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# The Wave

Members' Magazine | Issue No 10 A/W 2019-20



**Members go free**

# The Moon

Until 5 January 2020

# Insight Investment Astronomy ✨ Photographer of the Year

Until 26 April 2020



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**Kishani Taylor**

 Senior Membership  
Manager (Maternity  
Cover)

## Welcome

 Welcome to the 10th issue of *The Wave*.

It has been a busy time for the Membership Team over the last few months and it was such a pleasure to meet so many of you at some of the Members' events we have hosted, including the Summer Party on board *Cutty Sark* and the private views for our fabulous and very popular exhibition, *The Moon*.

As you already know, we launched an appeal to raise money for the carving of a new Nannie figurehead in April this year. I am delighted to announce that with the help of our Members and Patrons we have been able to reach our target of £50,000! I would like to take this opportunity to extend our gratitude for helping raise these vital funds. We are now able to research, design and carve a new figurehead which more closely resembles the original and we have already taken the first steps in appointing Andy Peters as the carver. Thank you to all those who made this a possibility – you are now part of our beloved *Cutty Sark's* history. We will unveil the new figurehead next year and in the meantime make sure you look out for updates on the new figurehead in the Members' e-newsletter.

The Members' e-newsletter is the best way to find out about all the amazing events and activities happening at Royal Museums Greenwich as well as lots of exclusive Member offers. So make sure you don't miss out – sign up at [rmg.co.uk/member-opt-in](http://rmg.co.uk/member-opt-in) and click 'Yes'.

We have a particularly exciting edition of *The Wave* this time which includes an introduction to Paddy Rodgers, our new Director. I hope you enjoy reading it and I look forward to meeting more of you at some of the great new events coming up over the next few months.

**Kishani Taylor**

Design: Blast Design

 Collated by Sarah Foster,  
Membership Officer

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### Contributors



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Book Buyer

### Make the most of your Membership



**Special exhibition**  
Tom Keress looks back  
at eleven years of the  
Insight Investment  
Astronomy Photographer  
of the Year competition.

# 04

Left / Aurorae winner – *The Watcher*  
© Nicolai Brügger

**Caird Library**  
Discover some of  
the gems from our  
library's collection.



# 14

Right / Peter Halkett's boat-cloak

**Special exhibition**  
Find out more about  
one of the objects in  
our exhibition *The Moon*.



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Left / *The Moon* exhibition  
is open until 5 January 2020

# New visions in astrophotography

Tom Kerss, Public Astronomy Officer at the Royal Observatory Greenwich and *Insight Investment Astronomy Photographer of the Year* judge, looks back at eleven years of the competition and looks forward to the future.

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// I have never seen such an inspiring exhibition so full of images which stay with you long after you have seen them. //



**Tom Kerss**  
Public Astronomy  
Officer

In 2019, the 'World Cup' of astrophotography – the Insight Investment Astronomy Photographer of the Year competition – entered its second decade, attracting thousands of astonishing images from photographers across all seven continents. In my debut year as a competition judge, I've experienced first-hand the extraordinarily difficult task of creating a shortlist, followed by a winning selection, from such a dizzying variety of beautiful images. Every year the standard rises and entrants continue to find creative new ways to express their artistry. The search for 32 prize-winning finalists is long and contemplative, sometimes thrilling and often heart-breaking. Discussions became truly heated at times, when the

panel was divided, but at the end of the judging period we looked back proudly at a wonderful collection of winners. In my six years at the Royal Observatory, I have never seen such an inspiring exhibition so full of images which stay with you long after you have seen them.

For over ten years the competition has encouraged entrants to push the envelope of astronomical artistry, inviting entries to a wide variety of categories. But with a new decade ahead, we have been thinking about ways to expand its reach and recognise the large and ever-growing community of creative enthusiasts without access to their own equipment.

**Previous page** / Young winner  
– *Stellar Flower* © Davy van der Hoeven

**Above** / People & Space  
winner – *Ben, Floyd & the Core* © Ben Bush

The long-standing Robotic Scope prize allows entrants to use data from remote observatories to produce astonishing images with their own computers at home, and energised by the increasing availability of data from professional telescopes both on and off the planet, we will be greatly expanding its scope under a new title: The Annie Maunder Prize for Image Innovation.

In 2020, this highly accessible new prize will replace Robotic Scope and welcome a far greater range of possibilities than ever before. Entrants could take data from the Hubble Space Telescope, rovers on Mars or spacecraft at other planets. Perhaps they will combine multiple wavelengths outside

the visible spectrum to generate truly pioneering astronomy images. Named after Greenwich astronomer Annie Maunder, herself a pioneering Victorian-era astrophotographer, the Image Innovation award will be facilitated by tutorials and resources from the Annie Maunder Astrographic Telescope, encouraging those new to the field of image processing to have a go and develop their skills. I can't wait to see how amateur astronomers and digital artists use publicly available data from the world's most advanced telescopes and missions, to bring us new visions in astrophotography. Next year's competition will reframe the way we all look at space.

## Insight Investment Astronomy Photographer of the Year gift range

New for September 2019: shop our *Insight Investment Astronomy Photographer of the Year* gift range, featuring beautiful prints, gifts and books inspired by this year's competition entries.

Below / *Insight Investment Astronomy Photographer of the Year* gift range

Take home the entire collection in our latest exhibition catalogue, browse our hand-selected ready-to-frame prints, or make it bespoke and choose your own mount and frame with our print-on-demand service. Our gift range features on-trend items from celestial tote bags to aurora-print silk scarves, or if books are your bag, delve into our wide range of titles from practical astrophotography to coffee-table books to adorn your home.

Shop the range in our *Insight Investment Astronomy Photographer of the Year* exhibition shop at the National Maritime Museum, or find the full range online at [shop.rmg.co.uk](http://shop.rmg.co.uk). Remember, Members receive 10% discount on all purchases\*.

\*Offer excludes alcohol, stamps and custom prints. Cannot be used in conjunction with other offers.

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**Paddy Rodgers**  
Director, Royal Museums  
Greenwich

## Meet our new Director

In August this year, Paddy Rodgers joined Royal Museums Greenwich as our new Director. Here he introduces himself to our Members.

It is a real pleasure and privilege to have been appointed Director of Royal Museums Greenwich, an institution that I have admired and enjoyed for many years as a visitor and then as a Benefactor Patron. I first visited both *Cutty Sark* and the Museum as a child with my father who served in the Navy during the Second World War.

I have lived in Greenwich for 30 years and have regularly visited the Museum with my family. We have enjoyed watching it grow; new modernised buildings creating exciting new galleries and displays have broadened and deepened its reach and appeal. Personal highlights have to be attending astronomy and astrophysics classes at the Royal Observatory with my youngest daughter and enjoying sci-fi screenings at the Planetarium, followed by the exploration of the feasibility of the science presented in the films. It's fun to learn sometimes!

Before joining the Museum, I was a shipping lawyer working for the most part in Hong Kong and then as an executive of a shipping company in London and Antwerp. This culminated in being the CEO of the world's largest publicly quoted tanker company for nearly two decades. My particular focus in my last few years has been on crew wellbeing, the environment and team cohesion. These are all areas where I hope to bring some experience, and perhaps some expertise, to my new role.

The Museum is a very special place – its stunning location, historically significant and beautiful buildings, unique collections and wonderful people set it apart. Expressing these attributes in an engaging synthesis of learning, informing, relaxing and entertaining is our statutory obligation and one I look forward to fulfilling with great anticipation.

Our Members are an integral part of the Museum. Your contribution is welcome and your support essential if we are to reach the full potential of the opportunities we have ahead of us. May I take this opportunity to thank you for your generous commitment to, and support for, the Museum.

I look forward to meeting as many of you as possible over the coming months.

Right / Paddy Rodgers admiring one of the gems of our collection, the Armada Portrait





**Alexandra Penn**  
Visitor and Sales  
Assistant

## From our collection

**Visitor and Sales Assistant Alexandra Penn, one of our tour guides at the National Maritime Museum, shines a spotlight on some objects in our collection that you may have missed.**

The 'Sea Things' gallery, opened in September 2018, displays over six hundred artefacts – many on show for the first time – allowing an incredible snapshot into the depth and variety of Royal Museum Greenwich's vast collections. Contained within this impressive display are dozens of hidden, remarkable and easily overlooked objects with fascinating stories, origins and histories to tell. In the central cabinet when you first enter the gallery from the Lewin stairs, there is a 'fan' display of swords and buried among them is an outlier – not a sword, but an ornate scrimshaw walking stick.

This walking stick dates from the mid-to-late nineteenth century and was created by taking shark vertebrae and threading

them up a metal rod, rounded off with an ebony handle. Scrimshaw is the name given to carving and decoration of bone, teeth or whale baleen. Often these designs are created using whale bone, but as our shark walking stick shows this was not exclusive. Scrimshaw is often decorated with maritime scenes and the traditional 'scrimshanderer' would have used carbon, scoot or even tobacco juice to fill and colour the often intricate lines of his carving. Scrimshaw is predominately associated with the whaling industry and not only created beautiful works of art but also served as a means of distracting and entertaining sailors for the long months or years spent at sea.

Completed scrimshaw took a variety of forms, from decorative pieces such as the sperm whale tooth depicting actress Eliza O'Neill, also available to view in 'Sea Things', to functional pieces such as the shark spine walking stick. This walking stick would have served as a nineteenth-century fashion statement with ornamental walking sticks coming to replace the sword as the accessory of choice for men. A scrimshaw cane such as this not only served as a means of maintaining standards of fashion but also emphasising the cultural importance and relevance of the sea to everyday life in the nineteenth century. This easily overlooked item relates to a larger maritime story of fashion, prestige and appreciation for the bounty of the seas and should not be missed on your next visit to the National Maritime Museum.

Discover more hidden stories at the National Maritime Museum with our daily tours, led by our expert guides. Tickets for Members are £3.75 if booked at the Museum or £3.40 if booked online.

Below / Examples of scrimshaw from our collection



## Give the gift of Membership this Christmas



Above / Give the gift of Membership

You already know all the great benefits of Membership to Royal Museums Greenwich, so why not treat someone to a present that will last all year round and buy them a Membership this Christmas.

Give your friends and family a year full of fun and exciting experiences, including cinematic journeys through space at London's only planetarium, on-board adventures at *Cutty Sark* and countless inspiring stories at our exhibitions at the National Maritime Museum.

Not only that but you'll be helping us to conserve and share our collections at the same time.

**Plus, as a Member you'll receive 10% off all Gift Membership types.**

Their year of adventure won't begin until the Membership is activated, so you can buy well in advance of Christmas and know you have the perfect gift sorted.

All Gift Memberships are presented in a Membership pack, so you'll have something to wrap and leave underneath the Christmas tree.

Gift Memberships can be purchased online at [shop.rmg.co.uk](http://shop.rmg.co.uk) or at any of the admissions desks at the Museum.



**Laura Boon**  
Lloyd's Register  
Foundation Public  
Curator: Contemporary  
Maritime

## Sustainability at Royal Museums Greenwich

Here at the National Maritime Museum we explore our nation's relationship with the sea. Laura Boon, Lloyd's Register Foundation Public Curator: Contemporary Maritime, explains how we are also trying to limit our impact on the marine environment.

When your copy of *The Wave* magazine arrived through your letterbox this month you may have noticed it looked a little different. As part of the Museum's commitment to decreasing our impact on the environment, the magazine is now posted in a biodegradable potato starch wrapper rather than plastic. This will save over 1000 metres of plastic wrapping being sent to landfill each year! This is one of the many ongoing changes happening across the Museum in the way it operates.

The Museum has appointed a specialist team of advisers to work alongside us to recommend significant improvements, both front of house and behind the scenes. Royal Museums Greenwich welcomes over 2.5 million visitors across our sites and is guardian of a large collection of international significance, both of which require a significant use of resources and energy.

**Right** / Laura and other staff members installing *Polly Higgins*



**Right** / Artwork from this year's World Oceans Day celebration at the Museum



Changes are happening across the board, from items in our online shop no longer being posted in plastic packaging, to using more environmentally friendly inks in book printing and changing the lighting on *Cutty Sark* to more efficient lightbulbs! Rome wasn't built in a day so please be patient with us as improvements filter through.

Visitors to the National Maritime Museum over the summer will have noticed an eye-catching temporary addition to the lawn. The *Polly Higgins* boat is on loan from the environmental activist group, Extinction Rebellion. The boat was one of five boats used by Extinction Rebellion during protests across the UK in July. We collected the boat from the protest in central London and displayed it a mere 19 days later.

Our ongoing and evolving relationship with the sea is at the heart of the National Maritime Museum's remit through centuries of trade and exploration. Climate change and the health of our oceans are of primary public importance, with increased awareness due to programmes including the BBC's popular *Blue Planet* series, the increased frequency

**Right** / *Polly Higgins* outside the National Maritime Museum



of extreme weather occurrences globally and international protest movements including Extinction Rebellion. The Museum has an important role to play through the objects we collect, our exhibitions and events to engage with our visitors on these issues. The eye-catching display of the Extinction Rebellion boat has enabled us to discuss climate change, the threat of rising sea levels and potential solutions with our visitors.

The role of the ocean in regulating global climate is often overlooked. We all learnt in school that trees produce the air that we breathe, however over 50% of the oxygen in the atmosphere is produced by ocean photosynthesizers, including phytoplankton and seaweed. A healthy ocean is of fundamental importance to human survival. The ocean also plays a less obvious role in maintaining the Earth's climate. The oceans have absorbed over 90% of the temperature increase caused by greenhouse gases. However, this has caused the sea water to expand (thermal expansion) and, coupled with melting ice, this is resulting in sea level rises. Island

nations are already being impacted but this will be an increasing global problem in the coming years.

Often the climate change crisis can seem an overwhelming challenge, however there are actions we can all take to reduce our personal environmental impact. The key is reducing the resources we use by buying less and reusing more. This could include flying less, using public transport instead of driving, eating less meat and using less single-use plastic products by switching to reusables.

Keep an eye out for more changes happening across the Museum in the coming months.

Please don't put the biodegradable potato starch wrapper around your copy of *The Wave* in the plastic recycling box. Instead you can add to your compost heap at home, place in your garden waste bin for industrial composting or use it to line your food waste caddy at home.





Stawell Heard  
Librarian

## Treasures of the Caird Library

The Caird Library and Archive, located in the National Maritime Museum's Sammy Ofer Wing, is open to anyone wishing to undertake research using our books, magazines, manuscripts and electronic resources. Librarian Stawell Heard highlights two gems of our collection.

Our collections reflect the subjects covered by Royal Museums Greenwich's four sites and includes the Royal Navy, merchant navy, astronomy and timekeeping. You do not have to be a professional researcher to gain access. In fact, readers are drawn from a wide spectrum of visitors, from students and family historians right through to academics and writers. Membership of the Library is separate from Membership of the Museum. To obtain a reader's ticket you need two separate forms of identification, one with your signature and one with your address. A full list of acceptable forms of ID is available on our website, which also contains details of our opening times. Use of the Library is free of charge though charges do apply for photocopying and scanning.

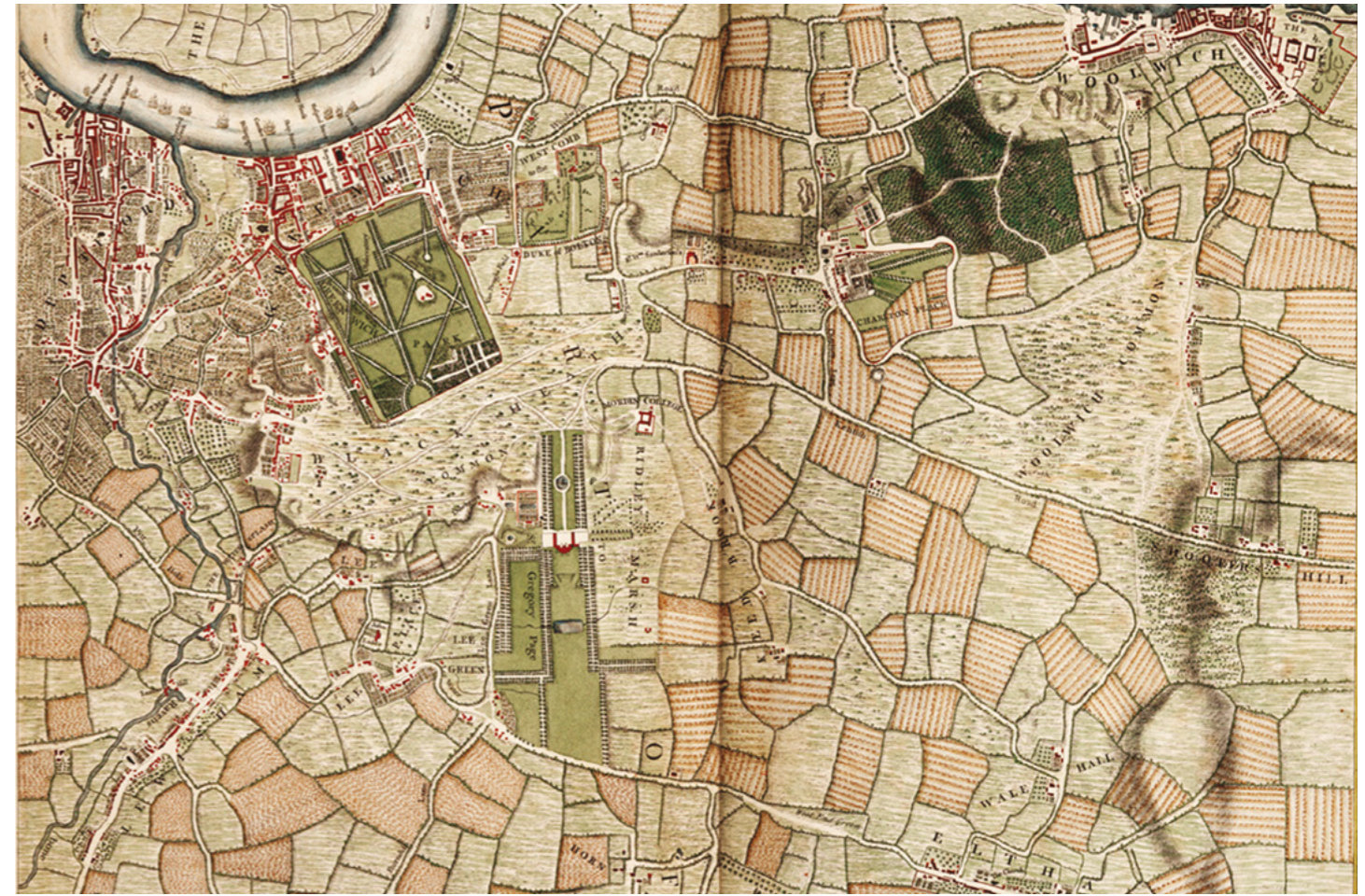
The Caird Library is named after Sir James Caird (1864–1954), a Scottish ship-owner and early benefactor of the National Maritime Museum. Sir James purchased the A.G.H. Macpherson Collection of maritime prints and rare books, which forms part of the Museum's founding collection. He is not

the Sir James Caird after whom Sir Ernest Shackleton's boat was named – that Sir James Caird was a Scottish jute manufacturer who funded Shackleton.

The Caird Library's collection contains 135,000 printed books and includes many treasures. I have chosen just two to highlight here – one visually stunning atlas of London and one book detailing a quirky invention which, amazingly, actually worked.

*An exact survey of the cities of London and Westminster...* by John Rocque (Caird Library ID: PBC5317) is an atlas published in 1746. It includes areas which were at that time several miles beyond London's boundary. John Rocque (died 1762) was a Huguenot émigré, who fled religious persecution in France and came to Britain in 1709 before settling in London during the 1730s. He was a cartographer, surveyor and print-seller. Before producing this volume, he had surveyed towns and estate gardens, and after this volume he went on to produce a 24-sheet map of London.

Our copy of the atlas is the 1746 edition and contains 16 coloured maps. The areas depicted include Blackheath and Greenwich which are readily recognisable today, albeit the heath contained trees which, together with its pitted landscape, made it a suitable haunt of highwaymen. The atlas ran to several other editions, including posthumous ones since Rocque's widow continued the business after her husband's death. The volume contains a list of subscribers among whom were the Dukes of Devonshire and Richmond, the Worshipful Company of Skinners, the Royal Exchange Assurance Company, Mr Kellom Tomlinson (described as the 'Author of the Original Art of Dancing'), and Mr Samuel (described as a 'Bird



Above/ Greenwich and surrounding areas on Rocque's map

Frame-Maker'). The latter subscribed to two sets. There is also a key which allows us to distinguish between the different uses to which the land was employed. Plate VII, for example, shows Oxford Street, with fields to the north (which, according to the key, were literally pastureland). There were also fields in what is now Bloomsbury, with orchards in Bedford House, just off Great Russell Street – and of course, meandering through the city, is the river Thames. At this time the river was wider than it is today because it had not yet been embanked.

The second treasure I've chosen is *Boat-cloak or cloak-boat...* by Peter Halkett (Caird Library ID: PBA3653). Published in 1848, this rare book illustrates a portable, inflatable boat constructed of mackintosh India-rubber cloth and possessing a paddle, 'umbrella-sail' and bellows. When not inflated, it could be worn as a waterproof and the oars (minus their blades) could be employed as walking sticks. It was invented by Lieutenant (later Captain) Peter Alexander Halkett (1820–1885). The book provides explanatory notes on the care and use of the boat along with instructions for how to repair it. The book also depicts 'an inflated India-rubber cloth boat for two paddlers'.

Amazingly, the boat-cloak actually worked. It was tested by its inventor on the Thames from his home in Kew to Westminster Bridge. The book records that during this 'experimental voyage he was met by – and passed by – and almost run down by – various Metropolitan Steamers plying to and fro in their several vocations'. The vessel was later trialled further afield at locations which included Portsmouth, Plymouth, Dublin Bay and the Bay of Biscay.

Halkett envisaged his boat being of use to those undertaking 'Geographical Surveys'. Owing to its portable nature and light weight, it offered a useful way of navigating across rivers, bays and inlets. Halkett's vision came to pass when Sir John Franklin took one of the two-person cloth boats on his Arctic Expedition in 1845. The boat was also taken on some subsequent Arctic expeditions but never came into general use.

Halkett had family connections with the Hudson's Bay Company as his father was a shareholder and served on the company's managing committee in London. During his time in the navy, Halkett spent time serving in China. His other inventions included an inflatable canvas lifeboat. He died on 23 March 1885 in Torquay at the age of 65.



Right/ The boat-cloak in action

# Cutty Sark Figurehead Appeal update

This year's Members and Patrons' Appeal was to raise money for a new figurehead for *Cutty Sark*. Sarah Foster, Membership Officer, gives us an update on the project.



**Sarah Foster**  
Membership Officer

*Cutty Sark's* name comes from Robert Burns' poem 'Tam O'Shanter'. The poem tells the story of a farmer, Tam, who is known to enjoy a few drinks with his friends in the pub. After one of these late night sessions, Tam is riding his horse, Meg, back to his house. On the way home he comes across a coven of witches including one witch, Nannie, who is wearing a short nightdress, or in Scots a 'cutty sark'. Tam is so transfixed by Nannie's short dress that he cries 'Weel done, cutty-sark!' This alerts the witches to his presence and they chase him and Meg, led by Nannie. Tam manages to make it to a river as witches and warlocks cannot cross running water. Unfortunately, he doesn't make it quite in time and Nannie catches hold of Meg's tail as she jumps over the river, pulling it off the horse.

**Below** / The figurehead of *Cutty Sark* when she was sailing as *Ferreira*



The witch, Nannie, is *Cutty Sark's* figurehead and still holds Meg's tail in her hand today.

The original Nannie figurehead was designed by Hercules Linton, who also designed *Cutty Sark*, and was carved by Frederick Hellyer. However, the current figurehead is not the original from 1869, but rather a replica figurehead carved in 1957 after *Cutty Sark* was moved to Greenwich as a museum ship in 1954.

She has sat at the prow of *Cutty Sark* for over 60 years now, exposed to the elements, and has suffered substantial environmental damage and rot. For this reason, this year's Members and Patrons' Appeal focused on Nannie.

For this appeal we set the ambitious target of raising £50,000. This money would not only be used to carve a new figurehead but also towards the research and design of the figurehead, creating a Nannie that is closer in design to Hercules Linton's original, which was likely more graceful and slightly less fierce than the current Nannie figurehead. We also know that while the current Nannie is not the original figurehead, she is an important part of *Cutty Sark's* history and the appeal would also raise money to ensure that the current figurehead was restored and preserved as part of our collection.

The appeal was launched in April with a special *Cutty Sark* quiz night, hosted by comedian Jon Culshaw, and we have been absolutely thrilled with the response from our Members. You have all been so generous not only with your donations, but also sharing memories of *Cutty Sark*. We have heard from so many Members about their visits to *Cutty Sark*, both recent and in the past.

**Right** / Nannie being removed to begin the conservation process



We even heard from a Member who had met his wife at the Incorporated Thames Nautical Training College where the *Cutty Sark* had served as a cadet training ship. These stories are a true testament to the significance of *Cutty Sark*.

Thanks to your donations we raised £50,000 by the end of August and the work has now begun on the new figurehead. We have appointed Andy Peters, a master figurehead carver, to carve the new Nannie. Andy set up his company, Maritima Woodcarving, in 1990 in an effort to keep the art of the ship carver alive. Since then he has carved numerous figureheads, both original designs and historical replicas. Andy has also

restored figureheads carved by Frederick Hellyer including the figurehead for HMS *St Vincent* (1815), currently on display at the naval training base HMS *Collingwood*, and HMS *Chesapeake's* figurehead. Andy carves all his figureheads by hand, using traditional tools, including some tools that date from the 19th century, contemporaneous to *Cutty Sark*.

We have been so lucky to have a craftsman as skilled as Andy to carve our new Nannie and even luckier that he has agreed to undertake some of the carving on site at *Cutty Sark*. He will be carving the figurehead in view of the public at *Cutty Sark* next year and we would love it if as many Members as possible had an opportunity to see him at work.

We'll be including updates on Nannie in future editions of *The Wave* and we are hoping that our new Nannie will be in pride of place at the bow of the ship by early 2021.

Thank you once again to everyone who donated and was able to be part of this special moment in *Cutty Sark's* history. We continue to be overwhelmed by the generosity of our Members.

**Right** / *Cutty Sark* today

## Cutty Sark Future Fund

When *Cutty Sark* was first built, it was assumed the ship would only last for around 30 years but regular readers of *The Wave* may be aware that 2019 marks the 150th anniversary of the ship.

All too often historic ships reach crisis point before funds are found to repair and restore them. Having acquired *Cutty Sark* in 2016, Royal Museums Greenwich is committed to ensuring her secure and sustainable future, raising funds now in anticipation of future conservation, repair and interpretation. As part of this commitment, this year we launched the *Cutty Sark* Future Fund, of which the figurehead appeal was the first major project of.

We are hoping to raise £4 million that we can use on the anticipated major upkeep and maintenance of the ship, as well as new ways to tell the story of *Cutty Sark*.

You can find more about the *Cutty Sark* Future Fund and how you can help at [donate.rmg.co.uk](https://donate.rmg.co.uk).





**Matthew Cahill**  
Collections Learning  
Producer

## Behind the scenes at Royal Museums Greenwich

**In 2017 our new storage and conservation centre, the Prince Philip Maritime Collection Centre, was opened. Matthew Cahill, Collections Learning Producer, explains his role in opening our new site to all.**

The Prince Philip Maritime Collection Centre (PPMCC), located around two and a half miles away from the National Maritime Museum in Kidbrooke, houses some of the items we aren't able to display at the Museum as well as our state of the art conservation studios. This modern, purpose-built centre has been designed and created to give the best care to the nation's collection of maritime objects.

We are leading the way in regards to behind-the-scenes museum facilities as many museum specialists from the UK and internationally have been coming to us to see our new collection centre.

In January of this year, I moved from the Learning Department at the National Maritime Museum over to a new role as Collections Learning Producer at PPMCC.

As a passionate advocate for museum-based learning, I saw this as an exciting opportunity to see how we can open learning and engagement opportunities for visitors of all ages in an environment that hasn't always welcomed members of the public.

On my first day, I walked along the footpath leading to the PPMCC. Whilst entering the gate, a member of the public said "I know what you guys are doing there, you work for MI5". Though I have always dreamt of being James Bond, I do believe that my job is more exciting than his.

As the Collections Learning Producer, I have had a very busy and rewarding year, opening up the collection and the skills

contained within PPMCC to the public. In April 2019, the first tours of our collections and conservation studios were piloted by our fantastic Members. It was great seeing the excitement on Members' faces when they saw objects that rarely go on display due to their fragile material, including a portolan chart of the Mediterranean from 1456. It's a very rare chance to see objects up close without glass or barriers and it's one of my great pleasures seeing visitors interacting with these items as it gives them the opportunity to get a greater sense of maritime history.

The Members on the pilot scheme also had an opportunity to see other historical items with amazing stories such as crockery belonging to a naval hero and shoes and a toy pig from a *Titanic* survivor.



**Right** /Globe expert  
Paul Cook in the  
conservation studio



The Members on our pilot scheme also had an opportunity to see how we care and conserve the historical items in our collection, and to see conservation in action first hand. From chats with painting conservator Sarah Maisey about her latest project, to presentations from a globe expert, paper conservator Paul Cook; the visitors witnessed the work and skills it takes to preserve the collection.

Based on these initial pilots, we have launched tours at PPMCC every Thursday. These tours give members of the public a chance to see the magic behind the scenes. When only 5% of our collection is ever on display at one time, it is a joy to offer tours like this that allow the visitors to get closer to the collection.

As a storyteller, heritage and art enthusiast, I look forward to running the Thursday behind the scenes tours each week. As we have 2.5 million objects at our fingertips, no one tour is the same. Unlike an exhibition, the behind the scenes tours offer a personal and intimate look at the objects. These tours show the journey an object needs to go through to be prepared for display as well as those objects that can never be on long-term permanent display. Visitors say that they see exhibitions with new eyes after the tour at PPMCC.

This October we have added to the list of tours we offer at PPMCC. Due to popular demand, tours on Saturday will be available to book every first and third Saturday of the month. Members will be the first to be offered the opportunity to book these tours with a special discounted rate.

**Behind the Scenes tours at the Prince Philip Maritime Collection Centre are available every Thursday at 10.30 and 13.30, and cost £16 for Members. Our special one hour Saturday Superstore tours are every first and third Saturday of the month at 13.30 and cost £9.60 for Members.**



**Right** /Painting conservator  
Sarah Maisey speaking  
to Members

**Right** /Items like this portolan  
chart are too fragile to go on  
permanent display



# Meet the new assistant curator

Kimberley Cumberbatch was recently appointed the Art team's new assistant curator for the Queen's House. She graduated from Bournemouth University in 2018 with a degree in Anthropology.



**Kimberley Cumberbatch**  
Assistant Curator

I started my journey at Royal Museums Greenwich in November 2018 in the Bookings Department. It was here I learnt the inner workings of the Museum from a different angle, becoming familiar with the wide range of departments across sites. In my current role this has been a great help as I am constantly having to communicate with different departments for an array of projects and curatorial needs.

I have a firmly embedded passion for providing civic education to all members of the public, with a particular interest in telling the untold stories of British history. The role of Assistant Curator encompasses all of the necessary training required to move on to becoming a curator, whilst assisting my team with any curatorial duties. My day can include anything from supporting upcoming collaborations and projects with other galleries and houses, to research for internal projects and publications.

My passion for telling untold stories ties in with my interest with diversifying the museum sector. Addressing and tackling the issue of diversity in the Museum is a personal challenge of mine. My first step has been to create a forum with other members

of staff that offers a platform for Black, Asian and minority ethnic staff to address issues and socialise. This will also enable members to network with colleagues that many may not usually get the opportunity to interact with, which will further enhance cross-departmental relationships.

My favourite piece in the Queen's House is in fact a favourite collection. Works by Marian Maguire highlight and help challenge the issues surrounding colonialism through the theme of classical mythology. *The Labours of Herakles* is a series of lithographs and etchings, which can be found in the Queen's Closet. The collection of works is a teaching tool, as for many viewers it is an introduction to Maori culture. As an anthropology graduate, culturally charged art is a particular interest of mine. Another personal favourite is Kehinde Wiley's *Ship of Fools* which can be found in the King's Presence Chamber.

The painting conjures a multitude of questions which make the viewer think of themes such as race, identity, migration and colonial power, all of which are themes that correspond with contemporary societal issues today.

**Previous page / Ship of Fools** by Kehinde Wiley © Kehinde Wiley. Photo © National Maritime Museum

**Above / The Labours of Herakles Plate I [Frontispiece]** by Marian Maguire

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Mural: Seascape by Herbert Barnard John Everett

NATIONAL MARITIME MUSEUM GREENWICH

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**Megan Barford**  
Curator of Cartography



**Bethia Varik**  
Paper Conservator

# Hugh Percy Wilkins's Map of The Moon

**Our latest temporary exhibition, *The Moon*, is now open at the National Maritime Museum. Megan Barford, Curator of Cartography, and Bethia Varik, Paper Conservator, talk to us about one of the most striking objects in the exhibition.**

The largest map on display in *The Moon* depicts the Moon with an impressive 100-inch diameter. The third edition of this map, published in 1951, was made by astronomer and civil servant Hugh Percy Wilkins. Wilkins was an amateur astronomer at a time when amateur astronomy was a very serious business. It involved fierce commitments of time and energy to nights observing, telescope construction, publication and correspondence. Wilkins's own work was based on existing lunar maps and photographs, drawings from a network of observers across the world, and his own observations, made both at home and at major observatories.

It was principally from his garden in

Bexleyheath, near London, that Wilkins checked the detail of different features before they were included in his map. He sketched the way that shadows fell on the lunar surface, in order, eventually, to help interpret the shapes of mountains, valleys, craters and domes.

Scrutiny of his cartographic work has also not always been positive, with his work criticised for being overcrowded and difficult to read. But Wilkins worked in a tradition which valued Moon maps of ever greater detail at a moment when, with early robotic and crewed missions into space, the purpose of pursuing depictions of finer and finer topographic detail through larger and larger telescopes was called into question. Still, since Wilkins's map remained the most detailed of its time, it was used to help interpret early photographs taken on robotic missions into space as well as being purchased by NASA.

On display in the exhibition, the map is an impressive testament to the laborious work of lunar mapping and to the amateur astronomical community in the mid-twentieth century. Plans and preparation for displaying the Moon map started long back, such as how to make 25 sheets of printed map appear as the whole moon standing alone rather than several framed works. How any work on paper is

**Right /** Map of the Moon in the new exhibition



displayed, and in particular this piece, is a real collaboration of curators, exhibition and design teams, install team and conservation.

While considering the aesthetics of how viewers would perceive the map as a whole, there were many practical considerations as with the display of any heritage item: the conservation needs of the object and protection; security; practicalities of handling and install; other objects around it; the rest of the exhibition space; and the viewer's enjoyment of being able to appreciate the close-up details of this dense map and stand back to see it unified as one work.

To meet these criteria while drawing little attention to the existence of any framings, many different techniques of mounting and framing were discussed and a fairly modern style was adopted of acrylic covers with the sheets floating on their mount with as little border as possible.

Very little actual interventive conservation treatment was carried out on the map for the exhibition as it had undergone initial treatment when acquired into the collection, however each sheet was surface cleaned, minor tears were repaired and creases and undulations gently flattened with humidification.

The main challenge of mounting the works was due to each sheet differing in size and image placement. The whole map needed

to be laid out together and minor positioning adjustments made to achieve the best overall circumference line. The way in which the map had been printed and was to be framed did not allow the line to meet exactly so this had to be done by eye.

To work closely with an object like this and see it slowly come together was a pleasure. The final visual impact of it was not known until the last section was hung on the wall, which was the first time we saw the full effect we had been imagining.

*The Moon* is open at the National Maritime Museum until 5 January. As a Member you can visit this exhibition for free, just show your Membership card as you enter the exhibition.

**Below /** *The Moon* exhibition is open until 5 January 2020



**Right /** Megan installing the Map of the Moon





**Aaron Jaffer**

Curator of World History  
and Cultures

## The only thing to do on a Tuesday evening

### Free talks in central London

**Royal Museum Greenwich organises free talks in central London about once a month during the academic year. Curator of World History and Cultures Aaron Jaffer lets us know about this year's upcoming lectures.**

These talks are part of our long-running *Maritime History & Culture Seminars* (MHCS). They usually last 45 minutes, followed by a chance for the audience to ask the speaker questions (the more difficult the better!). We define 'maritime history and culture' very broadly and are also interested in museums, their collections and exhibitions. Recent seminars have covered many different topics, from the challenges of conserving historic ships and black Prisoners-of-War held at a Hampshire castle, to the history of tea drinking and the future of wind-powered travel.

These talks are an excellent opportunity to hear more about the latest academic research, recently released books, objects in our collection and new exhibitions at museums across the UK. We provide a platform for people at every stage of their career, from PhD students to senior academics. In addition to researchers based at universities, we've hosted curators from institutions such as English Heritage, National Museums Liverpool and the Science Museum. We also host panel discussions at least once a year. In December 2017, for example, we had an *X Factor*-style competition in which Royal Museums Greenwich's doctoral students were asked what they would save from our collections if they could only choose one object. A pair of sailor's trousers, much mended and a little stained in certain places, won the subsequent audience vote (they are currently on display in our 'Nelson Navy Nation' gallery if you would like to see them).

Most talks take place on Tuesdays from 5.15pm at the Institute of Historical Research (IHR) in Senate House, which is close to Goodge Street and Russell Square tube stations. We are often asked why we hold these seminars in central London and not at any of our Greenwich sites (after all, we have a perfectly good lecture theatre at the National Maritime Museum, not to mention many fine rooms in the Queen's House). One important reason is that having the seminar offsite helps us to reach an even wider group of people; it also enables us to be part of the IHR's excellent seminar programme.

MHCS is always a very social event and many seminars are followed by wine receptions in the IHR's Common Room or a visit to a nearby pub. This provides a chance to meet speakers and talk to curators and other Royal Museum Greenwich staff. The Christmas seminar is always worth attending, if only to eat the mince pies!

Our 2019-20 programme includes an exciting line-up, featuring talks on Dutch perceptions of the British, the early career of celebrated artist Joshua Reynolds and British sailors in nineteenth-century India. For full details, see our webpage: [rmg.co.uk/FreeCentralLondonTalks](http://rmg.co.uk/FreeCentralLondonTalks). Our next MHCS events will be held on 5 November and 10 December.

We hope to see you at a seminar soon.

# Out and About

**Over the last couple of months our Members have been celebrating Cutty Sark's birthday and enjoying special events around the opening of *The Moon* exhibition.**

### Wednesday 26 June Members' Summer Party

As part of *Cutty Sark's* 150th anniversary celebrations this year we invited Members to join us on board *Cutty Sark* for a very special party. Members were served ship's biscuits and cheese, as well as special *Cutty Sark* birthday cupcakes. Departing Museums Director, Dr Kevin Fewster, was on hand to say goodbye to Members, who also got an opportunity to explore the ship out of hours and talk to *Cutty Sark* curator Hannah Stockton.

### Friday 19 and Saturday 20 July Members' Moon events

We held a host of events around the opening of *The Moon* exhibition in July. Before the exhibition opened to the public on Friday morning we invited Members to an exclusive preview. This was followed by author James Attlee talking on the many moods and meanings of the Moon. Later in the day there was a special evening event for those who couldn't join us in the morning. The next day we were back at the Museum for our younger Members, who took part in a special rocket making crafting session before blasting off to explore the exhibition.

Below / Members at the Summer Party



# Upcoming Members' Events

## Wednesday 13 November 11.00–12.30 New Members' tour

Embark on a voyage of discovery around the Museum. This is an opportunity to learn how to make the most of your Membership, as well as learn about our collection with our expert guides.

## Wednesday 20 November 18.30–20.00

### Lecture by Professor Julian Dowdeswell

Join Professor Julian Dowdeswell as he explains his work with the Scott Polar Research Institute and the search for Sir Ernest Shackleton's *Endurance*.

## Saturday 7 December 11.00–15.00 Members' Family Day: Christmas

Celebrate the holiday period with some Christmas crafts at the National Maritime Museum.

## January 18.00–20.00 Meet the Director

We are inviting all our Members to join us at the National Maritime Museum for an opportunity to meet our new Director, Paddy Rodgers.

We'll be confirming the date and more details about this event soon via email.

## February 18.00–20.00 Upcoming Queen's House event

We are unveiling a very special project in the Queen's House later this year, and will be holding a special event mid-February. Keep an eye on your Members' email for more details.

All of these Members' events are free, but do require booking in advance. Please reserve your spaces by visiting our webpage at [rmg.co.uk/membership](http://rmg.co.uk/membership) or by calling our booking line on **020 8312 6608** (lines open every Monday to Friday from 9.00–16.00).

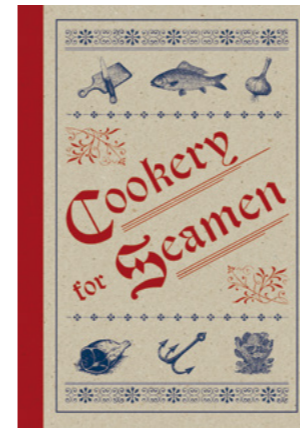
We'll be announcing more Members' events for the new year via email, so keep an eye out for your Members' monthly update email. If you are not receiving these emails on a monthly basis it may be because we don't have your email address. If you think this may be the case, please get in touch with us either by calling our office on **020 8312 6678** (lines open Monday to Friday from 9.00 to 17.00), by emailing us at [membership@rmg.co.uk](mailto:membership@rmg.co.uk) or sign up at [rmg.co.uk/member-opt-in](http://rmg.co.uk/member-opt-in).

**Below** / Enjoying the weather outside the National Maritime Museum



## Off the shelf Book recommendations

Laura Foster, Book Buyer at Royal Museums Greenwich, shares her favourite new books now available in our shops.

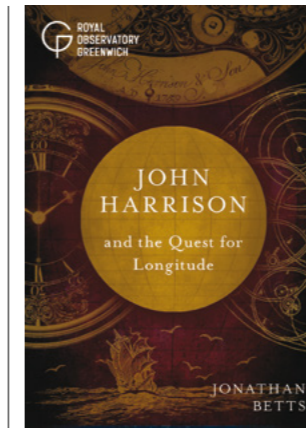


### Cookery for Seamen

Alexander Quinlan, N.E. Mann,  
Stawell Heard  
£6.99

The first in a series of exciting discoveries from the National Maritime Museum archive, *Cookery for Seamen* is a fascinating insight into life on board in the 19th century. Discover the ingenuity and creativity of cooks at sea with limited ingredients and equipment. Learn how to prepare your own maritime meals such as sea pie, compass pudding and crew's coffee alongside classic British recipes for Yorkshire pudding, sausage rolls and shortbread.

Originally published in 1894 for sailors at the Liverpool Training School of Cookery, *Cookery for Seamen* is the must-have recipe book for sea dogs and landlubbers alike.



### John Harrison and the Quest for Longitude

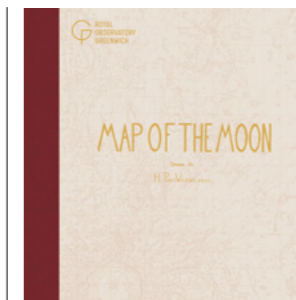
Jonathan Betts  
£12.99  
Published: February 2020

300 years ago, a self-educated English carpenter and clockmaker solved one of the greatest practical problems of the age: how to establish longitude at sea. John Harrison's marine chronometers, now proudly displayed at the Royal Observatory, Greenwich, helped to revolutionise long distance sea travel, saving many thousands of lives and winning the prize for the Longitude Act of 1714.

Jonathan Betts provides an accessible and incisive introduction to an integral part of British maritime and horological history.

Highlights include annotated diagrams of the inner workings of the clocks and full colour photographs showing their beautiful complexity.

Previously published under the title *Harrison*.



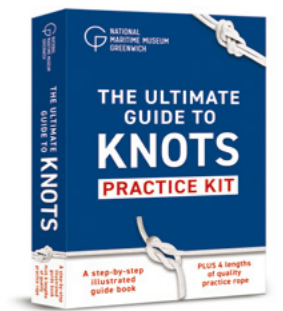
### Map of the Moon

Hugh Percy Wilkins,  
Megan Barford  
£12.99

In 1946, Welsh-born engineer and amateur astronomer Hugh Percy Wilkins produced a 300-inch hand-drawn map of the Moon which revealed its rugged terrain in astonishing detail. Wilkins's map was purchased by NASA during the Apollo programme and later acquired by the National Maritime Museum.

Published by Royal Museums Greenwich to coincide with the 50th anniversary of the first Moon landing, *Map of the Moon* originates from a 100-inch reproduction in 25 sections divided into quarters. Also included are excerpts from Wilkins's observation notebooks showing detailed sketches of individual features of the Moon and an introduction from Dr Megan Barford, Curator of Cartography at Royal Museums Greenwich.

This stunning volume has a cloth spine and elegant foil blocking making it the perfect gift for amateur and professional astronomers alike.



### Ultimate Guide to Knots

Produced in association with the National Maritime Museum  
£12.99

If you've ever wanted to know how to tie a clove hitch, bowline or sheet bend then look no further than the *Ultimate Guide to Knots*, produced in association with the National Maritime Museum.

Housed in an attractive presentation box, the kit includes a fully illustrated step-by-step guide to over 100 knots and hitches as well as 4 lengths of quality rope to practice and master the art of knots. You'll learn everything from essential nautical knots for sailing to hitches for camping.

*Ultimate Guide to Knots* will make a unique gift and practical tool for both children and adults.

See the full range of books at [shop.rmg.co.uk](http://shop.rmg.co.uk).

As a Member you receive 10% off all books purchased in our shops and online.



# Image Discovery

## Images from our collections

The Museum's commercial Picture Library not only offers over 40,000 photographic images for licensing use, but also a fascinating list of moving image film titles covering maritime history of the 20th century.



**Above** / Deck swabbing at *Cutty Sark* in June 1957

Now, in the 150th anniversary year of the launch of *Cutty Sark*, we have recently digitised some previously unseen archive footage of the one of the most famous tall ships in the world making its last journey along the Thames towards its permanent dry dock at Cutty Sark Gardens.

The 16mm material was filmed between 1954–57 and documents the period starting with HRH The Duke of Edinburgh laying the foundation stone of the dry berth through to *Cutty Sark's* journey from the East India Docks to Greenwich in December 1954, ending in June 1957 with the opening of the restored vessel by Her Majesty The Queen.

The Cutty Sark Preservation Trust had been established in 1952 to raise the sum of £250,000 to pay for the restoration and construction of the dry-dock. Once landlocked the vessel was transformed back to her original appearance as a tea

clipper and re-rigged. Three and a half years of work were involved before *Cutty Sark* could welcome the first visitors.

Although the 1957 grand opening was captured live by the BBC, and other sources of restoration footage exist in black & white, we believe that our 16mm material has unique value in being a rare record of events in colour. The film offers a brief glimpse of an era gone by, as well as an insight into our rich and varied image and footage holdings.

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Discover more images from our collections at [prints.rmg.co.uk](https://prints.rmg.co.uk), and order copies of your favourite.

Members get **10% off** all prints. Contact the Membership team for the Royal Museums Greenwich Prints exclusive discount code.

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