; personal pieces belonging to Nelson, as well as more modest pieces relating to his immediate family. There are significant holdings relating to passenger travel and its hazards.

### **Development**

We wish to develop the nineteenth-century holdings, particularly objects such as sweetheart brooches and tokens of esteem. Commemorative jewellery should be further developed, specifically the second half of the nineteenth century, the twentieth and early twenty-first centuries. Yachting jewellery is currently under-represented, and future acquisition should also include examples created around the 2012 Olympics.

## **FURNITURE**

### **History**

The furniture collection was largely acquired by means of gift and bequest. A significant number of objects, though, were acquired as part of other, larger collections of mixed media, all of which focused on significant naval officers from the period of the French Revolutionary/Napoleonic Wars, and specifically on Horatio Nelson.

### **Size, coverage and significance**

The furniture collection contains approximately 1000 objects and includes the following areas: sea-going/travel furniture; writing slopes; officers' personal furniture; and ratings' ditty boxes. Larger objects include cabin fittings, liner furnishings and furnishings from the Royal Yachts. Objects with personal associations include the domestic furnishings of notable individuals such as James Cook and Nelson. There are some commemoratives, which are largely made from ships' timbers such as the *Royal George* furniture, and site-specific objects such as furniture made for use at Greenwich Hospital.

The strengths of the collection lie in the sea-going furniture. Designed specifically for travel the pieces are an important illustration of manufacture and technology adapting to environment. The materials from which these objects were made, such as mahogany, camphorwood, and other 'exotic' species, also highlight Britain's expanding mercantile empire.

### **Development**

We wish to develop the collection of liner furniture and cabin fittings, particularly the former, which demonstrate artistic/cultural connections and the transmission of styles and tastes through travel. Objects representative of life below decks are also only sparsely represented at present.

## **PLATE**

### **History**

The collection was largely acquired by means of gift and bequest. However, a large number of the objects in the collection were acquired as part of other, larger collections of mixed media, all of which focused on significant naval officers from the period of the French Revolutionary/Napoleonic Wars, and specifically on Horatio Nelson.

### **Size, coverage and significance**

The silver and metalwork collection comprises over 1000 objects and ranges in date from the early seventeenth to the twenty-first centuries. It provides a good survey of styles and techniques and has representative examples of the work of master craftsmen such as Paul Storr and Fabergé.

The collection is strong in presentation pieces, especially those from the period of the French Revolutionary/Napoleonic Wars, while notable later examples of presentation silver include a wine set presented in 1842 by the passengers of the *Britannia* Steamship, among them Charles Dickens, to Captain John Hewitt for a safe voyage. Other, more personal pieces include tokens of esteem such as a silver tankard presented in 1808 by Rear-Admiral



John Faithful Fortescue to Samuel Follett, the master who taught him navigation. Other important presentation pieces include yachting trophies and launching silver. There are collections of personal silver used on board ship, while more workaday objects, such as boatswains' calls, range in date from the eighteenth to twentieth centuries.

### **Development**

The collection would be enhanced by pieces from the second half of the nineteenth century and, specifically, the early twentieth century, the better to represent individuals and events. Tokens of esteem, particularly in regard to mid-range and lower-end items, are also actively sought.

## **UNIFORMS, CLOTHING AND TEXTILES**

### **History**

Uniforms, both Royal Navy and merchant, have been collected through a combination of purchase, gift and bequest. The transfer of the Greenwich Hospital Collection (in 1936) and the Royal United Service Institution Collection (1963) significantly enhanced the Museum's holdings. In both cases, their strengths lie in the late-eighteenth and early-nineteenth century Royal Navy.

### **Size, coverage, and significance**

The Royal Navy uniform collection is of national significance and contains over 7,500 items of regulation dress, ratings' clothing, ceremonial wear and accessories from the first Royal Naval uniform pattern of 1748 through to the twentieth century. Highlights include a captain's full-dress coat of the 1774 pattern and five of Horatio Nelson's coats, including the undress uniform in which he was fatally wounded. A notable recent acquisition is a rare, possibly unique, lieutenant's dress uniform, 1812-24 pattern, belonging to William Hicks who was a midshipman at Trafalgar. Later naval uniforms include those of the reserves and attached forces such as the Royal Marines, the WRNS and Queen Alexandra's Royal Naval Nursing Service.

Although there was no official uniform for naval ratings until 1857, naval captains tried to keep their ships' companies looking similar and smart. The collection includes frocks and sailor suits; symbols of rank, such as epaulettes, buttons and lace; and accessories like cap badges, sword belts and buckles and cap ribbons. Items of clothing worn with uniform but not prescribed in the regulations, such as stockings, socks and a shirt, are also included. The most significant recent acquisition in this area is Nelson's undershirt complete with laundry mark.

Merchant service uniforms largely date from the twentieth century, although the collection also contains a small number from the Honourable East India Company. A small but significant collection of civilian clothing includes the embroidered flounce of a dress worn by Emma Hamilton to celebrate Nelson's victory at the Nile (1798), the personal clothing of the family of Nevil Maskelyne, Astronomer Royal (1732-1811) and twentieth-century yacht clothing.

The textiles collection includes commemoratives of the Georgian navy - both roller and plate-printed textiles celebrating and mourning Nelson, and a rare roller-printed cloth celebrating the Bombardment of Algiers (1816). Other commemoratives including samplers, mourning pictures and stevengraphs, are largely Nelson-related. There is a collection of Nelson's personal linen, liner linen and furnishings from the royal yacht, *Victoria and Albert II*. There is a good representation of sailors' craftwork including woolwork pictures, printed and embroidered neckerchiefs and sailors' valentines.

### **Development**

The lower deck and the merchant navy are not strongly represented, with examples of nineteenth- and early twentieth-century ratings' 'rigs' being particularly sought. We have few examples of ratings' clothing and accessories that pre-date the 1857 regulations; this and early RN uniform is a priority. Yachting clothing with personal associations is actively sought, with that used in the 2012 Olympics being a current interest.

### **FLAGS**

The collection comprises: merchant and Royal Navy, trophy, sledge, yachting and national flags, and heraldic standards.

### **History**

A collection of house flags (the flags of shipping companies) largely made after the Second World War was acquired from the widow of collector C. M. Pope in 1967. Another, dating from 1911 and assembled by Daniel Bolt, was on loan from the Borough of Tower Hamlets for many years but acquired in 2009; these flags relate specifically to the port of London. A small group of early nineteenth-century trophies were formerly in the collections of the Royal Naval Museum (some being Greenwich Hospital loans); another important group of flags were transferred from the Royal United Service Institution (RUSI) in 1963. Miss A. E Cook donated a collection of early twentieth-century national flags. The remaining flags have been acquired from individual donors and vendors. A mid-nineteenth century collection, possibly associated with the ending of the squadronal system, belonged to Sir George St Vincent Duckworth King (1809-91) and was presented by his descendants.

### **Size, coverage and significance**

There are some 1064 items in total. The collection includes a large collection of house flags (shipping companies); also flags from all continents, including examples from Imperial China and Africa. The collection includes flags captured by the Royal Navy from other European powers. Some of these are extremely rare, representing short-lived regimes. British flags include union flags, ensigns, heraldic standards and banners, sledge flags, flags of colonies and civil departments of state, with some yacht flags. The collection relates to the depiction of flag designs in oil paintings, prints and drawings, library and manuscripts.

This is an internationally significant collection, particularly in the number of early sea flags, which is the best in the United Kingdom. The earliest complete flag in the collection is a command flag as used by the Generals at Sea during

the Commonwealth period. Eighteenth-century flags include three associated with the Battle of the Glorious First of June 1794: the command flag of Richard, Earl Howe (1726-99) as Admiral of the Fleet, acquired in 2007 after being on loan; a contemporary white ensign; and the banner of the boarding division of the 74-gun *L'Amérique*. Important Spanish flags include the ensign captured from the *San Ildefonso* at Trafalgar. Royal standards include some silk, late-eighteenth century examples, notably the royal standard of the Prince of Wales, later George IV (1762-1830), flown by the yacht *Jupiter* and the royal yacht when these ships conveyed George's future bride, Princess Caroline of Brunswick, from the River Elbe to England in 1795. Flags from the era of the French Revolutionary and Napoleonic wars form a strong part of the collection. The Imperial Chinese flags are also important as are the collection of African flags associated with Itsekri ruler Nana Olomu (1852-1916). Sledge flags were a British custom and the Museum has six, including the personal flag of Robert Falcon Scott taken to the South Pole in 1912 and that of Lieutenant (later Captain) Bedford Pim (1826-86), made by Lady Jane Franklin and associated with the rescue of Robert McClure and his crew.

### **Development**

Early British flags have now acquired a sale value which may bring other examples into the auction rooms; prices have reached an excessively high level, however, and are likely to drop. The collection needs to balance variety in designs against a variety of association. Acquisition of new house flags should continue at a restricted level. Acquisition of the standard British flags should be very selective and interesting foreign flags with some association with British maritime history are desirable; for example, see ZBA2426 — a Fante flag showing a European ship. Good yachting material is also worth acquiring such as the owner's distinguishing flag of *Shamrock V* (ZBA4431). It is also worth while expanding flags relating to public bodies and colonies; for example, see the rare Burma RNVR Blue ensign, (ZBA4286).

### **Publications**

- Brawer, N.A. *British Campaign Furniture: elegance under canvas, 1740-1914*, New York, 2001
- Dudley, J. *British Naval Dress*, London, 1960
- Glanville, P and Lee, S. (eds). *The Art of Drinking*, London, 2007
- Howse, D. *Nevil Maskelyne, the Seaman's Astronomer*, Cambridge, 1989
- Lincoln, M. (ed). *Nelson & Napoleon*, Greenwich, 2005
- Miller, A. *Dressed to Kill: British naval uniform, masculinity and contemporary fashions*, Greenwich, 2007
- Prentice, R. *A Celebration of the Sea: the decorative art collections of the National Maritime Museum*, London, 1994
- Prentice, R. *The Authentic Nelson*, Greenwich, 2005
- Pugh, P.D.G. *Naval Ceramics*, Newport, 1971
- Wilson, T. *Flags at Sea*, London, 1986

## **COINS, MEDALS AND HERALDRY**

*Barbara Tomlinson, Curator of Antiquities*

The collection comprises commemorative medals; orders, decorations, service medals and awards; ship badges, heraldry and seal casts.

### **COINS AND MEDALS**

#### **History**

The commemorative medals were mainly acquired before 1950 and acquisition records for a number of individual items are problematic. The collection includes medals from the collections of George Montagu, 9th Earl of Sandwich, Queen Mary, Commander McCormick-Goodhart and Harold Hulme Brindley. Some items donated by Lord Sandwich had formerly been in the collection of the Marquess of Milford Haven. Many of the orders, decorations and awards were given to the Museum by the families of recipients after their deaths.

#### **Size, coverage and significance**

The 2987 commemorative medals date from the Renaissance period onwards and mark maritime events throughout the world. The British medals include a large number commemorating the victories of Admiral Edward Vernon (d. 1757). There are strengths in the sixteenth and seventeenth century, particularly medals struck in the Netherlands and France during the wars of Louis XIV. Also notable for their artistic quality are the German art medals produced during the First World War by medallists such as Karl Goetz, Walther Eberbach and Fritz Eue. The smaller collection of coins and trade tokens all have maritime associations or depictions, with the exception of material found on site at Greenwich—most of the fifteenth-century ‘Greenwich hoard’ found during the archaeological work on the Tudor palace site in 1970-71. The earliest coins date from the ancient world. A particularly interesting section covers eighteenth and early nineteenth century coins, smoothed and re-engraved for or by sailors and convicts— some intended as love tokens.

The importance of the awards, decorations and service medals relate to the personal bravery and significance of the recipients. Largely British, the collection nevertheless has international coverage. The collection includes sixteenth- and seventeenth-century Naval Rewards, which preceded the institution of the Naval Gold Medal, first presented after the Battle of the Glorious First of June, 1794. This section also includes decorations, orders of chivalry, gallantry and lifesaving awards, polar medals, and prize medals of all types. It is arguably the best collection of naval awards in the country, although important collections are also held at the Imperial War Museum, Royal Marines Museum and Army Museum. It includes eleven Victoria Crosses, 17 Naval Gold Medals and 221 examples of the 1848 Naval General Service Medal. The personal groups of campaign medals and orders of chivalry belonged to some of the most significant naval commanders of the twentieth century. In the field of polar exploration, the Museum’s collection includes the gold medals of the Société de Géographie, Paris awarded to Arctic explorers, Sir John Franklin (1786-1847), Sir George Back (1796-1878) and Sir John Ross (1777-1856).

## **Development**

We do not actively seek to build this collection in particular thematic areas, although we are interested in acquiring examples with strong personal associations, especially those from the lower-deck.

## **SHIP BADGES, HERALDRY AND SEAL CASTS**

### **History**

The ship badges were mainly acquired during the post-war period, the majority being transferred by the Admiralty from Chatham Dockyard where the official badges were cast. Donations have also been received from private individuals. The nucleus of the seal and medal cast collection was formed when Mrs Kepple-Taylor donated casts of seals, ancient coins and Greco-Roman engraved gems to the Royal Naval Museum in about 1870. These were transferred to the National Maritime Museum before its opening in 1937. The seal casts were augmented by H.H. Brindley and Lord Sandwich, with contributions from the British Museum, Public Record Office, and Fitzwilliam Museum, Cambridge. The heraldic items were mainly donated individually after 1951.

### **Size, coverage and significance**

The 912-strong collection of full-sized ships badges, tompions, boat badges and presentation badges includes both official examples of ship badges, introduced in 1919, and the unofficial ones that had been in use from about 1855. The Museum also holds several books of unofficial ships badges taken from notepaper and mounted in albums. The collection is not exclusively associated with the Royal Navy and includes a few badges relating to the merchant navy or to military bodies; these are almost exclusively from the twentieth century.

The collection of seal casts numbers 1520 and includes casts of colonial seals, of states, cities and towns; seals of office; of British and foreign corporate societies, of coins and tokens and of commemorative medals and awards. There are also impressions of corporate and personal seals. Note also the related contemporary impressions of personal fob seals and intaglios in presentation boxes in the Museum's jewellery collection. Although seal casts can in part be viewed as research reference material, they have been acquired by collectors of antique gems from a relatively early date.

The heraldry collection comprises 99 items, including honours boards, war-service plaques, coats of arms, desk seals, stall plates and crests. Related material includes the Bath and Garter banners in the flags collection, and manuscripts relating to the grant of arms to individuals, and the fob seals in the jewellery collection. Highlights are two carvings representing the arms of William III (one transferred from Chatham Dockyard). These represent carving of high quality. Another very important item is the carved coat of arms of the South Sea Company, made in 1711-12 by Robert Jones. In 2003 the Museum purchased a carved coat of arms of James II (1633-1701) as Duke of York, in the style of Grinling Gibbons.

## **Development**

Collecting priorities for ship badges are unofficial designs and items with a provenance or interesting story attached. Presentation badges are a low priority. The seal casts are in effect, a closed collection. Heraldry should be gradually expanded if material appears with a relevant personal or historical association.

## **Publications**

Stopford, T.P. *Admiralty ships badges: original patterns 1919-1994*, Rochester, 1996

The Earl of Sandwich. *British and Foreign medals relating to naval and maritime affairs*, Greenwich, 1950

The Marquess of Milford Haven, *British Naval Medals*, Edinburgh, 1919

The Marquess of Milford Haven, *Naval Medals...of France, the Netherlands Spain and Portugal*, Edinburgh, 1921

The Marquess of Milford Haven, *Naval Medals ...Europe (Part II) North and South America. Japan and China*, Edinburgh, 1921

## **ETHNOGRAPHY, RELICS AND ANTIQUITIES**

*Barbara Tomlinson, Curator of Antiquities*

The collection comprises polar equipment, ethnographic material, relics and antiquities.

### **POLAR EQUIPMENT**

#### **History**

Much of the Museum's polar material was transferred from the Royal Naval Museum, Greenwich, or is on loan from Greenwich Hospital. Some items were transferred from the Royal United Service Institution in the 1960s and the collection has been steadily developed through loan, bequest and purchase.

#### **Size, coverage and significance**

There are 690 items in all, divided between fragmentary material associated with the 1845 Franklin expedition and polar equipment and clothing associated with later Arctic and Antarctic expeditions. There are a few items associated with William Edward Parry, Sir John Ross and Sir George Back; a large collection of equipment from the Nares North Pole expedition of 1875; an important collection of polar clothing associated with Sir Douglas Mawson's Antarctic expedition of 1911-14; and some items relating to the two expeditions led by Captain Robert Falcon Scott, and Ernest Shackleton's expedition of 1914-17. Polar material also features in the collections of flags, medals, ethnographic objects, historic photographs, art and manuscripts.

This is a collection of international significance, particularly those items relating to early Arctic exploration. The only equivalent collection in the United Kingdom is at the Scott Polar research Institute where the emphasis is mainly on the Antarctic. The Royal Geographic Society has a smaller collection, which is particularly strong on model sledges.

#### **Development**

The Museum is keen to strengthen the weaker area of pre-1845 Arctic exploration. It will continue to strengthen the collections relating to the heroic age of Antarctic exploration, particularly material relating to Scott and Shackleton, with non-British items an especial interest.

### **RELICS AND ANTIQUITIES**

#### **History**

Many of the relics are not provenanced or came individually from private donors. Significant collections came from HM Dockyard Chatham and others were transferred from the Royal United Service Institution. The collection also includes material from the shipbuilder, Green of Blackwall. The *Victory* and *Foudroyant* souvenirs came in with the large groups of Nelsonic memorabilia collected by Henry Sutcliffe-Smith and John F. Walter. This collection also contains Nelson personalia from the Bridport, Malcolm Stewart and Nelson-Ward Collections. Much of the *Royal George* material was transferred from South Kensington Museum.

Amongst the social history material, the bar, office and smoking impedimenta is mostly part of a large collection donated by ex-purser Mr V. A. B. Brooks, some of which is now acquiring a certain period charm. The Blewitt Collection has contributed a selection of royal commemorative biscuit and other food tins. Some of the submarine cable was acquired from the Royal Museum of Artillery. Other items were given individually by private donors.

### **Size, coverage and significance**

There are currently 811 relics including souvenirs made from ship timbers and metal; parts of ships or items associated with ships, corporate bodies or buildings. The collection also includes items associated with named people that do not fit into other collections and material from excavated or salvaged wreck sites; there are many souvenirs made from *Victory* timber. Highlights include a primitive carving of the Flaxman Nelson monument at St Paul's made of *Victory* timber; Nelson's pigtail, combined knife and fork and Turkish canteen; the *Bounty* mutineer John Adams' original Pitcairn grave marker; and material relating to *Bounty* and to Bligh's subsequent epic boat voyage.

The antiquities collection contains 975 items relating to general material culture and social history rather than to a named person or ship. They include preserved food and food containers, items relating to maritime custom and superstition, bar, office and smoking impedimenta, submarine cable, natural history and geological specimens, trade signs, animal collars, musical instruments and gramophone records, toys and games, and printed ephemera. Individual items of note include Matthew Flinders' backgammon board, the little midshipman trade sign, two musical instruments—William Edward Parry's violin, Hussey's banjo, a 1797 drum from *St Fiorenzo*, a jigsaw puzzle celebrating early Arctic exploration and a Punch and Judy set.

### **Development**

We will acquire relics reactively when appropriate. Within the antiquities collection, children's toys and games have potential for development as does material relating to maritime tradition, folk art and superstition. There is room for active collecting of commemorative printed ephemera, in particular cigarette cards, postcards and souvenir serviettes. Material relating to the seaside and leisure is sought.

## **ETHNOGRAPHIC OBJECTS**

### **History**

Items including North American objects relating to the fur trade were collected by Admiral Sir George Back (1796-1878) and form part of the Greenwich Hospital Collection. The African collection includes trade goods and material from punitive expeditions; it has recently been enlarged with material from the Michael Graham-Stewart Slavery and Abolition Collection. 202 ethnographic objects originate with the Mercury Collection, which was acquired for the Museum by Sir James Caird in 1929, although he and the Museum's first Director, Sir Geoffrey Callender, were primarily interested in its ship models. The ethnographic Mercury Collection material comprises mainly bows and arrows and some blowpipes originating in the Pacific region, South Asia and South America, although these items have little or no



provenance. Some ethnographic items are associated with whaling voyages and others were made for sale to passengers from cruise ships.

### **Size, coverage and significance**

There are 546 items in total, comprising indigenous material made outside Europe in Northern North America, Sub-Saharan Africa and the Pacific. There is material from South Asia, the East Indies and South America. Chinese objects can be found in many other parts of the collections, notably in ceramics and textiles, but relate either to court culture or were made for export to Europe.

The items brought back from Captain James Cook's Pacific voyages are of international importance. The Back collection is also significant, as is material on loan from the Gell Family Trust, which was collected by Sir John Franklin in North America. The Hopton Hall collection includes early Australian Aboriginal and Maori items collected by Lady Jane Franklin during 1837-43.

### **Development**

Once a somewhat neglected collection, the material is now increasingly important for research and display, especially for galleries with a geographical and imperial focus, and we generally seek to build the collection. Opportunities to acquire good items with the necessary associations and provenance are rare, and generally involve purchases made through dealers and salerooms.

### **Publications**

*Catalogue of the Exhibits in the Royal Naval Museum Greenwich*, London, 1913. See also manuscript and annotated versions  
Cyriax, R. J. *Sir John Franklin's Last Expedition*, London, 1939  
Kaeppler, A. L. *Artificial curiosities: being an exposition of native manufactures collected on the three Pacific voyages of Captain James Cook*, Honolulu, 1978  
*The spirit sings: artistic traditions of Canada's first peoples: a catalogue of the exhibition*, Glenbow, 1987  
Prentice, R. *A celebration of the sea: the decorative art collections of the National Maritime Museum* (London, 1994)  
Savours, A. *The Search for the North West Passage*, London, 1999

## **TOOLS AND SHIP EQUIPMENT**

*Simon Stephens, Curator of Ship Models*

*Barbara Tomlinson, Curator of Antiquities*

*Pieter van der Merwe, Greenwich Curator*

The collection comprises: iron and wooden boatbuilding tools; decorative carvings; lifesaving, lighting and diving equipment; figureheads and ship carvings; and large shipboard equipment and ship component.

## **TOOLS AND EQUIPMENT**

### **History**

Tools include: whaling equipment; drawing instruments; speaking trumpets; navigational instruments (with personal associations); weights and measures; material relating to punishment and restraint; medical equipment; keys and padlocks; seamen's knives; and diving equipment and protective clothing. A substantial collection of woodworking tools was acquired in the early 1970s for a recreation of a boatbuilder's shed; a number of tool chests have been acquired subsequently.

Much of the smaller equipment was acquired from individual donors in the post-war period, with some items being transferred from the museum of the Royal United Service Institution in 1963. Modern diving equipment was presented by Sealink UK in 1987. Items such as whips and leg irons have been acquired as part of the Michael Graham-Stewart Slavery Collection. Items of lifesaving equipment were presented by Fosbery Ltd in 1986; in the same year 142 lanterns were donated by the National Physical Laboratory. Some early ship lanterns were transferred from the Science Museum. Additional material was transferred from the Admiralty via Chatham Dockyard and the Royal United Service Institution.

Ship equipment is divided into two categories: fittings, which are generally small pieces; and fixtures, which are larger items and component parts of ships. Ship equipment includes some carvings and decorative fittings, backboards and name boards not incorporated into the Figureheads and Ship Carvings collection; lifesaving/safety at sea apparatus; utilitarian canvas work; ship bells; rope; signal and coding equipment; ship lamps; items relating to cooking and food storage; and large shipboard objects.

Many large objects and ship components such as anchors, winches and a selection of equipment for the full recreation of a ship's bridge were acquired in the 1970s for display in Neptune Hall. The closure of the H. M. Naval Base, Chatham, in the 1980s brought examples of larger shipbuilding and repair items such as hydraulic jacks, and objects from Britain's first nuclear powered submarine HMS *Dreadnought*. Later, a short-lived modern collecting project was set up to gather examples of current ship equipment and cargo handling tools, with the container port of Felixstowe a partner. Items included the equipment used to load and secure containers, together with an oral history archive of the port workers interviewed by NMM staff.

### **Size, coverage and significance**

The small tool collection comprises 256 items in total. Important items include drawing instruments and a compass, presented to Sir George Back by Queen Victoria. Also a pocket compass presented by the then Commander John Franklin to the Hudson Bay Company chaplain, the Reverend John West (1778-1845), after Franklin's 1819-22 overland expedition. The telescopes include an example belonging to Sir William Peel (1824–58); and a set of drawing instruments belonging to Sir Philip Watts (1846-1926) designer of *Dreadnought*. The collection of medical equipment, in particular medicine chests, is significant. The cat-o-nine tails are a mixture of nineteenth-century and replica items; the Malcolm Graham-Stewart items are significant examples of slavery-related punishment items.

Ship equipment contains just under 2000 items. The large collection of lifesaving equipment includes an early example of a line frame and mortar of the type invented by George William Manby (1765-1854) to get a line on board a stranded vessel. Many items are closely dated or linked to a specific event; particularly evocative are the lifebelts from vessels sunk by enemy action during the First World War. The collection of lifesaving equipment, though, contains a great deal of rather similar material, some in incomplete condition. The ship bells collection contains a number of important pieces, such as the bell of the Spanish first-rate, *San Josef*, captured by Nelson at the Battle of Cape St Vincent. The lanterns include eighteenth-century stern lights, some with particular associations. A ship's copper used for cooking, associated with *Stirling Castle* of 1679, lost in the Great Storm of 1703, was recovered from the wreck site during a survey in the early 1980s.

### **Development**

The collection of medical equipment has been gradually expanded through donations and remains a priority for development, especially surgical instruments. Items with personal associations continue to be sought, particularly those representing life on the lower-deck. We seek to build our diving equipment collection. Adding to the ship bells would be considered if a particular item had historical significance. We will seek to acquire lifesaving and safety equipment with personal or historical associations, or which demonstrates technical development.

The Museum does not actively seek to develop the collections of large ship equipment and tools, although items may be acquired to strengthen gallery displays and interpretation of modern shipping.

## **FIGUREHEADS AND SHIP CARVINGS**

### **History**

The most substantial single holding, almost entirely from merchant ships and mainly of the nineteenth century, is the 'Valhalla' collection begun by Augustus Smith of Tresco, Isles of Scilly (d. 1872). This is still housed in its original building there: it comprises 56 items of which 28 are figureheads, with approximately six being of non-British origin. This collection was allocated to NMM in 1979 after acceptance *in lieu* of tax by HM Treasury.

The remaining figureheads and other carvings are of varied origin and most are Royal Naval (including one or two foreign prize items), with the Navy being their principal source. These include 'heads' transferred from Devonport Dockyard in 1936-37 and others which came in small numbers, mainly in the 1960s, from the old Royal United Service Museum, Chatham and Woolwich Dockyards, and HMS *Ganges*. A few naval examples also came from ship breakers, notably Castle's of Millbank and Charlton.

### **Size, coverage and significance**

There are 246 items in the NMM collection. The number of figureheads (including scroll heads) is only 93. The difference is because the collection also includes 111 numbered items of carving from the Royal Yacht *Victoria and Albert III* (1897). This means that, apart from figureheads, there are approximately 42 other pieces of decorative ship carving including trail (or name) boards, stern boards, stern figures, and other fragments of various sorts. Cathead decorative carvings (of which there are six) are separately listed under Ship Equipment. Most but not all of the figureheads and other carvings are British.

There are three eighteenth-century heads, two being warship 'lions' and one the warrior head of the captured French-built *Franklin*, 1796, subsequently HMS *Canopus*. One lion is probably north European: the other is British. The latter and a fine French merchant example of a lady in dress of about 1730, were purchased in 1971 and 1974, respectively, from the Carew-Pole family at Anthony House, Torpoint, Cornwall. Whether the lady is eighteenth-century, as then believed, or nineteenth, remains a matter of opinion. Both these – which were very damaged – are also fine examples of 1970s artistic restoration and, since painted more subtly than originally likely, that presents a potential future treatment dilemma.

Quality and size ranges enormously, from modest 'country carved' pieces to very large examples, and some is of high sculptural merit. All is – almost axiomatically – bold, colourful and characterful, and overall it is a fine collection, though in modern NMM circumstances it has been difficult to display *en masse*: that at Tresco – which includes some of the best – can only be seen by visitors to the island.

### **Development**

Given the quality and range of the Museum's holdings, this is not a priority area for collection. None the less it is one in which particular cases – in terms of historical significance, variation from norms, and/or association or quality – will still justify additions.

### **Publication**

van der Merwe, P. and Stengelhofen, J. *Valhalla: the Tresco Ship's Figurehead Collection*, Greenwich 1984.

There is no recent NMM publication, though there is a substantial figurehead literature. Richard Hunter, a UK-based figurehead historian of 40 years runs *The Figurehead Archives*, a semi-commercial website with images of about 45,000 figureheads world-wide (both extant and now lost), bibliography, web

links etc. Rear-Admiral David Pulvertaft, who published a book on heads at Portsmouth in 2009, has also long been doing more archive-based work, including at NMM, to identify as many RN heads as possible – extant, designs etc: he currently has information on about 1500 out of around 5000 possible.

## **CARTOGRAPHY COLLECTIONS**

*Gillian Hutchinson, Curator of the History of Cartography*

The collection comprises: atlases; charts; maps; coastal views; plans of battles, buildings and engineering projects; globes and globe gores.

### **ATLASES, CHARTS, MAPS AND PLANS**

#### **History**

The atlas collection was created almost in its entirety by Sir James Caird, with a small number of additions by gift, bequest and purchase. Many of the pre-1900 unbound charts and maps were also donated, notably the early manuscript charts on vellum. The unbound charts include the Henry Newton Stevens collection of the *Atlantic Neptune* of J. F. W. Des Barres and a wide range of material from the A. G. H. Macpherson collection of prints and drawings. Personal collections which have been added by gift or purchase include the Duff, Duckworth, Grenville and Lort Stokes collections and there have been a large number of acquisitions of individual items. Since the 1960s, NMM has received a copy of each new UK Hydrographic Office chart as it is published.

#### **Size, coverage and significance**

The atlas collection consists of approximately 900 atlases, ranging in date from the thirteenth century onwards. It includes an exceptionally important group of editions of Ptolemy (37 volumes from 1475 to 1730). While by far the greatest part of the collection is printed, there are a number of manuscript atlases, dating from the fifteenth to the eighteenth centuries, as well as later albums of surveys. The atlas collection forms a comprehensive international resource for the study of marine cartography, although it is particularly strong on British publications throughout, and for Dutch and French atlases during their periods of maritime ascendancy. From the nineteenth century onwards, international coverage is much weaker. Atlases of maps (rather than sea-charts) form a less comprehensive sub-group which illustrates the growth of geographical knowledge, providing comparisons for developments in cartographic techniques and conventions.

The collection of pre-1900 unbound cartographic items comprises approximately 50,000 sea charts, celestial charts, maps and plans, dating from 1456 to the present day. Although the majority are printed, numerous manuscript items, which can convey first-hand experience, are included. Maps and charts acted as the impetus and tools for exploration, discovery and trade. They show how techniques of navigation and surveying developed. Many were owned by naval officers, and the notable politician, Lord Grenville, and were used to plan and record the events which have become maritime history. Charts also contribute to our understanding of the marine environment. The collections are not exclusively British and although they concentrate on charting the seas and coastlines, land maps are also included. Together they illustrate the work of the leading hydrographers and cartographers throughout the history of charting and mapmaking.

## **Development**

The atlas collection is deficient between the nineteenth and twenty-first centuries, particularly in American, Russian and Asian material. Thematic atlases documenting the history of oceanography are sought. The Museum will seek to acquire items that will enable it to document and display the introduction and development of digital sea-charts. Other areas requiring strengthening are: the cartography of Greenwich; charts representing the increasing use of the coast for leisure from the early twentieth century onwards; and a record of the construction and abandonment of sea defences against coastal inundation.

## **GLOBES AND GLOBE GORES**

### **History**

The majority of the globes were bought for NMM by Sir James Caird. A significant number came from the sale of private collections, including those of Rosenthal, Mensing and Gabb, and the Barberini collection of instruments. A relatively small number of additions have been made subsequently by gift and purchase.

### **Size, coverage and significance**

The Museum's globe collection is considered the world's largest, richest and most important. It contains nearly 400 globes and globe gores from 1537 to the present day. In descending numeric order, they consist of terrestrial globes, celestial globes (including star-finders) and globes representing other bodies in the solar system. They range from 70-mm diameter pocket globes to a 1000-mm diameter library globe by Coronelli. The Museum has globes made of metal, including celestial globes from the Islamic world, and a few manuscript globes, but the vast majority are European printed globes by key makers such as Gemma Frisius, Jodocus Hondius, Gerard Mercator and the Blaeu family.

Globes were instrumental in the construction of concepts of the Earth and its place in the universe. They were used for calculating calendrical events, for voyage planning and navigation. They have symbolized power and learning, communicated new discoveries to the curious public and taught schoolchildren.

### **Development**

With the exception of a group of early Islamic (celestial) globes and three American examples, the collection is entirely European up to the 1960s. This needs to be addressed: the globe collection should be global by definition. Even within the European output there are serious under-representations which prevent inclusive accounts of exploration through the products of the countries that sponsored the voyages. For example, it would be useful to have a Norwegian globe showing early twentieth-century polar discoveries; there is only one Spanish globe (c. 1860) in the whole collection and there are no French globes between 1770 and 1800 showing French discoveries in the Pacific to parallel the British globe-makers' documentation of Cook's voyages.

**Publications**

Dekker, E. *Globes at Greenwich*, Oxford, 1999

Howse, D. and Sanderson, M. *The Sea Chart*, Newton Abbot, 1973

Howse, D. and Billings, P. *Handlist of Manuscript Sea Charts and Pilot Books executed before 1700*, 1973, London

National Maritime Museum, *Catalogue of the Library: Atlases and Cartography* (2 vols), Greenwich, 1971



## **FINE ARTS**

*Jenny Gaschke, Curator of Fine Art*

*Richard Johns, Curator of Prints and Drawings*

*Pieter van der Merwe, Greenwich Curator*

The collection comprises: oil paintings; prints and drawings; portrait miniatures; and sculpture.

### **OIL PAINTINGS**

#### **History**

The oil paintings collection is formed of seven principal collections, the earliest being the Greenwich Hospital Collection, transferred on loan to the National Maritime Museum in 1936. Two other collections predating the foundation of the Museum are the Caird and Macpherson collections. Subsequent additions include the major bequest of the Ingram Collection (1958 and 1963) and the acquisition of the Palmer Collection (1962), both concentrating on seventeenth-century marine art from the Netherlands. The Ministry of Defence Collection, as it applies to the oil paintings on long-term loan to the NMM, refers to art produced under the patronage of the Royal Navy during James Cook's second and third circumnavigations. A collection of paintings purchased and commissioned by the War Artists Advisory Committee was transferred to the NMM from the Imperial War Museum between 1945 and 1949. Subsequent acquisitions have been by purchase, gift and bequest.

#### **Size, coverage and significance**

The collection comprises approximately 4000 objects and forms possibly the widest and most significant group of maritime paintings in the world. Its particular strengths lie in British portraiture since the Tudor and Stuart ages, seventeenth-century Dutch and Flemish seascape painting, and eighteenth-, nineteenth- and early twentieth-century British naval and maritime subjects.

The portraiture collection was predominantly acquired to illustrate British maritime and scientific history - with mostly male, naval sitters – but it covers a broad social spectrum, with subjects including monarchs, merchant officers, naval pensioners, explorers and scientists as well as, more rarely, sailors and the lower ranks. All key artists of the genre, native and foreign, are included, often with several works executed throughout their careers. Among the sixteenth- and seventeenth-century masters are Robert Peake, Daniel Mytens, Anthony van Dyck, William Dobson and Peter Lely. Works by Godfrey Kneller, William Hogarth, Thomas Gainsborough and Joshua Reynolds illustrate the relevance of the naval portrait throughout the eighteenth century, while nineteenth- and twentieth-century works by painters such as Sir Thomas Lawrence, Charles Eastlake, Sir William Beechey, Arthur Cope and the War Artists underline the continuing vitality and quality of the genre.

The NMM's collection of Dutch and Flemish sixteenth- and seventeenth-century seascapes comprises over 400 works. It is one of the most comprehensive and best of its kind outside the Low Countries and is the Museum's internationally most widely recognized part of the art collection. Artists include Hendrick Cornelisz Vroom, Jan Porcellis, Simon de Vlieger,

Ludolf Backhuysen and the Willem van de Veldes, father and son. This collection illustrates perfectly the breadth of the subject matter, covering battle scenes, ship portraits, naval parades, beaches, depictions of fishing as well as calms, storms and shipwreck. Within this group the so-called pen-paintings, or *grisailles*, deserve particular attention.

Monolithic yet outstanding other examples of European art include Matteo Perez d' Aleccio's *Siege of Malta* series, and Canaletto's *Greenwich Hospital from the north bank of the Thames*. A small group of French nineteenth-century marine works include examples by Eugène Boudin and Louis Isabey.

The full breadth and art historical importance of English seascape painting can be studied through the work of painters such as Peter Monamy, Charles Brooking, Dominic Serres, and Nicholas Pocock. The collection also contains key material for the study of naval and imperial history. Alongside the depiction of naval events and ship portraits, the works of travel artists William Hodges and John Webber, who accompanied Captain Cook's second and third voyages, form a distinct group.

De Louthembourg's *The Battle of the First of June 1794*, and Turner's *Battle of Trafalgar*, are the culmination of the naval battle picture in British art history. The pictures also mark a clear turning point within the oil paintings collection. Nineteenth-century marine art widens in subject matter, comprising ship portraits, genre scenes, coastal views and other travel-related topographical sea- and landscapes by artists such as Carmichael and Cooke, as well as (naval) history painting, including George Chambers, senior. The well-represented oeuvre of W. L. Wyllie and immense body of work by H. B. J. Everett mark the collection's transition into the twentieth century.

War artists are represented in the NMM collection as far as they relate to naval life and activity during the Second World War, but should be viewed in conjunction with the holdings of the IWM.

A small number of contemporary works in the collection, including by John Wonnacott and Humphrey Ocean, were partly commissioned through the Museum's *New Visions* programme and conceived in response to the Museum's collection and historical sites.

## **Development**

Future acquisitions will continue to balance the Museum's historical, subject-specific interests with a commitment to collect works of the highest artistic quality. Works relating to life below deck, immigration and art and travel are of particular interest. Work from the late nineteenth and twentieth centuries, as well as contemporary collections, also deserve particular attention.

## **PRINTS AND DRAWINGS**

### **History**

The collection brings together several thousand works from the individual collections of Sir James Caird, Sir Bruce Ingram and (through Caird) Arthur Macpherson. The collection grew considerably during the twentieth century,

with several other major acquisitions, including a group of around 300 works on paper commissioned by the War Artists Advisory Committee and transferred to the NMM from the Imperial War Museum in the later 1940s.

### **Size, coverage and significance**

The Museum holds approximately 65,000 prints, drawings and watercolours, ranging from the sixteenth century through to the twenty-first. Historically, the collection has been conceived and categorized according to the principal subject areas and broader collecting priorities of the Museum. The largest among them are naval actions, portraits, ship portraits, and seaports. Other notable subject areas include Greenwich, naval caricatures, Nelson, and an important group of artists' sketchbooks, many by serving naval officers.

A particularly important group is formed by 1,500 works on paper by the two Willem van de Veldes, together with a much smaller group of works on paper by other seventeenth-century maritime artists. The Museum is also the principal repository for works on paper by John Brett, E.W. Cooke, W.L. Wyllie, and John Everett. Among the other strengths of the collections is a group of preparatory drawings for the painted hall of the Royal Naval Hospital by James Thornhill. The materials and techniques of printmaking are represented by several etching plates, a mezzotint plate, and a small number of prints in successive states.

### **Development**

We aim to develop those areas that distinguish the Museum's collection from other national collections. The first priority is for preparatory drawings and finished works on paper by artists who are (or who should be) represented in the Museum's collection of oil paintings. Principally, this is work by notable British maritime artists from the seventeenth, eighteenth and nineteenth centuries.

We wish to acquire drawings, sketchbooks and watercolours made at sea or by professional seafarers; watercolours by exhibiting marine artists from the nineteenth century and earlier; and work of twentieth-century professional artists (especially official and unofficial war art). Prints, including polemical and satirical subjects and caricatures, that engage with Britain's naval, maritime and imperial identity are also a priority, as is contemporary art that demonstrates both artistic excellence and a significant engagement with Britain's maritime history and identity.

The acquisition of portrait prints and ship portraits, primarily as visual documents, has become less of a priority. However, such works should be acquired in exceptional cases, where a strong case can be made for filling a significant gap in the collection, or for items of high artistic quality.

## **PORTRAIT MINIATURES**

### **History**

There are two significant groups: the first is of 17 fine examples, c. 1540 – 1750, including by Hilliard, Cooper, Hoskins and Peter Cross, purchased and presented by Sir James Caird from the collection of the Duke of Buccleuch in

the 1940s. The second is a formerly group-framed assembly of 27, mainly naval, contemporaries of Nelson. The remainder usually entered the Museum singly, with some as part of wider holdings. Most were gifts or bequests of varied quality and condition. The few purchases have always been acquired for who they show and how (including dress elements), with artistic quality a secondary consideration.

### **Size, coverage and significance**

The miniature collection numbers 231, with a few others included by historical accident in the jewellery collection. The actual total of *portrait* miniatures is probably nearer 200. The overall quality of the collection ranges widely. There are fine examples by celebrated artists like Nicholas Hilliard, Samuel Cooper, Richard Cosway and Sir William Ross. The late-eighteenth and nineteenth centuries are represented by a range of good professional portraits, mixed with more modest (including amateur) hands, and mechanical reproductions: there are a few early twentieth-century examples, including one hand-tinted photograph (itself a unique image, c. 1900) . Relatively few are of unidentified sitters but too many are by still-unidentified artists, including items of good quality in both classes.

### **Development**

Miniatures, of any period, are not a priority collecting area but should continue to be acquired if subject and appropriate quality warrant it – appropriate here including good examples of ‘naïve’, ‘provincial’ and ‘amateur’ standard.

## **SCULPTURE**

### **Description and size of the collection**

The NMM has a relatively small but significant collection of 105 items of sculpture, as normally defined: this excludes figureheads and other ship carvings, broadly domestic ceramics including Parian and jasperware, and miniature portraits and figures in traditional sculptural materials such as bronze, marble, plaster or wax. Such items are more coherently treated as separate groups; the first as ship carving and the others as ornaments or *objets d’art*, not least since they often exist in large multiples. There are also two items of abstract sculpture in the ‘Contemporary Art Initiative’ holding, otherwise mostly photographic: Stefan Gec’s ‘Faedm’ (Fathom), an inscribed polyurethane sphere (ZBA1431) and Rosie Leventon’s ‘Absentee’ a glass piece, both commissioned for the Neptune Court in 1999.

Most of the 105 items fall in the group bearing the code SCU (for sculpture), with recent accessions bearing the general modern ZBA code. Although also a piece of modern sculpture, the Museum’s bronze ‘Dolphin sundial’ of 1977 is classed as an astronomical instrument (AST0248). The collection’s strength is in portraiture, mainly portrait busts (which form the majority), statues or reliefs. Most are near life-size and of identified individuals, though two of these are probably more symbolic than realistic, and four others are anonymous ‘types’. All are of men but three female sculptors are included, one being Kathleen Scott (the widow of ‘Scott of the Antarctic’), represented by a portrait of King George VI.

These sculptures are mostly intended as artistic commemorations of the sitters – either from the life or made later: this is not quite such a statement of the obvious as it seems. Exceptions include a number of life - or death - masks which are *direct* records of their subjects' features (some used as preparatory material). One is Nelson's head in wax, made but not used for an exhibition in 1929–30. Also included are three items of British wooden 'folk sculpture', two of which are certainly trade signs, and the third – a painted wooden statuette of Nelson – possibly also one, or perhaps a fairground figure.

The 105 pieces are mostly in traditional sculptural materials: marble or similar stone (37 items), plaster (29), bronze (20), wood (9), and terracotta (6). There is one each of Coade stone – a late 18th-century fired sculptural ceramic - wax, an unidentified metal, and synthetic resin. As regards plaster, it is not always clear whether the piece is unique (as sometimes the case) or a copy – possibly multiple - from a marble or a bronze. The single resin bust (of John Flamsteed) is a copy of a modern stone original that entered the collection later.

### **Significance**

Of the 105 items, 24 represent Nelson – though most of these are replications based on the most well-known bust of him, which is among them (SCU0088). This was completed in Vienna in 1801 from a life-mask taken there from his face the previous year, of which the only surviving matrix is also in the collection. Most of the others are Royal Naval officers or scientists (mainly astronomers) connected with the history of the Royal Observatory at Greenwich. Some of these came - or returned - to Greenwich when the working Observatory, by then based at Cambridge, was closed in 1998. This is how the stone version of Flamsteed arrived: by contrast the fine Roubiliac terracotta of Sir Isaac Newton was at the Observatory from about 1785 and left with it for Herstmonceux after the Second World War, only to return fifty years later. Most makers were British or working in Britain: a few examples were made in Austria (1), Italy (3) France (1), Russia (1), Japan (1), Africa (1) and the Caribbean (1). The last two are wooden 'primitive' pieces.

Dating is normally by when the item was made, including when it is a modern treatment of a historical subject – such as Rysbrack's 18th-century terracottas of 17th-century figures. In one or two cases (again mostly Nelson) it is, however, more sensible to class later casts of earlier items as of the earlier date. That said, the broad breakdown is as follows.

**17th century:** three items, two being Italian busts of Galileo, and one a wood-carved relief of John Evelyn that may be later. All three of these are from the Gabb Collection of scientific instruments, purchased and presented by Sir James Caird in 1937.

**18th century:** seven items, six being fine examples by Rysbrack and Roubiliac. The three Rysbrack terracottas of Raleigh, Francis Bacon, and Cromwell are from a celebrated group of 'British worthies' made for Teddesley Hall, Stafford, in the 1750s and purchased by Sir James Caird for NMM when dispersed in 1932. The Roubiliac terracotta has been mentioned. There is also

a marble bust of Admiral 'Grog' Vernon attributed to him and a marble of Inigo Jones by (or after) Rysbrack.

**19th century:** 68 items, including 25 which comprise most of the sculptural holdings of the former Naval Gallery of Greenwich Hospital (1824–1936) now called the Greenwich Hospital Collection. This period includes the bulk of the often anonymous Nelson replications, but identified artists include many eminent Georgian and Victorian practitioners. One bust is Russian (artist unidentified). The four over-life-size marble statues of Admirals Lord Exmouth and de Saumarez, Sir Sidney Smith and Captain Sir William Peel have the formal status of national monuments – the first three paid for by Parliamentary vote of 1842, the fourth by Peel's brother in 1860. All, with most of the other Hospital busts, were displayed in the Painted Hall until 1936.

**20th century;** 25 items, including works deriving from the War Artists Advisory Committee, during the Second World War, and examples connected with the history of the Museum itself. These include both the bronze (1935) and marble (1937) versions of Sir William Reid Dick's bust of its founding benefactor, Sir James Caird. (The two abstract 'Contemporary Art' pieces commissioned for Neptune Court in 1999, mentioned above increase the strict number to 27.)

### **Publication**

There is no published catalogue. General on-line cataloguing has been complete since early 2007 but only a few items are on the NMM website, since photography remains unfinished. In the case of better known sculptors (and sometimes periods, such as Victorian sculpture), NMM items are included in specialist literature. Most are also now listed in the *Biographical Dictionary of Sculptors in Britain, 1661-1851* (ed. Ingrid Roscoe, 2009) though many were not in its predecessor by Rupert Gunnis (1953 and later editions). Various items – especially busts - have long featured in permanent and other Museum displays. After over 30 years in the Colonnades (to their physical detriment) the four major marble statues spent some years in store before conservation and their current display on the Upper Court – though likely to be removed again within the next few years. As national monuments comprising a matching set, consideration of these simply as 'display objects' - and potentially split- is inappropriate: they need a suitable long-term, fixed indoor location, together.

### **Development**

The Museum should continue to be aware of the possibility of acquiring good quality portrait sculpture of significant individuals relating to its core subjects. This should include representative 'types' if appropriate, and examples of and by women would broaden the holdings. We have only a recent and slight history of collecting more abstract 'art' sculpture evoking maritime-related themes but that might be considered further, though with practical caution regarding issues of size and media durability. Such an occasion has, in fact already arisen: as this document was being finalized the Museum began a campaign to acquire Yinka Shonibara's 'Nelson's ship in a bottle' on its removal from the Fourth Plinth in Trafalgar Square. However, whether such

mixed media and/or conceptual art items should be held in the Collections categories of 'Sculpture' or 'Contemporary Art' is a question that remains for resolution.

### **Publications**

- Gaschke, J. (ed). *Turmoil and Tranquillity. The Sea through the Eyes of Dutch and Flemish Masters, 1550-1700*, London, 2008
- Kemp, P. and Ormond, R. (eds). *The Great Age of Sail. Treasures from the National Maritime Museum* (Exhibition at the San Diego Museum of Art), London, 1986
- Antique Art Collectors' Club: Concise Catalogue of the Oil Paintings in the National Maritime Museum*, London, 1988
- McCreery, C. *Ports of the World: Prints from the National Maritime Museum, Greenwich, c.1700-1870*, London, 2001
- Quarm, R. and Wilcox, S. *Masters of the Sea: British Marine Watercolours*, Oxford, 1987
- Quilley, G. (ed). *William Hodges 1747-1797: The Art of Exploration*, New Haven & London, 2004
- Quilley, G. (ed). *Art for the Nation. The Oil Paintings Collection of the National Maritime Museum*, London, 2006
- Robinson, M.S. *The Paintings of the Willem van de Velde*, 2 vols, London, 1990
- Robinson, M.S. *A pageant of the sea: the Macpherson collection of maritime prints and drawings in the National Maritime Museum, Greenwich*, Halton, 1950
- Robinson, M.S. *A Catalogue of Drawings in the National Maritime Museum made by the Elder and the Younger Van de Velde*, 2 vols, Cambridge, 1958 and 1974

## **SCIENCE AND TECHNOLOGY**

*Jonathan Betts, Senior Curator of Horology*

*Richard Dunn, Senior Curator of Science and Technology*

*Rebekah Higgitt, Curator of the History of Science and Technology*

*Rory McEvoy, Curator of Horology*

The collection comprises astronomical instruments and related material; navigational and surveying instruments; oceanographic items; chronometers, clocks, regulators and watches.

## **ASTRONOMICAL INSTRUMENTS**

### **History**

The history of these collections can be broken down into three broad areas:

#### 1) Objects with a direct link to the Royal Observatory, Greenwich:

The key observatory instruments of the 17th-19th centuries, used for the meridian observations for navigation and time-determination, were transferred to the NMM when the Greenwich buildings were handed over to the Museum between 1953 and 1960 and the working observatory moved to Herstmonceux. A number of other instruments were transferred at this time, but more significant additions were made to the collection from the Royal Greenwich Observatory subsequently, as instruments were taken out of service. Transfers were made in 1976, from the Geomagnetism Unit, in the 1980s, as the Observatory prepared for its move from Herstmonceux to Cambridge, and in 1998 when the institution was finally closed. Some of the Observatory's historic instruments had, prior to the 1950s, already been transferred to the Science Museum, where they remain. The large telescopes used at Herstmonceux remain in the Science Centre there, most of which were used previously at Greenwich. An exception was the 28-inch telescope, which was returned to Greenwich from Herstmonceux in the 1970s, in advance of the Observatory's 1975 tercentenary.

#### 2) Objects presented by Sir James Caird:

Even before the acquisition of the ROG, the Museum had a significant astronomy collection. This was due to the interest of Sir James Caird in instruments that can be loosely associated with navigation (on land and at sea) and the associated areas of astronomy and pre-mechanical timekeeping. These gifts to the Museum, from the 1930s-1950s, form the most significant parts of the collection that have no association with the ROG. The inclusion of non-maritime objects such as astrolabes, orreries and sundials suggest a general interest in collecting scientific instruments, and possibly a vision of the Museum's future acquisition of the Observatory. The strength of the collection was ensured by the acquisition of the fine collections of George Gabb and the Barberini family.

#### 3) Objects acquired by the Museum to strengthen and extend existing collection areas:

Further gifts and purchases made since the 1950s were made in order to strengthen existing collection areas and to support displays on the history of the ROG and astronomy. In 1958 astronomical material arrived through acquisition of the collections of George Fisher and, more importantly, the



Herschel family. A significant addition to the sundial collection was made in 1988 when 6 important dials were acquired from the Time Museum, Rockford, USA. In more recent years there has been some emphasis on collecting objects that help illustrate how astronomy has been brought to non-specialist audiences from the 18th-20th centuries. Such objects complement the existing collections of Orreries and small portable telescopes used by amateurs, and put current work on public engagement in astronomy undertaken by the Museum into historic context. Objects in the Fine Art, Applied and Decorative Arts, Charts and Globes and library collections also add to the Museum's holdings in this area. This is also true for the history of the ROG, which is representing in paintings, prints and the recent acquisition of collections relating to the Astronomers Royal, George Airy and Nevil Maskelyne.

### **Size, coverage and significance**

The collection includes around 1500 objects. A significant proportion of the whole, and nearly all of the larger items, relate directly to the working history of the Observatory. As a collection of objects from Britain's earliest and longest-lasting government-funded scientific institution, they are entirely unique and of significance to the history of precision astronomy. Many of the key instruments are displayed within the buildings and in the same location as they were formally used. The Airy Transit Circle, defined the Greenwich meridian from 1851 and still defines the international Prime Meridian today. There are few sites of as great a significance to astronomy's heritage, combining buildings, historical collections and a long and influential history.

Aspects of collections assembled by Caird are also of international significance in terms of quality and quantity. This is especially true of the astrolabes, of which there are 53 examples dated between the thirteenth and the twentieth century, and from both Islamic and Western traditions. There are some thirty armillary spheres, several of which are particularly attractive and important examples. There are 361 sundials, the majority of which were donated by Caird, with the greatest strength lying in the period 1580-1820. The Greenwich collection is one of the most important in the world. Comparable collections can be found at the Oxford Museum of the History of Science, the Whipple Museum in Cambridge, the Alder Planetarium in Chicago, the Museo Galileo in Florence and the British Museum.

### **Development**

The greatest priority is in collecting objects that have a link to the Greenwich site, to individuals and work connected to the Royal Observatory, particularly positional astronomy and mapping of stars. Objects that put these efforts into national and international contexts are also of great interest. Given existing collection strengths representing more popular interest in astronomy, we will continue to collect relevant items relating to the British context from the eighteenth century onwards. Examples that touch on Greenwich as a site of public interest, in the work and activities of the astronomers and their assistants are of particular interest.

Objects like calendars, sundials and hour-glasses that have no connection to Greenwich or a significant relationship with astronomy and navigation are of

lower priority, although it should be recognized that the significance of the existing collections make Greenwich a centre for research in these types of instruments and acquiring important examples, otherwise unrepresented within the collection, should remain a key interest for the Museum.

## **NAVIGATIONAL INSTRUMENTS AND OCEANOGRAPHY**

### **History**

The navigational instruments collection includes: celestial navigation (sextants, octants, reflecting and repeating circles, cross-staves, backstaves, mariners' astrolabes, mariners' quadrants and artificial horizons); compasses and related objects (including lodestones); computing instruments; depth sounding; drawing instruments; electronic position-fixing including radio aids and GPS; meteorological instruments; plotting and charting instruments; quadrants; radar; rangefinders; speed and distance measuring instruments; surveying instruments; telescopes (hand-held); traverse boards.

The Admiralty Compass Observatory (ACO) collection forms the most significant group. Established in 1842, the Compass Department of the Admiralty was for more than a century at the forefront of compass design and correction. Its collection of operational compasses, working models, prototypes and related instruments, as well as an associated library and archival material, was transferred to the Museum from 1969. The important collection of Edgar Tarry Adams (1852–1926) focuses almost exclusively on navigational instruments, in particular sextants and octants. Other instruments were acquired from more general collectors of scientific instruments, notably George Gabb (1868–1948).

The Museum acquires artefacts more directly from users and their descendants. These include instruments belonging to the naval officer and hydrographer, John Lort Stokes (1812–85), who served on all three of the *Beagle* voyages, on her last as captain.

The oceanography collection includes bathythermographs, current meters, hydrometers, water collecting bottles and related instruments. The largest part of the collection was acquired by gift or transfer from bodies such as the Institute of Oceanographic Science (following its closure in 1993) and the Department of Agriculture and Fisheries, Scotland.

### **Size, coverage and significance**

The collection comprises more than 3200 items, of which just over 1300 are from the ACO collection. It is one of the largest and most significant collections of its type worldwide, and is unparalleled in relation to compasses. Intellectually, the collection has been the basis for significant research, publication and display in the history of navigation and related fields, although areas such as the ACO collection are still relatively untapped.

The oceanography collection consists of just over 70 objects dating from the mid-nineteenth to mid-twentieth centuries. To date it has not been the subject of extensive research.

## **Development**

The collection of navigational instruments since 1950, and in particular post-1970, is small and does not adequately represent recent developments (notably of satellite navigation and integrated systems). Future collecting will seek to build post-1950 holdings in line with the strengths of the existing collections. For pre-1950 material, the emphasis will be on filling gaps that limit our ability to research and interpret the subject, supporting NMM's research and display priorities, and on building on the collection's particular strengths.

We will additionally prioritize the collection of material that supports and contextualizes objects, including photographs and other images showing usage, manuals and other descriptions, associated records and documents, details of users, designers, makers and others involved in objects' life histories and, where possible, first-hand testimony from people associated with specific items.

While the oceanography collection is small, the subject forms an important area of research in the UK and worldwide, and will continue to be so in the future. It is also likely to feature strongly in the public agenda, and in the Museum's own research and interpretation plans, in future years. Collecting priorities will seek to address these needs.

## **HOROLOGY**

### **History**

Today the extensive NMM horological collections focus on three key areas: precision marine timekeeping for navigators, precision timekeeping for astronomers and the broader area of domestic timekeeping and time distribution. In 1937 the horological collection consisted of a few clocks and chronometers, purchased by Sir James Caird, the four Harrison marine timekeepers and the Kendall copy of H4, which came as a permanent loan from the Hydrographer. The Doyle bequest in 1959 brought a further 26 marine chronometers to Greenwich. The collection of marine chronometers grew further in 1964/5, when the Hydrographer (via the Astronomer Royal) transferred 24 examples to the Museum. From this point onwards, the Hydrographer's policy was to send chronometers to the Museum on permanent loan.

When the Royal Greenwich Observatory (RGO) left Greenwich in 1953-4, the Observatory buildings and the Prime Meridian of the World became part of the NMM. This expanded the Museum's remit to cover not only astronomical timekeeping but also the distribution of Greenwich Mean Time. The Museum purchased several clocks, both domestic and astronomical, for display in the new galleries and also took on loan several important astronomical clocks from the RGO. The most significant acquisition of horological instruments followed the closure of the RGO in 1998 and the majority of the inventory of historic instruments came into the Museum's collection.

1986 saw a substantial addition to the collection in the Foulkes bequest, which included over three-hundred horological items including: clocks, watches, tools, rare books and manuscripts. Other notable acquisitions include the

purchase of the year-going Tompion clock, originally made for the Great Room in the Wren building at Greenwich.

### **Size, coverage and significance**

The NMM holds approximately 1000 horological objects. The collection of marine timekeepers is unparalleled and the largest of its type anywhere. It is possible to study the development of the marine chronometer from early attempts such as the Sully's sea clock, the iconic Harrison timekeepers and the examples by Arnold and Earnshaw through which the method was perfected. The horological collections also include comprehensive records relating to these trials as well as records of the issues of Admiralty chronometers.

Precision timekeeping at the Royal Observatory is well represented with good temporal coverage starting with the Tompion year-going clock, which was installed during the foundation of the Royal Observatory, and most of the clocks that served as the sidereal or mean solar standard. Through this collection one can chart the development of precision mechanical timekeeping for astronomy and other scientific applications. The development of transport systems and broadening of communication in the nineteenth century saw the introduction of standardized time, first for the nation and later for the world. Greenwich Mean Time, as supplied by the Royal Observatory was always at the very heart of this. The Museum is able to tell this story through the original instruments displayed in the very buildings in which they were used. The collection also represents a good cross-section of domestic mechanical timekeepers from the seventeenth century through to the present day.

### **Development**

The history of the development of marine timekeepers, though well represented is not without gaps and these should be filled if opportunity arises.

Many items in the Royal Observatory's inventory of astronomical timekeepers were dispersed during the institution's history; should the opportunity arise, we will attempt to repatriate them. The Observatory was not always at the forefront of technological advance in precision timekeeping and this facet is currently under-developed. In order to present a balanced international view of progress further acquisitions should be made.

As source of the Prime Meridian of the World, the Observatory is expected to comment on all aspects of time that affect our lives today. The collection of clocks, both practical and novelty (as well as ephemera that were produced as a direct result of the implementation of twenty-four hour systems, world time zones and Daylight Saving Time) is currently weak and should be strengthened whenever possible.

### **Publications**

*An Inventory of the navigation and astronomy collections in the National Maritime Museum Greenwich* (NMM, 1970 with revisions to 1982)

Betts, J. *Harrison*, Greenwich, 2010

Betts, J. *Time Restored*, OUP 2006

- Bruyns, W.M. *Sextants at Greenwich. A Catalogue of the Mariner's Quadrants, Mariner's Astrolabes, Cross-staffs, Backstaffs, Octants, Sextants, Quintants, Reflecting Circles and Artificial Horizons in the National Maritime Museum, Greenwich*, Oxford, 2009
- Dekker, E. (ed) *Globes at Greenwich: a Catalogue of the Globes and Armillary Spheres in the National Maritime Museum, Greenwich*, Greenwich and Oxford, 1999
- Fanning, A.E. *Steady as She Goes. A History of the Compass Department of the Admiralty*, London, 1986
- Gould, R.T. *The Marine Chronometer Its History and Development*, London, 1923
- Higton, H. *Sundials at Greenwich. A Catalogue of the Sundials, Horary Quadrants and Nocturnals in the National Maritime Museum, Greenwich*, Greenwich and Oxford, 2002
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- May, W.E. *A History of Marine Navigation*, Henley-on-Thames, 1973
- Stimson, A. *The Mariner's Astrolabe*, Utrecht, 1988
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## **WEAPONS AND ORDNANCE**

*Quintin Colville, Curator of Naval History*

*John McAleer, Curator of Imperial and Maritime History*

The collection comprises edged weapons; firearms; and ordnance.

### **EDGED WEAPONS**

#### **History**

Edged weapons were frequently acquired in conjunction with other three-dimensional material or manuscript items. Their focus is often the individual career of a prominent naval officer. As such, many of the edged weapons are significant for their provenance and historical associations. Individual swords have also been acquired, by donation and purchase, for their importance in terms of charting the technological and design developments of edged weapons, or illustrating the careers of renowned sword makers.

#### **Size, coverage and significance**

The Museum has over 600 swords in its collection, which is of both national and international importance. It includes fighting swords, regulation weapons worn with dress uniform, and presentation swords given to individuals in recognition of notable service or achievement. By virtue of the history of the collection, there are many examples which belonged to prominent naval officers.

The collection covers the principal weapons favoured by naval officers in the eighteenth and early nineteenth centuries. Variations on the hunting sword, with its short curved blade, were preferred as they made ideal weapons for close hand-to-hand combat. By the end of the eighteenth century, three types of sword were in common usage: the small-sword for shore-going and ceremonial occasions, the spadron with the five-ball hilt (a military or naval sword with a cut-and-thrust blade), and lastly a sword with a short curved blade and plain hilt. All of these types of sword are represented in the collection. There are also a number of presentation swords in the collection, some rare and extremely valuable, given to both naval commanders and merchant captains in recognition of their service, courage and skill in the defence of national economic, strategic and political interests. These swords include examples presented by groups and institutions such as Lloyd's Patriotic Fund and the City of London. Many of these swords are extremely fine works of craftsmanship – itself an indication of the esteem in which the recipient was held.

With some exceptions, the edged weapons collection covers only the period from the middle years of the eighteenth century up to the mid-twentieth century. Earlier examples are to be found in the Tower of London, at Windsor Castle, the Wallace Collection at Hertford House, the Victoria and Albert Museum, and in a number of provincial museums. Where the Museum does not have examples of the edged weapons themselves, they may be studied in the pictures of naval engagements and portraits of naval officers in the Museum's collection.

The collection also contains examples of swords made by British sword makers for use by foreign navies and by British personnel working in foreign services, such as the Chinese Maritime Customs Service. This is an area with the potential further to illustrate the ways in which British maritime influence and interest spread in the nineteenth century. There are also important examples of non-European swords, dirks and other edged weapons. Many of these have connections with British naval officers and personnel in terms of ownership and personal association. Their provenance provides important historical and material culture evidence for the history of collecting, as well as European (and especially the Royal Navy's) interaction with non-European societies.

### **Development**

A number of important edged weapons in the collection are on long-term loan to the Museum. These include valuable and historically significant swords, whose loss to the collection would be considerable. It will be a priority to attempt to secure these objects on a permanent basis.

The range and quality of presentation swords in the collection is one of its great strengths. In addition to ensuring that relevant examples of naval presentation swords are added to the collection, the Museum will collect more broadly in this category. This will ensure that presentation swords relating to non-naval service, such as those given to merchant or East India Company captains for example, are collected.

Edged weapons from non-European contexts and with a significant connection with, or relationship to, British maritime history will be another collecting priority. The research, display and interpretation possibilities offered by these objects, particularly through their connections with the Museum's ethnography collection, make them an important resource.

Acquiring examples of seventeenth- and early-eighteenth-century edged weapons, where the collection is weak, will be a priority for future collecting. We have relatively few examples of edged weapons used for combat, which restricts the Museum's ability to present the broad range of ship-board contexts and naval activities in which they were used. Similarly, the vast majority of the Museum's edged weapons relate to officers. As the Museum increasingly seeks to explore different perspectives and evoke different experiences of naval and maritime life, objects to illustrate this will be collected.

## **FIREARMS**

### **History of the collection**

The collection has been assembled from a number of sources. A core of eighteenth-century Royal Naval 'sea service' weapons was presented to the museum by Sir James Caird. Others came from the Admiralty through purchase or – in the case of the rifle said to have been presented to Admiral Lord Nelson by the Sultan of Turkey – as part of the Greenwich Hospital Collection. However, the greater number were acquired either as individual gifts, or were transferred to the Museum after public firearms amnesties.

### **Size, coverage and significance of the collection**

The collection contains more than 200 firearms. The overwhelming majority date from the eighteenth, nineteenth and twentieth centuries, most with direct or indirect naval and maritime associations.

Although relatively small, the significance of our firearms holdings is wide-ranging. They provide important evidence about naval power, naval operational equipment and the realities and experiences of naval warfare. Particularly with regard to the personal weapons purchased and owned by naval officers and others, firearms are a rich source of information regarding social/cultural status and masculine identity. Moreover, as many items within the collection reveal, the material and symbolic value of firearms has made them highly appropriate for purposes of presentation and commemoration. In addition, the firearms collection offers detailed stories of technological change from the mid-eighteenth century through to the mid-twentieth. It illuminates a variety of craft skills, alongside wider developments such as standardization, mass production and industrialization. Finally, firearms can be used to explore themes such as power, warfare, identity, status, gender, symbolism, technology and manufacture both discretely and as part of a wider range of NMM collections.

The collection falls, broadly, into the following object-related categories:

#### Pistols and revolvers

The Museum holds a range of eighteenth- and nineteenth-century examples, including standard-issue flintlock sea-service pistols, custom-made officers' pistols and duelling weapons. The collection tracks the development of handgun technologies through the nineteenth and early twentieth centuries; later semi-automatic pistols are also represented. The significance of many of these weapons – both for research and exhibition purposes – is increased by their associations with particular naval engagements or to the lives of particular individuals. Examples include a pistol used by Captain J. Cooke at the Battle of Trafalgar, and a revolver owned by Richard Woodget, captain of the *Cutty Sark*.

#### Muskets and rifles

The collection contains a number of eighteenth-century sea service flintlock muskets, as well as more unusual designs such as a Balkan *rasak* thought to have been captured by the Royal Navy during the Napoleonic Wars. Nineteenth- and early twentieth-century technological developments are again evident, from percussion rifle-muskets, to a Winchester repeating rifle and a Lee-Enfield Mark III rifle from 1915. As with the handguns, many of these weapons have particular and important associations.

#### Automatic weapons

The collection contains a small but important selection of weapons, all of which have high research value and display potential. They include a Gatling gun from 1873; and examples of Enfield Maxim, Vickers and Lewis machine guns. A number of submachine guns and assault weapons are also held, including a Lanchester, produced exclusively for the Navy from 1941.



### Other firearm types

These include: eighteenth- and early nineteenth-century blunderbusses, boat guns and swivel guns; a seven-barrelled volley gun from c. 1780; a percussion grenade gun; and number of nineteenth- and twentieth-century flare guns and rope-throwing guns.

### **Development**

The collection is less strong from the seventeenth through to the mid-eighteenth centuries. Addressing this gap would have immediate benefits for exhibition planning, as well as extending the chronological coverage of issues relating to firearms manufacture and technology.

With particular reference to the eighteenth and early nineteenth centuries, the collection would benefit from further examples of non-British (and, indeed, non-European) firearms. Key acquisitions in this area would place the collection within a broader frame of reference. Examples of Dutch, French and Spanish weaponry would be particularly valuable.

In terms of British firearms, the density of eighteenth-century sea service weapons is not matched for the mid- to late Victorian period. Further examples from this era – ideally possessing associations to the Anglo-Chinese Wars, the Crimean War, the Egyptian campaigns, the Boer War, and other conflicts – would widen the relevance of the collection.

The collection will seek to acquire weapons related to sport, hunting, recreation and leisure within naval and maritime contexts. For example, fowling pieces attributable to specific nineteenth- and twentieth-century officers, would assist in telling the social and cultural story of naval life.

## **ORDNANCE**

### **History**

Gifts and purchases from the Second World War onwards form a large proportion of the total collection, to which can be added transfers, predominantly through the 'Admiralty Armament Supply' mechanism. With the exception of a small number of cannons and carronades displayed in the Museum grounds, the majority of this collection is in storage. A number of our major late nineteenth- and twentieth-century objects are currently at the Museum of Naval Firepower in Gosport.

### **Size, coverage and significance**

The collection comprises more than seventy pieces of ordnance. However, various categories of ancillary items bring the object total for these holdings close to 600. The collection contains objects from the sixteenth and seventeenth centuries, although the majority date from the second half of the eighteenth century through to the early twentieth century. The use of the collection within the Museum buildings has been restricted by a range of factors, not least those of size and weight. However, it is hoped that new exhibitions, and particularly the planned naval galleries, will offer fresh routes for exploiting and interpreting these important resources.

The significance of the ordnance collection can be judged through the same, very general, criteria that apply to its firearms collection. Both categories can, for instance, illuminate issues of power, warfare, status, gender, symbolism, technological change and manufacture, industry and national identity.

Muzzle-loading ordnance: temporal coverage ranges from the sixteenth century, to a 12-pounder field gun of 1870. Projectiles from muzzle-loading ordnance date predominantly from the later eighteenth and early nineteenth centuries. There are numerous examples of round shot (in a range of weights), as well as bar shot, grape shot, case shot, and carcass shot. Many of the guns and projectiles have associations with particular manufacturers, engagements, events and vessels.

Examples of breech-loading ordnance date from the 1860s through to the First World War. Dating largely from the nineteenth to the early twentieth centuries, the collection of breech-loading projectiles comprises examples of, among other things: 6-, 7-, 12-, and 64-pounder shells; 6-, 7-, 8-, 10- and 15-inch shells; shell cases in a variety of calibres up to 15-inch. There are also examples of star shells, armour piercing shells, Palliser shells, Vandeleur shells, shrapnel shells, shunt shells, experimental shells and anti-aircraft shells. Shell fragments are also held, some with particular associations with naval engagements.

Non-British ordnance includes: seventeenth-century Venetian guns; a Netherlandish gun with the markings of the Dutch West India Company (c. 1652); early nineteenth-century *lantakas* from Malaya; a Russian cannon captured by Vice Admiral Campion during the Crimean War; and a smoothbore gun found on board an Arab dhow captured by HMS *Penguin* in the 1860s.

The ordnance collection also contains a number of items from adjacent categories of naval weaponry. These include: the Russian 'Infernal Machine' from the Crimean War (c. 1855); a Whitehead torpedo (c. 1885); an 18-inch Mark 12 torpedo (1942); two depth-charge throwers; and the tail section of a 'Sea Dart' missile fired during the Falklands War.

Miscellaneous items include: gun sights, powder horns, shot carriers, cartridge holders, powder buckets, powder measures, flints, gun locks, gunners' callipers, gun-sighting telescopes, shell grabs, fuses, and gunsmiths' tools.

### **Development**

Future collecting will focus on three areas: addressing the relative weakness in objects from the seventeenth through to the mid-eighteenth centuries; broadening the collection's frame of reference by acquiring further examples of non-British and non-European firearms, (with examples of Dutch, French and Spanish weaponry particularly valuable); the collection lacks a representative selection of ordnance for either of the world wars. Further acquisitions should be considered in the area of smaller-calibre weapons and

anti-aircraft guns, for example: those made by Bofors, Oerlikon and Vickers Armstrong (especially the ‘Pom Pom’).

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## **PHOTOGRAPHS AND FILM**

*Quintin Colville, Curator of Naval History*

*Jeremy Michell, Curator of Historic Photographs and Ship Plans*

The collection comprises: historic photographs and negatives; and film

### **HISTORIC PHOTOGRAPHS**

#### **History of the collection**

The Museum was acquiring negatives and prints long before it officially opened in 1937. One of the first acquisitions was a collection of valuable calotype negatives gifted by the granddaughter of H. Fox-Talbot in 1934. The collection initially developed in an unstructured fashion, until the Society for Nautical Research set up a committee in 1947 to co-ordinate the requests for donations or loans for copying. The aim was to set up a photographic reference library that recorded, preserved and gave access to photographs of maritime interest. This resulted in a collection of ship portraits of international significance, with some 70,000 prints, some with negatives, being added.

Some of the early acquisitions form the backbone to the collection, and include the 12,000 warship negatives donated by Richard Perkins in 1967, the 30,000 merchant-related negatives from the Nautical Photo Agency, and a significant Admiralty collection of warship and merchant ship images donated over many decades.

#### **Size, coverage and significance**

The historic photographic collection comprises of approximately 280,000 negatives and transparencies, about 1 million photographic prints and some 1,500 albums. The negative collection covers many of the photographic process from the calotype to glass, nitrate and acetate film, and polyester. The albums are an eclectic mix recording merchant and Royal Navy careers from the late nineteenth century, company albums recording shipbuilding, as well as private maritime holidays.

The majority of the warship portraits are from Admiralty sources, mainly concentrating on peacetime building and refitting. The breadth of this section comes from private collections compiled by collectors and photographers, such as Richard Perkins, and from naval personnel. The collection also holds negatives for a small number of foreign warships. The albums also supplement the warship portraits, representing the activities and events of life in the Royal Navy. As a research tool in their own right, they give a valuable insight into how officers present their careers and experiences, as well as recording life before mass cultural exchange.

The collection of merchant ship portraits and naval life encompasses a wide variety of vessel types from the mid/late nineteenth century to the 1980s. Most sailing ship rigs are depicted, from the cutter, brig and schooner to the deep-sea square-riggers and the various rigged barques (including one of seven masts). Many types of steam and motor powered ships are represented in the collection, from trawlers, tugs, and small coasters to container ships,

and passenger liners. The most significant collection that covers this area is that of the Nautical Photo Agency, which is enhanced by the Airfoto collection.

The merchant ship collection also holds material on yachts, lifeboats, and a variety of fishing and beach boats – the latter from H. O. Hill and Edgar Tarry Adams. Coupled with these are images of life at sea or on the coastal waters, recording the work of the merchant seaman and fisherman, especially for the late nineteenth and early twentieth centuries. Again the albums serve to supplement this aspect of the collection. The collections of P & O, Union Castle (Bricom), and Waterline all record the life and times of cruise and passenger ships from the 1920s to the 1960s. These collections illustrate life onboard for passengers and crew, the ships, and the ports visited.

Shipbuilding photographs and negatives come from a number of sources. Bedford Lemere & Co was commissioned to take images of the building of *Aquitania* (1914), as well as other ships and the yard of John Brown. A small amount of Admiralty material records the construction of warships at Portsmouth in the early twentieth century, while the bulk is post-First World War, such as the 1,500 for the construction of *Hampshire*, 1959-63. Collections from building firms like J.I. Thornycroft and William Denny & Bros. Ltd expand the theme into merchant vessels.

Topography is a strong theme, with two commercial topographical collections dominating. The first relate to the maritime aspects of Francis Frith & Co, which covers mainly England and Wales from the late 1880s up to about 1940. The Byles Collection extends the topographical period by covering the 1950s and 1960s. These two are supported by private collections by photographers such as Katherine MacFee, and S. C. Fox. There are some topographical gaps within the collection, but most areas are represented.

Overseas locations are not an extensive feature of the collection, although some albums and private collections contain them. For example, Alan Villiers' dhow expeditions along the Persian Gulf and down to Kenya in the late 1930s record the towns and coasts along the way. The Colbeck collection records the efforts to free Captain Scott in 1903/4 from the Antarctic. The Waterline collection also records a wide geographical spread of foreign locations for the 1920s and 1930s, when ships were on cruises. These photographs are of exceptional quality, taken by professional photographers from the Marine Photo Service.

### **Development**

The aim is broaden the spectrum of subject matters to reflect fully the many aspects of British maritime history at home and abroad. Digital photography is now very prevalent, and the Museum is addressing the resource and storage issues that come with this format.

The sheer breadth of remit for the Historic Photographs Collection means that there are gaps within it. However, the main areas identified for further development are listed below, with the general point that the Museum is particularly interested in photography that represents a more personal dimension.

Merchant Shipping, including fishing: life on board for crew; shipbuilding in merchant yards, particularly twentieth-century large firms, and small firms from the nineteenth to the twentieth; ship portraits post-1960; ship interiors, especially cruise ships/liners; and the fishing industry, especially around Britain after 1945

We wish to develop our holdings showing life in Royal Navy since 1945, especially non-combat situations, and images that represent the Navy's involvement in suppressing the slave trade – mainly in East Africa

Yachting and dinghy events, yacht and dinghy portraits from the nineteenth century to the present day, and seaside and coastal photography, especially since the 1960s, which strengthen our holdings of leisure and recreation.

We wish to build representations of British maritime encounters with other cultures, and those of exploration and surveying – both scientific and nationalistic – although Polar events are generally well covered.

## **FILM ARCHIVE**

### **History**

The film archive is largely documentary in nature and has never been accessioned formally as part of the Museum's permanent collection. The archive is owned by the Museum as an asset but does not have any acquisition or item numbers other than those issued by the department responsible for it at the time. The entire archive has been catalogued on an Access database, which gives information on title, date, length and copyright status (where available). The database also records whether each film is in colour or black and white, and if it possesses a soundtrack. Detailed synopses of content accompany many of the entries.

### **Size, coverage and significance**

The collection comprises 1,528 films. The first dates from 1910, others from the 1920s, an increasing number from the 1930s, and then more substantial batches from the 1940s through to the 1970s and 1980s. The NMM also holds (but does not own) an important collection of seafaring and travel films shot by Alan Villiers. The majority of the films in the archive are on 16 mm film stock (though some are on 8 mm, 9.5 mm or 35 mm), and copies of several hundred of them also exist on VHS, Umatic, Beta or DigiBeta tapes.

The contents of this archive are diverse but together comprise a rich resource for understanding and communicating Britain's naval, maritime, industrial, commercial, social and cultural history. As such they have considerable potential within academic research (and have been used in recent years by several Collaborative Doctoral Award students), exhibitions, online initiatives and events. The following thematic categories are particularly well represented.

### The Royal Navy

Naval affairs are covered across the period and include footage of jubilee and coronation reviews, fleet exercises, ship launches and wartime activities; recruitment and training during peace and war; and naval technology. There are also home movies shot by naval officers, which show the navy's professional, social and cultural life in Britain and across the empire.

### Passenger liners, sailing and leisure

A range of documentary and promotional footage relates to cruise liners (particularly the Union Castle Line and P & O). There is also footage of the *Queen Elizabeth* and *Queen Mary*, pleasure trips, paddle steamer ferries and boat trains. Sailing is featured, from dinghies and barge racing to Cowes and the America's Cup. Home movies also capture maritime-related leisure activities.

### Trade, commerce and fishing

Stories of maritime commerce are told in local, national and international contexts, from Billingsgate fish market and Thames colliers to the Indian tea trade, cargo ships on the Shatt-al-Arab waterway and the surf boats of Accra. These are joined by films of the Scottish herring industry, Grimsby trawlermen, oyster harvesting and fishing practices from around the world.

### Shipbuilding and ship-fitting

Considerable footage exists relating to the construction of naval vessels, cargo ships and liners, among other ship types. Examples explore the shipbuilding industry and ship launches. Technology and manufacturing processes also feature, from steelmaking, rope making and interior design to radar, high-speed craft and oil rigs. Other films record the more traditional skills of wooden boat construction, and the reconstruction of historic ships.

### Exploration

The archive has a particular emphasis on Arctic, Antarctic and polar exploration with, among others, footage of a 1925 expedition to the North Pole, the British Graham Land expedition of the 1930s, and the Transglobe expedition of 1979-82. Themes of exploration are also pursued elsewhere: the Sea Lab experiments of the 1970s, square-rigger voyages and marine archaeology.

### The National Maritime Museum

The archive contains material related to the Museum itself, including footage of the site and of royal and other events linked to the Museum. There are also films of past galleries, and more historic material relating to the use of the museum by the WRNS during the war.

### The Villiers Collection

This is an extensive and unique compilation of footage. It documents a series of sailing voyages and other world-wide travels over the course of several decades. Many of them involved square-rigged vessels, and provide important information on the varied skills and equipment involved in long ocean crossings under sail. Life on board ship is shown, as are the environments,

communities and human activities that Villiers encountered, from Grimsby to Kuwait.

### **Development**

The film archive has not operated a sustained acquisition policy in recent years, and there are a number of areas where further development is necessary. These comprise: the British seaside and its attendant categories of popular culture, leisure and recreation, consumerism and mass tourism; home movie footage from the 1920s onwards, documenting the lives of naval personnel, merchant seamen, dock workers and fishermen; films that record the community, family and shore life of these same groups within naval home ports, docks and fishing towns; films illustrating the coming of containerization and the construction of container ports.

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## **SHIP PLANS AND TECHNICAL RECORDS**

*Jeremy Michel, Curator of Historic Photographs and Ship Plans*

The collection comprises: ship plans and technical records

### **History of the collection**

A minute from the NMM Trustees meeting held 9 May 1938 records the first 1,200 'Sailing Navy' plans being delivered from the Director of Naval Construction, with a complete assignment expected to reach about 4,400. In 1958 the NMM was appointed a place of deposit for Admiralty records, including Specifications, Contracts and Covers. The collection developed and expanded in fits and starts over the subsequent decades and now represents some 40 percent of the total ship plan collection.

The merchant collection, the generic name of non-Admiralty material, is formed from a variety of sources. These include builders, owners, collectors, designers and model-makers. The most significant period of expansion collection coincided with the reorganisation and contraction of Britain's shipbuilding industry in the 1960s, when large and significant plan and technical record collections arriving from builders such as Denny Brothers, Barclay Curle, Fairfield and J.I. Thornycroft. The collection has been added to continuously, but at a more sedate pace.

The Museum has collected, both passively and actively, material from ship owners like P & O, British Railways, and yacht designers and builders, the majority being acquired between 1960 and 1980.

The history of British shipbuilding during the mid- to late twentieth century has had an impact on how the ship plans collection has developed. The rapid influx of material during those decades has resulted in a unique but vast collection.

The introduction of CAD has altered the way ships are designed, as has the fact that all warships are now built within private yards, rather than Royal Dockyards. This shift from the physical to digital format has significant implications on how the Museum looks to resource and store such historic items.

### **Size, coverage and significance**

The National Maritime Museum looks after the largest single collection of original ships plans in the world. The one million plans date from the early eighteenth century and form a unique and authentic primary source for both the Royal and merchant navies.

The Admiralty collection is of particular note, comprising an almost unbroken record of technical and historical development of warships from the late seventeenth century, through the transition from sail to steam, and onto the warships of the late 1960s. After this date, plans become rare owing to ships being sold to foreign nations, the introduction of digital plans, and the 30-year Rule over confidential documents. The collection also contains foreign

warship plans gathered from numerous sources including: war reparations (only copies and mainly German); requisitioned warships being build in British yards; and lines taken off captured eighteenth-century warships. Countries represented include France, Spain, United States, Netherlands, Argentina, Germany, Russia, Denmark, and Portugal.

Merchant ships are represented in the naval collection, reflecting the Admiralty's desire to utilise the merchant marine in times of war for duties such as troop ships, Q-ships, hospital ships, or convert them to aircraft carriers and minesweepers/layers.

The technical records consist of statistical and design data generated by the Department of Naval Constructors (DNC Workbooks), correspondence regarding technical design information on warships (Ships Covers), Machinery Information Books, Ships Books, Contracts and Specifications.

The merchant collections hold an extraordinary mixture of vessel type covering warships built in private yards (British and foreign), lifeboats, liners, coastal craft, landing craft, yachts, cargo ships and other merchant ship types. There are technical records within this collection, but they are not as comprehensive as the Admiralty material, partially because of the way the archives were rescued. The merchant collection can be divided into three areas.

Shipbuilder collections are the archives of dominant ship building companies. They have a wide geographical within the UK and span a large period from about 1840 to 1960, covering a large number of vessel types from rowing punts to ocean liners and warships. The earliest merchant collection is that of J.M. Hilhouse of Bristol, which was purchased by the Museum in 1982. This collection covers warship and merchant vessels built by the family from the 1770s to the 1840s.

The Ship Owner collections are generally small and incomplete, with some of the information overlapping with the Shipbuilder collections. Examples include Shell Collection, Ellerman Collection, Andrew Weir & Co (Bank Line), and P & O Collection.

A small part of the collection represents the design processes of certain draughtsmen. The vessels represented are usually small craft such as yachts. These design plans can also be found in the shipbuilding collections where final designs were sent (e.g. Camper & Nicholson). Such designers are Robert Clark, Stewart Morris, and Angus Primrose.

## **Development**

We will seek to address areas of weakness by acquiring plans of ship decoration, focussing on drawings of figureheads and stern decorations; plans of warships and merchant ships from the 1960s; plans of merchant ships before 1840, especially East Indiamen; pre-1700 warships; and vessels designed for marine environmental and oceanographic purposes. We will seek better coverage of modern developments, such as new materials; of new recreational equipment; of private boats and yards from the nineteenth

century. Naval ordnance, especially eighteenth- and nineteenth- century, technical records relating to design and construction of warships, and fitting details for eighteenth- and nineteenth-century warships are also priorities.

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## **BOATS AND SHIP MODELS COLLECTION**

*Simon Stephens, Curator of Ship Models*

The collection comprises boats; ship, topographical, dock and equipment models; and ethnographic models.

### **BOATS**

#### **History**

The collection of small boats was initially started during the 1950s with the acquisition of the Royal Barges, Commissioners Barges, the power boat *Miss Britain III* and a number of UK and foreign working boats. A concerted effort was made during the build up to the opening of the new Neptune Hall in 1972, where together with models, ceremonial and working boats helped illustrate the 'Archaeology of the Boat'. During the 1980s resources were directed towards building up the representation of leisure craft side to include racing dinghies from the 1950s to the 1980s. The majority of the boat collection is now on loan to the National Maritime Museum, Cornwall.

#### **Size, coverage and significance**

There are 150 items in total, plus 2500 parts. The collection illustrates the design of, and various materials used in, small boat construction. A large proportion represents racing and leisure craft with examples dating from the 1900s to the 1990s. There is a strong but far from comprehensive collection of UK coastal working boats, together with a selection of general working and fishing craft from around the world.

#### **Collection Priorities**

As stated above, the majority of the collection is on long term loan to NMM Cornwall. We are currently in discussion with NMMC about options for future development of the collections and are undertaking a comprehensive review of the collections.

### **MODELS**

#### **History**

The collection's origins date back to the mid-nineteenth century when the Chief Surveyor of the Navy, Sir Robert Seppings, founded a national collection of ship models within the Admiralty at Somerset House. The models were relocated to the South Kensington Museum in 1864 and formed the core of the newly created School of Naval Architecture and Marine Engineering, thus being made accessible to the public for the first time. In 1873 a large part of this collection moved to the Royal Naval Museum, within the Royal Naval College, Greenwich, joining another important group of models in the already established Naval Gallery located in the Painted Hall since 1824.

These Greenwich collections were transferred to the NMM in 1936 and joined models from the 'Mercury' Collection, the latter having been acquired by the Museum's founding benefactor, Sir James Caird. Subsequent acquisitions included a number of warship half-models from the Director of Naval

Construction, a small but important collection of seventeenth- and eighteenth-century warship models from the NMM Trustee (later Chairman), Dr R. C. Anderson, a mixed collection of models from the Royal United Service Museum (1962), and a collection of 'naval' items from the Woolwich Rotunda Museum.

### **Size, coverage and significance**

There are 3500 items in the collection comprising contemporary and modern examples of models. It represents a range of vessels, from sailing and powered warships and merchantmen, to small craft of all sorts. It includes models of ship fixtures and fittings, scenic models (dioramas and dockyards), ordnance and equipment. Within these categories are working radio-controlled models and toys, with some overlap with toys in the Relics and Antiquities collection. Areas of this collection are world class; in particular, the seventeenth- and eighteenth-century sailing navy models, French prisoner of war models, and nineteenth- and twentieth-century shipbuilders' models. Thematically, the collection has strengths in the design and development of the sailing navy, the powered navy to 1970, powered merchantmen, and yachting, lifesaving and fishing vessels.

### **Development**

As a result of the recent collection review project, a number of significant areas have been identified for strengthening. We have acquired few vessels representative of the post-1970 maritime world, with fewer still of the twenty-first century: oil tankers, container ships, ferries, cruise ships, bulk carriers and some small craft are priorities. A number of particular vessel types have also been identified as desirable: a modern a sail training ship, a weather ship, T2 tankers, SD14 cargo ships, icebreakers, Algerine and Bangor Class minesweepers, Liberty ships, Norfolk Wherry, East Indiaman (fully rigged), lightships, UK coasting vessels (excluding the West Country), destroyer flotilla leaders of WWI & II, modern tugs and general shipyard/dock working vessels. Unrepresented named ships include SS *Canberra*, SS *Oriana*, RMS *Queen Elizabeth II*, RMS *Queen Mary*, RMS *Queen Mary II*, RMS *Queen Elizabeth*, *Titanic*, *Cutty Sark*, and HMS *Hood* of 1918.

## **ETHNOGRAPHIC MODELS**

### **History**

The ethnographic collection of models has arrived from various sources. The rare and contemporary nineteenth-century examples were originally part of the Admiralty Collection on restricted display at Somerset House, London, and are included in the first printed catalogue of 1848. This collection was greatly enlarged during Dr Basil Greenhill's term as Director; he had a deep interest in foreign small craft and the 'archaeology of the boat'. The collection includes examples of both accurately scaled and detailed models as well as the more crafted examples where scale and accuracy are not considered important.

### **Size, coverage and significance**

The 214 items, and 1190 parts, range from hunting, fishing and cargo vessels used on oceans, coastal regions and rivers. There are also examples of royal and ceremonial craft as well as armed vessels of war. The geographical range

and cultures is widespread with examples from Africa, Asia, Europe, North and South Americas and Polynesia. An interesting aspect of this collection is its representation of the various materials used in the models' construction, their methods of propulsion, and their great variety of design and decoration. The collection has come into its own in recent years as themes of travel, contact, empire and trade are increasingly studied and displayed in the Museum.

### **Development**

Particular areas of weakness are Australasia and some European craft, in particular examples from the Mediterranean.

### **Publications**

- Compton, N. *Sailboats*, London, 2003  
Greenhill, B. and Mannering, J. *The Chatham Directory of Traditional Working Vessels of the British Isles*, London, 1997  
Greenhill, B. *The Archaeology of Boats & Ships*, London, 1976  
Lavery, B. and Stephens, S. *Ship Models: Their Purpose and Development from 1650 to the Present*, London 1995  
Lavery, B. *Ship: 5000 Years of Maritime Adventure*, London, 2004  
McKee, E. *Working Boats of Britain*, London, 1983  
Pelly, D. *The Illustrated Encyclopaedia of World Sailing*, London, 1989

## **CAIRD LIBRARY AND ARCHIVE**

*Gareth Bellis, Reader Services Librarian*

*Richard Wragg, Assistant Archivist*

The Archive's permanent collection consists of: administrative records of the Royal Navy, including dockyards; 'artificial' collections (documents from different sources collected as a group after their creation); personal papers; company and institutional archives; volumes and documents collected individually.

The Library's permanent collection consists of: printed ephemera; and rare books (monographs and journals published up to 1850). It also holds a working collection of monographs and journals printed from 1850 onwards; these items are not accessioned permanent Museum collection items and are governed by separate acquisition and collection development policies.

## **ARCHIVE COLLECTIONS**

### **History**

The core of the collection owes much to the generosity of Sir James Caird (1864-1954) who, in the years immediately before and after the Museum's foundation, purchased and donated a wide variety of maritime-related manuscripts. From this beginning, the collection has developed through the transfer, purchase, bequest and donation of manuscripts from governmental archives, organizations, companies and members of the public. Long-term and permanent loans, most notably of business and organizational records, have further enhanced our holdings. A detailed description of the way in which the manuscript collections were arranged can be found in Roger Knight's *Guide to the Manuscripts of the National Maritime Museum* (1977 and 80).

### **Size, coverage and significance**

The archive collection consists of several hundred thousand individual items including letters, volumes and log books, which occupy a shelving run of over four miles. The Museum's manuscript holdings cover all aspects of maritime history including the Royal Navy, merchant shipping, exploration and tourism. The collection is especially strong in eighteenth- and early nineteenth-century Royal Naval records, notably officer's papers.

The archive holds the pre-eminent collection of Nelson-related manuscripts, an essential research tool for his career and key personal and professional relationships. The Croker Collection of manuscripts, brought together by John Wilson Croker (1780-1857), bought by Sir Thomas Phillipps and subsequently purchased by Sir James Caird in 1946, consists of over two thousand letters received by Nelson as well as numerous manuscripts written by him.

Iconic items like Sir John Franklin's last message, written during the ill-fated North-West Passage expedition (1845-47), sit alongside large collections of personal papers such as those of Admirals Codrington, Pellew and Beatty. Collections such as these offer a multitude of research purposes exploring the nation's history in times of peace and at war.

The workings of the nascent seventeenth-century Admiralty are revealed through a number of important holdings, including the Anderson and Clifford collections.

Additional to the Royal Navy holdings are a number of significant collections relating to differing aspects of maritime history. Bequeathed to the Museum by the writer Walter Lord, with additions by the film producer William MacQuitty, the Lord-MacQuitty collection is a popular resource for those studying the *Titanic* tragedy containing original ephemeral items and a number of survivors' testimonies.

The Michael Graham Stewart Slavery and Abolition collection was purchased in 2002, with the assistance of the Heritage Lottery Fund, and its manuscript and printed material, together with the NMM's pre-existing slavery and abolition material, has established Greenwich as a centre for the study of the subject.

### **Development**

While the Archive and Library wishes to develop its eighteenth- and nineteenth- century collections further, ensuring it remains truly world-class, emerging trends of historical research have highlighted gaps in the holdings, even in connection to the Royal Navy. The elusive 'below-deck' account provides an important balance to the writings of captains and admirals and is actively sought, be it in the form of letters, journals or manuscripts of an administrative nature. Similarly, the testimonies of those on the fringes of the Royal Navy such as the families of sailors will allow for a more rounded assessment of any given period. Rather than chasing any perceived research *zeitgeist*, however, recent approaches to historical study are making new demands on the collections that should be met through the proactive acquisition of a wider variety of manuscripts.

As might be expected, the archive collections do not yet fully represent maritime activities in the twentieth and twenty-first centuries and modern records - Royal Navy, merchant navy, as well as those connected with science, tourism and exploration - should be given particular attention if the Museum is not to be left with a significant gap in its subject coverage. The introduction of steamships and propeller-propulsion marked a significant advance in the operational capabilities of Royal Navy and merchant vessels in the mid-nineteenth century. Manuscripts demonstrating more recent maritime technologies, research and training - for example with regard to navigation - show similarly important developments that must be represented in our collections. Taken more widely, the theme of scientific research should also be given consideration, with environmental change, exploration and the work of scientists connected with the history of the Royal Observatory, Greenwich, in the late nineteenth and early twentieth centuries being priorities.

Attention should also be given to manuscripts representing local activities with national significance and the Museum should make efforts to safeguard the records of smaller groups and communities. Papers relating to the fishing industry might be one example, activities on the River Thames another.



## **PRINTED EPHEMERA**

The Caird Library's printed ephemera collection consists of non-book printed material or other items published for a short life-span for publicity or informational purposes or commemorating a service, event, person or object. This can include items such as beer mats, brochures, calendars, greetings cards, invitations, itineraries, menus, programmes, tickets, and timetables. The items are usually (but not always) produced by the organization that is the subject of the item.

The printed ephemera collection is different from the Library's collection of pamphlets, which are monographic items, usually of less than 50 pages, generally (but not always) produced by an individual external to the subject of the publication.

### **History, size, coverage and significance**

The printed ephemera collection was created by separating items from the Library's collection of uncatalogued pamphlet material, which had been built up over many years by selective acquisition. The resulting collection of approximately 12,000 items cover a variety of subjects but is particularly strong in the area of merchant shipping companies, which comprise 75 – 80% of the collection. Most of the items in the collection are published after 1850, with the vast majority of items published in the twentieth century.

The printed ephemera collection offers some areas of cross-over between the Library's collections and those of other departments within the Museum. It also overlaps with the Archive collections, which can include ephemeral items: for example a timetable included in the records of a shipping company's archive remains with that company's archive. Items within the printed ephemera collection have been donated or acquired individually. The printed ephemera collection includes some posters which overlap with the Prints and Drawings collection.

Only a small percentage of the printed ephemera collection is currently catalogued (approximately 600 items, or 5% of the collection). The cataloguing of the collection will be a priority for the Library following its move into the Sammy Ofer Wing, not just to make the existing items more accessible to the public, but also to assist in future acquisitions without the concern of duplicating items already contained within the collection.

### **Development**

With a strong focus on twentieth-century merchant shipping, and with a particular emphasis on passenger cruises, the printed ephemera collection is possibly one of the largest such collections in the world, and one with strong potential for academic study as both evidence of the shipping industry and the growth of cruises as leisure activities. The ephemera can also be studied as a visual form in its own right, with researchers investigating the development of print advertising and the changes made to the design of shipboard publications and programmes. The brief and highly visual nature of the majority of the printed ephemera collection makes it particularly suitable for exhibitions and displays. It also has uses for the Museum's Learning and Interpretation programmes as an accessible area of maritime

experience. As a result of this wide ranging use, it would be desirable to continue collecting in this area.

The printed ephemera collection also includes event-specific sub-collections, such as material relating to the 1999 total solar eclipse and the Trafalgar bicentenary celebrations of 2005. Collection guidelines are in place for the acquisition of a representational sample of material relating to the 2012 London Olympics. These events, selected for their importance to the Museum and its collections, may be joined by other carefully selected future events to provide a snap-shot of a particular event that may be of use to future researchers or for future exhibitions.

## **RARE BOOKS**

### **History**

The rare books collection consists of approximately 10,000 volumes of monograph and journal titles published up to the year 1850. The core originated from the A.G.H. Macpherson collection which was bought by Sir James Caird in 1928 when material was being assembled for the Museum, officially founded in 1934. Caird continued to buy important collections for the Library and these were added to from other donors and organizations, such as R. C. Anderson, and from the dispersal of the Board of Trade Library in 1942. Selective acquisition has continued to increase the holdings of the Library's rare book collection.

### **Size, coverage and significance**

The rare books collection covers the breadth of the Museum's collections, including astronomy, horology, science, navigation, exploration, naval architecture and maritime history. It is a rich resource, which links well to the Archive collection and the maps, charts and atlases collections. The items are well suited to both academic research, exhibition and education purposes.

### Astronomy and time

In 1998, the Museum acquired the library of the Royal Greenwich Observatory, Cambridge, on its closure. The core of this collection was built by the Astronomer Royal, George Biddell Airy (1801–92) who served in the post from 1835 to 1881. This collection aids the Museum in telling stories relating to the history of the Observatory, the history of Greenwich, and the history of astronomy. The collection contains some important works, such as Copernicus's *De revolutionibus orbium coelestium* (1543) and Flamsteed's *Historiae Coelestis* (1725), which show the development of science in the wider world and in England. Maskelyne's *The Principles of Mr Harrison's Timekeeper* (1767) complements the excellent horology collections of the Observatory.

With this strong core collection, further selective acquisition may be desirable to link in with future special exhibitions held in the Sammy Ofer Wing that look at the history of science and astronomy.

### Exploration and voyages

The rare books collection has a very strong focus on British voyages of the seventeenth, eighteenth and nineteenth centuries. The contemporary

accounts of the voyages of Dampier, Anson and Cook are particularly comprehensive, with only a few non-English editions not present in the collection. Likewise, the collection of books relating to the North-West Passage and the search for Sir John Franklin are particularly complete. The collection is used extensively for research and for exhibitions.

With a strong existing collection, selective acquisition of accounts of sixteenth- and early seventeenth-century voyages would make the collection more comprehensive. Locating specific works, for example Hakluyt's *Principle Navigations* (1589), a title we only hold in facsimile, would enrich the collection; however this is limited by the availability of such works on the open market. A focus on specific areas of discovery, such as natural history observations made on voyages, may help support future exhibitions and research.

#### Maritime history, biography, science and naval architecture

The rare books collection contains subject areas such as naval biographies, shipwreck narratives, piracy, naval warfare, and technical naval architecture. The naval architecture collection is based upon the library of R. C. Anderson and is particularly rich, with many editions of the same work, for example Steel's *Elements and Practice of Naval Architecture* (1805). These multiple editions allow researchers to trace the development of concepts and methods as knowledge and techniques evolved. They also link directly with object collections, for example treatises on navigation link to the Museum's collections of navigational instruments.

The holdings on piracy are particularly strong, as a result of the acquisition of the Phillip Gosse collection. This makes it a relevant and inspiring collection that can be used in exhibitions, research, group visits and can link the history of piracy with modern day events. The collection of naval biographies covers both well known and more obscure figures. The holdings on the life of Nelson are particularly full, and the provenance of some items, such as Lady Hamilton's songbook, signed by her daughter Horatia Nelson-Ward adds extra human interest to items in the collection.

### **Development**

Continued selective acquisition of works, especially those with compelling provenance, is desired to stimulate a personal connection with the subject matter.

### **Publications**

Adams, T. *English maritime books printed before 1801*, London, 1995

Sanderson, M. *National Maritime Museum: Catalogue of the Library*, London, 1968 – 1976

Clinton, A. *Printed ephemera : collection, organisation, access*, London, 1981

Knight, R.J.B. *Guide to the Manuscripts in the National Maritime Museum*, 2 vols, London, 1977, 1980

Lindsay-MacDougall, K.F. *A Guide to the Manuscripts at the National Maritime Museum*, London, 1960

Richards, M. *The encyclopedia of ephemera : a guide to the fragmentary documents of everyday life for the collector, curator, and historian*, London, 2000

## **LEGAL, ETHICAL AND PRACTICAL CONTEXTS TO ACQUISITION AND DISPOSAL**

### **1.1 Legal and Ethical Framework**

- 1.1.1 The NMM has rigorous acquisition and disposal processes. Recommendations for acquisition are made by the Collections Development Committee to the Museum Director, and where appropriate, to the Board of Trustees, depending on the financial value, sensitivity or significance of the potential acquisition. Disposals follow the same process with the difference that **all** are considered by the Board of Trustees and all disposals other than duplicates require consent from the designated government minister, currently the Secretary of State for Culture, Media and Sport, as defined in the NMM Act, 1934.
- 1.1.2 The NMM acquires and disposes of material in accordance with the legal and ethical framework required to meet the professional standards identified within the ACE Accreditation Scheme. The NMM has designed procedures reflecting our commitment to ethical collecting and disposal.
- 1.1.3 The founding act of the National Maritime Museum, ‘The National Maritime Museum Act, 1934’ (‘the NMM 1934 Act’) sets out the legal powers of The Trustees of the National Maritime Museum (‘NMM’ or ‘the Museum’) with regard to acquisition and disposal.
- 1.1.4 The NMM is empowered to make disposals under the NMM 1934 Act, Section 2(3)b, 2(3)e and Section 6(2), and the Museums and Galleries Act 1992, subsection 6.

### **1.2 Principles of Collecting and Disposal**

The Museum’s resources for collecting (financial, spatial and human) are finite and valuable. As a publicly financed institution we will demonstrate accountability for our spending on the development of our collections.

The Museum will collect by free transfer, purchase, bequest, or acceptance-in-lieu items that develop the collection subject areas, or which support planned projects, including exhibitions and research. Where relevant the Museum may work in partnership with appropriate organizations to develop complementary collecting policies.

The Museum will dispose of collection items according to the criteria below outlined at 1.8.16.

Any monies received by the Museum’s governing body from the disposal of items will be applied for the benefit of the collections. See paragraph 1.8.14 for more details.

### **1.3 Criteria for Collecting**

Potential acquisitions will be assessed using the following criteria:

- Significance of their contribution to our existing collections, collecting areas, research, education and display strategies
- National or international historical importance by themselves or by association
- The best of their kind (a key milestone in terms of development; leaders in the field; of high artistic quality; inspirational)
- Rarity - items not currently represented in the collections and which would be likely to vanish if not preserved in a national collection

### **1.4 Acquisition Policy**

- 1.4.1 The Museum (NMM) recognises its responsibility when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as inadequate staffing, storage and care of collection arrangements.
- 1.4.2 Arts Council England will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.
- 1.4.3 The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is 2017.
- 1.4.4 Objects will be considered for acquisition by the Museum in any of the following ways: gift, sale, bequest, acceptance in lieu or undocumented find.
- 1.4.5 The Museum will take account of the collecting policies of other museums and organisations in the same or related areas or subject fields, and will work within the framework provided by the UKMCS. NMM will consult with these organisations where conflicts of interest may arise or to define unnecessary duplication and waste of resources.
- 1.4.6 Items will be acquired wherever possible without conditions; only under exceptional circumstances will items be accepted with conditions attached.
- 1.4.7 All efforts will be made to ensure intellectual property rights are acquired along with the item. Where this is otherwise it will be made explicit and reflected in the documentation.

- 1.4.8 Items will not be accepted into the Museum through the acquisition procedure whose purpose is for addition to the Museum's handling collection, for demonstration or as props. These are handled through separate procedures.
- 1.4.9 Loans in to the Museum are not acquisitions and are dealt with under a separate policy.
- 1.4.10 The Museum will work within the guidelines established by the Museums Association Code of Ethics for Museums.
- 1.4.11 As the Museum holds archives, including photographs and printed ephemera, it will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).
- 1.4.12 The NMM will act in accordance with its Due Diligence Policy and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the Board of Trustees is satisfied that the Museum can acquire a valid title to the item in question.
- 1.4.13 In particular, the NMM will not acquire any object or specimen unless satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 1.4.14 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the Museum will reject any items that have been illicitly traded. The Museum will be guided by the national guidance on the responsible acquisition of cultural property issued by DCMS in 2005.
- 1.4.15 So far as biological and geological material is concerned, the Museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.
- 1.4.16 The Museum will not acquire archaeological antiquities (including excavated ceramics) in any case where the Board of Trustees has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

In England, Northern Ireland and Wales the procedures include reporting finds to the landowner or occupier of the land and to the

proper authorities in the case of possible treasure as defined by the Treasure Act 1996.

In Scotland, under the laws of *bona vacantia* including Treasure Trove, the Crown has title to all ownerless objects including antiquities. Scottish archaeological material cannot therefore be legally acquired by means other than by allocation to the NMM by the Crown. Where the Crown chooses to forego its title to a portable antiquity, a Curator or other responsible person acting on behalf of the Museum, can establish that valid title to the item in question has been acquired by ensuring that a certificate of 'No Claim' has been issued on behalf of the Crown.

- 1.4.17 Any exceptions to the above clauses 1.4.12 to 1.4.14 or 1.4.16 will only be because the Museum is either:
- acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or
  - acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
  - in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.
- 1.4.18 In these cases the Museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.
- 1.4.19 As the Museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.
- 1.4.20 The Museum will use 'Spoliation of Works of Art during the Holocaust and World War II period: Statement of Principles and Proposed Actions', issued by the National Museum Directors' Conference in 1998, and report on them in accordance with the guidelines.
- 1.4.21 The Museum's governing body, acting on the advice of the Museum's professional staff, may take a decision to return human remains, (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The Museum will take such decisions on a case by case basis, within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 1.8.1 to 1.8.5, 1.8.10 and 1.10 below will be followed but the remaining procedures are not appropriate.
- 1.4.22 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.



## **1.5 Acquisitions not covered by the policy**

- 1.5.1 Acquisitions outside the current policy will only be made in exceptional circumstances, and then only after proper consideration by the governing body of the Museum itself, having regard to the interests of other museums.

## **1.6 Acquisition Documentation**

- 1.6.1 A detailed written record of each acquisition will be kept. Where applicable on transfer to the NMM, a Transfer of Title document will be prepared by NMM and signed by both parties.

## **1.7 Acquisition Decision-Making Process**

- 1.7.1 Decisions on the acceptance of objects into the Permanent Collection will be taken on behalf of the Trustees of the National Maritime Museum by the Museum Director and the Executive, advised by the Collection Development Committee (see 1.10 below). Exceptions to this delegation of authority exist for items of high value or particular sensitivity, in which case the Trustees will be directly involved.
1. For gifts, bequests and purchase items valued individually at under £100,000 the authority to acquire is delegated to the Museum Director, with the support of the Executive and advised by recommendations from the Collections Development Committee.
  2. For any items over £100,000 the decision to acquire is referred by the Museum Director to the Board of Trustees; in cases requiring unusual speed (for example, where an item is on sale at auction) the decision will be referred to the Chair of the Board and the Chair of the Trustees Collections and Research Committee.
  3. For all acquisition items deemed sensitive or significant by the Collections Development Committee (for example, if a public appeal is required), irrespective of financial value, authority to acquire rests with the Board of Trustees, advised by the Museum Director and the Executive. Assessments regarding what items count as significant and sensitive will be made by the Museum Director, on advice of the Chair of the Collections Development Committee (please refer to Section 1.10 below). In cases requiring unusual speed the acquisition decision will be referred to the Chair of the Board and to the Chair of the Trustees Collections and Research Committee.
- 1.7.2 The NMM will discriminate carefully in selecting objects to be acquired and will apply the same criteria to all acquisitions, whatever their size, value and the method of acquisition.

In addition to the ‘Criteria for Collecting’ outlined in Section 1.3 above, a number of factors are considered during the acquisition process. With the variety of objects and situations likely to be under consideration, it is impossible to indicate the weighting of each factor in any particular case, but all factors are considered and if necessary investigated before a decision is made.

Factors to be taken into account:

- a. Significance
- b. Proposed Use
- c. Importance
- d. Quality
- e. Direct costs
- f. Condition
- g. Ownership/provenance
- h. Special conditions
- i. Indirect costs – Storage; Transport; Documentation; Conservation
- j. Collecting policies of other institutions (particularly in relation to UKMCS).

1.7.3 For each potential acquisition the most appropriate specialist for the object is identified as a lead curator. They will be responsible for developing a robust and accountable case on the acquisition proposal form, and for briefing their head of section accordingly. The relevant lead curator or head of curatorial section will present the case for each acquisition to the Committee, covering all questions asked in the acquisition proposal form. Additional information on preservation, documentation and storage – prepared by the relevant Collections departments – is included on the acquisition proposal form and presented in conjunction with the curatorial case for acquisition.

1.7.4 The full justification for a recommendation for each acquisition proposal will be recorded by the Secretary in the Minutes, which will be confirmed by the Chair or Deputy Chair if appropriate, before submission to the Museum Director for approval and decision. If an item’s value is in excess of £100,000, or the item has any particular sensitivities attached to it, recommendations are submitted to NMM’s Board of Trustees for comment and decision (as above).

1.7.5 If the Museum decides to undertake a complex acquisition (for example, one requiring a grant application for funding) an internal acquisition leader is identified to keep track of progress. The Development and Communications departments are then closely involved at all stages. The NMM Executive and Board of Trustees are involved and updated appropriately.

## **1.8 Disposal Policy**

### **1.8.1 Key Principles**

- 1.8.2 The Board of Trustees will ensure that the disposal process is carried out openly and transparently.
- 1.8.3 By definition, the Museum has a long-term purpose and holds collections in trust for society in relation to its stated objectives. The Museum therefore accepts the principle that sound curatorial and collections management reasons for disposal must be established before consideration is given to the disposal of any items in the Museum's collection.
- 1.8.4 Disposal will be undertaken only within the strategic framework of the Collection Development Policy and informed by the relevant curatorial and collections management specialists, with the primary intention of improving access and care, or on health and safety grounds. All disposals will be made on behalf of and in the best interests of the public, the NMM collections as a whole, and the object itself.
- 1.8.5 Potential disposals will be fully researched in the NMM's institutional archive to ensure that the Museum has the legal right to dispose, taking into account original terms of acquisition and applicable law.
- 1.8.6 The Disposal Policy operates within NMM's legal powers of disposal and complies with the Arts Council England Accreditation Scheme which sets nationally agreed standards for UK museums, with the Museums Association Code of Ethics and with the Statutes of ICOM (the International Council of Museums).
- 1.8.7 The Disposal Policy will be observed as an integral component of the NMM's Collection Development Policy, and the NMM's written Disposal Procedure will be followed in each case.
- 1.8.8 When disposal of a Museum object is being considered, the Museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 1.8.9 Objects considered for disposal may be transferred to the NMM's handling collection.
- 1.8.10 When disposal is motivated by curatorial and collections management reasons the procedures outlined in paragraphs 1.8.12 to 1.8.16, 1.9.1 to 1.9.10 and 1.10 will be followed and the method of disposal may be by gift, sale or exchange.

- 1.8.11 In exceptional cases, the disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below in paragraphs 1.8.12 to 1.8.16, 1.9.1 – 1.9.10 and 1.10 will be followed. In cases where disposal is motivated by financial reasons, the Board of Trustees will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
- the disposal will significantly improve the long-term public benefit derived from the remaining collection,
  - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit),
  - the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored.
  - Extensive prior consultation with sector bodies has been undertaken
  - The item under consideration lies outside the Museum’s established core collection as defined in the collections policy.
- 1.8.12 Whether the disposal is motivated either by curatorial, collections management or financial reasons, the decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including the public benefit, the implications for the museum’s collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 1.8.13 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the Board of Trustees of the Museum acting on the advice of professional curatorial staff and collections staff.
- 1.8.14 Any monies received by the Museum from the disposal of items will be applied for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from Arts Council England.

1.8.15 The proceeds of a sale will be ring-fenced so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard.

**1.8.16 Criteria to be used when identifying items for potential disposal:**

- Items which fall outside the Museums Collecting Development Policy, are not relevant to the Museum's mission and whose public accessibility is best served elsewhere, particularly within UKMCS framework
- Duplicate items (after consideration of an item's provenance and research value as well as physical duplication)
- Replica and prop items which should not have been accessioned
- Items in poor condition which have as a result irredeemably lost their useful purpose and which are beyond economical conservation
- Items with no potential for display or research
- Items which pose a health and safety risk, where disposal is required in order to comply with relevant legislation

**1.9 Methods of disposal**

1.9.1 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited museums likely to be interested in its acquisition.

1.9.2 If the material is not acquired by any Accredited museums to which it was offered directly as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material, normally through an announcement in the Museums Association's Museums Journal or website, and in other specialist journals as appropriate.

1.9.3 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, NMM may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

- 1.9.4 The Museum may consider disposal by sale in the following circumstances:
- a. Where it has not been possible to identify an appropriate public domain recipient after following the Museum's disposal procedure, and it is considered in the public interest to realise the market value of the object
  - b. If an object being considered for disposal was purchased with capital funds from one of the Museum's Trust Funds; trust law requires fair market value to be realised.
  - c. In exceptional cases, for financial reasons. In this case, the Board of Trustees will not undertake disposal unless it can be demonstrated that the exceptional circumstances outlined at 1.8.11 can be met in full.
- 1.9.5 Any proposal to dispose of an object by sale will be given full and careful consideration by the Board of Trustees and requires approval from the Secretary of State for Culture, Media and Sport.
- 1.9.6 The nature of disposal by exchange means that NMM will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 1.9.7 In cases where the Board of Trustees wishes, for sound curatorial and collection management reasons, to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 1.8.1 to 1.8.8 and 1.8.12 to 1.8.13 will be followed as will the procedures in paragraphs 1.9.8 to 1.9.10 and 1.10.
- 1.9.8 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 1.9.9 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, NMM will make an announcement in the Museums Journal and in other specialist journals as appropriate.
- 1.9.10 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in NMM's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the Board of Trustees must consider the comments before a final decision on the exchange is made.

## **1.10 Disposal documentation**

- 1.10.1 In accordance with SPECTRUM Procedure on deaccession and disposal full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable.

## **1.11 Disposal Decision-Making Process**

- 1.11.1 The proposal of an item for disposal will be initiated and informed by the relevant Curatorial and Collections Management specialists either as part of a collection review or on an ad hoc basis for one or more of the reasons outlined at 1.8.16 (criteria for disposal).
- 1.11.2 All collection disposal item candidates are fully examined and agreed for recommendation to the Collection Development Committee through a series of joint investigative meetings by Curatorial and Collections Management staff and in consultation with appropriate Senior Management staff.
- 1.11.3 Registration and/or appropriate Collections Management staff will work with the lead curator to prepare the disposal recommendation and present the case for disposal to the Collection Development Committee in the same manner as above for acquisitions. The lead curator is responsible for ensuring that all relevant curatorial staff are consulted.
- 1.11.4 All disposal proposals require the approval of the Collection Development Committee, Museum Director and the Executive, the Trustees Collections and Research Committee, and the Board of Trustees. Under the NMM 1934 Act, all disposals other than duplicates also require the consent of the Secretary of State for Culture, Media and Sport.

## **1.12 Collections Development Committee**

- 1.12.1 The remit of the Collection Development Committee (the 'Committee') is the development of the collections through acquisition and disposals. All acquisition and disposal proposals are considered by the Committee.
- 1.12.2 The Committee will recommend the acquisition of objects within the current Collection Development Policy, which is reviewed every five years.
- 1.12.3 Recommendations regarding collections development are informed by all relevant stakeholder needs. The Committee membership reflects

this, consisting of a cross-section of specialist staff with interests and expertise in current acquisitions and the NMM collections as a whole.

The Committee is constituted as follows:

- Chair – Deputy Director
- Deputy Chair – Head of Collections Management
- Deputy Chair - Head of Research
- Secretary: Collections Registrar
- Heads of each curatorial section
- Head of Archive and Library
- Head of Conservation and Preservation
- Registrar
- One senior representative from Exhibitions
- One senior representative from Learning and Interpretation
- One senior representative from Development

Curators may present potential acquisitions or disposals to the committee but they do not have the voting rights of committee members.

1.12.4 Committee administration is the responsibility of the Registration section, and the agenda will be agreed with the Head of Collections Management (Deputy Chair) and/or the Head of Research (Deputy Chair) before circulation to the Committee.

1.12.5 The Collection Development Committee meets on a monthly basis. The agenda is circulated at least one day in advance of the meeting. If a decision is required urgently, usually in the case of public auction an ‘Emergency Collection Development Committee’ meeting will be called; at minimum the lead curator and either the chair or deputy chair of the Committee must attend (although the Museum Director may also attend if desired, and if neither chair-holders are available).

1.12.6 The minutes from the meeting are referred to the Museum Director for approval. The approved minutes will then be circulated by the Registrars to other Committee members and the wider Museum.

### **1.13 Reporting Structure**

1.13.1 The Trustees Collections and Research Committee will receive a report on acquisitions for its meetings.

1.13.2 In the case of successful disposal to another venue, disposals will be reported back to the Collection Development Committee, the Executive, Trustees Collections and Research Committee and Board of Trustees on an annual basis.



## 1.14 References

- National Maritime Museum Act, 1934  
Museums and Galleries Act 1993  
Museums and Galleries Act 1992  
Code of Practice on Archives for Museums and Galleries in the United Kingdom, 3rd ed., 2002  
Convention for the Protection of Cultural Property in the Event of Armed Conflict, UNESCO, First Protocol, 1954 and Second Protocol, 1999  
Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO, 2003  
Convention on Biological Diversity, CBD, 1992  
Guidance for the care of human remains in museums, DCMS, 2005  
Convention on International Trade in Endangered Species of Wild Fauna and Flora, CITES, 1973  
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, UNESCO, 1970  
Convention on the Protection of the Underwater Cultural Heritage, UNESCO, 2001  
Treasure Act, 1996  
UNIDROIT Convention on Stolen and Illegally Exported Cultural Objects, UNIDROIT, 1995  
Data Protection Act, 1998  
Control of Substances Hazardous to Health Regulations 2002  
Accreditation Scheme for Museums in the United Kingdom: Accreditation Standard, Arts Council England, 2011  
Code of Ethics for Museums, International Council of Museums (ICOM), 2006  
Code of Ethics for Museums, Museums Association, 2007  
SPECTRUM: The UK Museum Documentation Standard, Collections Trust, 2011  
Acquisition – Guidance on the ethics and practicalities of acquisition, Museums Association, 2004  
Collections for the Future, Museums Association, 2005  
Combating Illicit Trade: Due diligence guidelines for museums, libraries and archives when acquiring cultural material, Department for Culture, Media and Sport (DCMS), 2005  
Making Collections Effective, Museums Association, 2007  
Disposal Toolkit, Museums Association, 2008  
Disposals Policy for Rare Books and Manuscripts, CILIP, 2008  
Ethical Guidelines 2 – Disposal, Museums Association  
Guidelines on stock disposal, ARLIS, 2000  
Too Much Stuff, National Museum Director's Conference, 2003  
UK Export Licensing for Cultural Goods – Procedures and guidance for exporters of works of art and other cultural goods, Department of Culture, Media and Sport (DCMS), 1997  
Spoliation of Works of Art during the Holocaust and World War II period: Statement of Principles and Proposed Actions, issued by the National Museum Directors' Conference, 1998

## Appendix 1

### Curatorial Responsibilities for Collections

Collection Area	Curatorial Responsibility
Archaeology	Gillian Hutchinson
Astronomical Instruments	Rebekah Higgitt
Boats	Simon Stephens
Buildings	Pieter van de Merwe
Ceramics and Glass	Barbara Tomlinson
Charts, Maps and Plans	Gillian Hutchinson
Ethnography	Simon Stephens (ship-models); Barbara Tomlinson (artefacts)
Figureheads and Ship-carvings	Barbara Tomlinson
Film	Quintin Colville
Firearms and Ordnance	Quintin Colville
Edged Weapons	John McAleer
Flags & Other Textiles	Barbara Tomlinson
Furniture	Amy Miller
Globes	Gillian Hutchinson
Heraldry (including ship badges & seals)	Barbara Tomlinson
Historic Photographs	Jeremy Michell, Bob Todd & Andrew Choong
Horology	Jonathan Betts & Rory McEvoy
Jewellery & Objets d'art	Amy Miller
Manuscripts	Richard Wragg
Medals & Coins	Barbara Tomlinson
Miniatures	Pieter van der Merwe
Navigational Instruments	Richard Dunn & Heloise Finch-Boyer
Oceanography	Heloise Finch-Boyer
Oil Paintings	Christine Riding
Plate	Amy Miller
Printed Ephemera	Gregory Toth
Prints & Drawings	Richard Johns
Rare Books	Gregory Toth
Relics	Barbara Tomlinson
Sculpture	Pieter van de Merwe
Ship Models and Other Models	Simon Stephens
Ship Plans	Jeremy Michell & Andrew Choong
Tools and Equipment	Barbara Tomlinson (tools) Simon Stephens (ship equipment)
Uniform and Clothing	Amy Miller