



# **NATIONAL MARITIME MUSEUM GREENWICH**

**COLLECTION DEVELOPMENT POLICY 2018–22  
OF THE NATIONAL MARITIME MUSEUM  
Including Acquisition and Disposal Policy**

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# COLLECTION DEVELOPMENT POLICY 2018–22

## CONTENTS:

<b>SUMMARY</b>	p.4
<b>COLLECTING FOR A SHARED FUTURE</b>	p.6
<b>COLLECTING CRITERIA AND PLANS</b>	p.8
<b>THE COLLECTIONS</b>	p.11
<b>ARTS</b>	p.11
• Fine Art	p.11
• Decorative Arts	p.21
• Textiles	p.26
• Ship and Architectural Decoration	p.30
• Metalwork	p.32
<b>LIBRARY AND ARCHIVE</b>	p.36
• Manuscripts	p.36
• Rare Books	p.37
• Printed Ephemera	p.39
• Oral History	p.40
<b>SHIPS AND MARITIME LIFE</b>	p.41
• Ship Plans and Technical Records	p.41
• Ship Models	p.43
• Weapons	p.44
• Orders, Service Medals and Decorations	p.48
• Photography and Albums	p.49
• Relics and Personal Effects	p.51
• World Cultures	p.52
<b>SCIENCE AND TECHNOLOGY</b>	p.54
• Cartography	p.54
• Astronomical Instruments	p.57
• Navigational Instruments and Oceanography	p.58
• Horology	p.60
<b>CUTTY SARK</b>	p.61
<b>APPROACH FOR POST-1945 COLLECTING</b>	p.63
<b>COLLECTIONS UNDER REVIEW</b>	p.63
• Film Archive	p.63
• Miscellaneous Antiquities	p.64
• Polar Relics and Equipment	p.65
• Ship Fixtures and Fittings	p.66
• Ship-related Equipment	p.66
• Ship Tools	p.66

<b>CLOSED COLLECTIONS</b>	p.67
• Archaeology	p.67
• Seal Casts	p.67
• Small Craft	p.68
<b>ACQUISITION AND DISPOSAL POLICIES</b>	p.69
• Legal and Ethical Framework	p.69
• Principles of Collecting and Disposal	p.69
• Acquisition Policy	p.69
• Disposal Policy	p.73
• Collections Development Committee	p.77
• References	p.77

## SUMMARY

### Scope and Objective

The Collections Development Policy 2018–22 (CDP) is an integral part of the Museum's overall collection management strategy and activity. It is intended to be a document for the information of Government, Museum Trustees, staff and advisers, and other interested parties, such as museum and gallery professionals, grant-giving and funding bodies and donors, and members of the public. Importantly, a Collections Development Policy is a minimum requirement of the Arts Council England (ACE) Museum Accreditation and The National Archives (TNA) Archive Service Accreditation schemes.

This document briefly describes the collections to clarify current plans for acquiring further objects for the Museum's permanent collection. It describes the criteria by which material is selected for the permanent collection. It also sets out the legal framework within which the Museum operates and the legal obligations of the Board of Trustees. Finally, it describes the rules and procedures governing acquisitions and disposals. The overall aim of this Policy is to give clear guidance and direction to those tasked with collecting over the next five years, and to align the development of the collection to other Museum strategies and policies, such as the Corporate Plan, the Collections Information Plan, the Research Strategy and Conservation Management Plans.

### Approach

The CDP falls into three main parts. It begins with a summary of the historical formation of the Museum's permanent collection, an assessment of its overall strengths and weaknesses, and a statement concerning our aspirations, approach and recommendations for the next CDP period and beyond. This is followed by collecting plans for individual categories within the permanent collection, compiled by the relevant Museum experts. These are divided into four main headings – 'Arts', 'Library and Archive', 'Ships and Maritime Life', and 'Science and Technology' – under which associated collection categories are grouped. The scope, history and standing are set out together for each area of the collection with an indication of collecting priorities for individual categories. These assessments are supported by tables, which break each collection down by object type or theme and attach numerical 'scores' to indicate existing strength and collecting priority, including an emphasis on contemporary collecting. In addition, details are given of collection categories where cataloguing needs to be prioritised, and where certain collections have been highlighted for review or been classed as closed within the timeframe of this CDP. The document then outlines the legal, ethical and procedural frameworks within which the Museum acquires, transfers and disposes of its objects. At the time of writing, the transfer into the NMM's permanent collection of material previously held by the Cutty Sark Trust is still underway and hence the *Cutty Sark* is discussed separately for the purposes of this CDP. The Policy also looks more broadly at issues relating to modern and contemporary collecting, including recommendations pertaining to born-digital material, and the importance of intra- and inter-departmental working.

In assessing the strengths of the NMM collection and priorities for acquisitions going forward, it is important to note that the individual collections based on object type fall into two distinct groups. First, those with breadth and depth (e.g. Dutch and Flemish marine painting, naval uniforms, ship models, globes and navigational instruments) which exist largely because the Museum founders proactively acquired them because they were seen as critical to a full understanding of British maritime history. And, second, other object types (e.g. ceramics, jewellery, portrait miniatures and furniture) that arrived in a more piecemeal and opportunistic way because of their association with particular people or events. This two-pronged approach to collecting in the past brings its own challenges as well as opportunities in the present.



## **Recommendations and Implementation**

The Museum will continue to acquire historical objects that add to the overall understanding of our existing collections or challenge established understandings of history, society and culture. However, a major focus of the Museum's collecting going forward is the twentieth and twenty-first centuries, especially the period after 1945, in order to address the lack of concerted collecting in these periods since the Museum opened in 1937. This CDP continues the work of previous policies by championing material that enhances currently under-represented narratives, especially in terms of gender, race, class, rank and nationality. But collecting must also address strengths as well as weaknesses, and the Museum will seek to acquire objects that add to the breadth, depth and quality of the collections, including those areas designated by the Museum's experts as 'centres of excellence' (see p.9).

A significant proportion of the Museum's early collecting activity took place between 1933 and 1945. A considerable amount of detailed and time-consuming provenance research is urgently required for the Museum to meet its necessary due diligence with regard to spoliation. This covers many collection categories and will be a key priority for the curatorial and collections management teams during the CDP timeframe.

Over and above provenance research, we will complete the transfer of the *Cutty Sark* collection early in this CDP period. We also acknowledge that areas of the permanent collection require concerted cataloguing and/or record enhancement. To that end, we will also be reviewing and rationalising certain collections and reassigning objects across collection categories, focusing in particular on the collections grouped under 'Collections Under Review' ('Film Archive', 'Miscellaneous Antiquities', 'Polar Relics and Equipment', 'Ships Fixtures and Fittings', 'Ship-related Equipment' and 'Ships Tools') and 'Closed Collections' ('Archaeology', 'Seal Casts' and 'Small Craft') within this CDP. In addition, the collections we have identified for comprehensive assessment and cataloguing are the historic photographs, ship plans and technical records, and oral history, all of which are housed at the Brass Foundry at Woolwich Arsenal, and 'Printed Ephemera', 'Prints and Posters' and 'Drawings and Watercolours', which are held primarily at the Caird Library and Archive and Prince Philip Maritime Collections Centre at Kidbrooke.

## **CDP Review Process**

It is proposed that midpoint and policy end reviews be undertaken to assess the effectiveness of priority ratings and to measure the impact of the CDP on acquisitions and the strategic direction of Museum collecting. These reviews will help to recalibrate collecting activity mid-policy and will inform and shape the next CDP.

## COLLECTING FOR A SHARED FUTURE

The National Maritime Museum was founded by Act of Parliament in 1934. It is the largest maritime museum in the world and it now includes the Queen's House, the Royal Observatory and *Cutty Sark*. From 2012, the collective brand name for the four sites is Royal Museums Greenwich. The collections of the National Maritime Museum (NMM) are the result of 90 years of collecting activity. This has been both sustained and systematic and opportunistic and piecemeal in nature. The net result, as this document makes clear, is a collection of extraordinary breadth and diversity with areas of world-class status. At the time of writing, the Museum has in the region of 2.5 million items (the vast majority of which is archival), covering art, science and history, making it the largest and most significant maritime collection in the world. In addition, the Museum is the only UK National Museum that has the care of two Scheduled Ancient Monuments, the Queen's House and the Royal Observatory, and is situated within the Maritime Greenwich UNESCO World Heritage Site.

A vibrant and strategic acquisitions policy remains the driving force of the Museum. Collecting is not just an end in itself but is determined by the functions which we expect the collections to serve. Over and above current and future programme, we reaffirm in our collecting a commitment to embrace changing social and cultural contexts, whether local, national or international. In doing so we also aim to ensure that our collections embrace the broad heritage and distinctive histories of our diverse audiences.

Research on objects and publishing related information, in both traditional and electronic media, is an essential part of responsible collecting and ongoing collections management. Alongside the history and cultural relevance of Greenwich, the collection is the prime focus of the Museum's Research Strategy (2018–22) and as we discover more about the collection and its multiple contexts, further collecting and research priorities and opportunities will be identified and pursued over the coming years. The Museum is also committed to making all its collections publicly available, through display in its galleries, via its library and archive, and through short- and long-term loans and exhibitions throughout the UK and internationally. We aim to build on the number and quality of our online records and steadily increase the number of available images across the collections.

### A CONCISE HISTORY OF THE COLLECTIONS

In the years either side of the Museum opening in 1937, its founding benefactor, Sir James Caird, and first director, Professor Geoffrey Callender, accumulated much of what is now the 'core' collection. Thanks to Caird's generosity and Callender's tenacity, substantial numbers of oil paintings, prints and drawings (including the Macpherson Collection of almost 12,000 items), navigational instruments, rare books, atlases, manuscripts and ship models were acquired, to name just a few item categories. The Macpherson Endowment Fund, set up in 1929 and administered by the Society for Nautical Research, continues to support the Museum's art acquisitions to this day, more recent examples being W.L. Wyllie's *Davy Jones's Locker* (ZBA5055), Alan Sorrell's mural *Working Boats from Around the British Coasts* (ZBA5905), Edwaert Collier's *Vanitas: Still Life* (ZBA6948), and seventeen Second World War drawings and watercolours by Rosemary Rutherford (ZBA7299–315). In addition, the extraordinarily important Greenwich Hospital Collection (including Nelson's Trafalgar coat (UNI0024) and major oil paintings, not least J.M.W. Turner's *Battle of Trafalgar* (BHC0565)), the Admiralty collection of ship models and much of the contents of the Royal Naval Museum at Greenwich (including many polar relics relating to Franklin and the search expeditions) were either placed on permanent loan or transferred to the NMM. Post-1945, over 400 oil paintings, drawings and sculptures were presented by the War Artists Advisory Committee. In 1949, a substantial bequest from John Everett brought the bulk of his studio – oil paintings, oil sketches, watercolours and drawings – numbering more than 1,500 items. Two further art collections – those of Eric Palmer and Sir Bruce Ingram – were acquired in 1962 and 1963 respectively. Major collections of scientific instruments were added in the

early 1950s when the Museum assumed responsibility for the Observatory buildings, following the Royal Greenwich Observatory's move to Herstmonceux. The remainder of this collection was transferred in 1998.

This early period of collecting was followed by continued acquisitions on a relatively large scale between the 1950s and the 1980s. For example, the decline of British shipping and shipbuilding industries across these decades brought in significant business and technical records, and the closure of Royal Navy shore bases yielded a range of equipment and other naval material. Collecting has been more selective recently. From the late 1980s, notable acquisitions included *Captain James Cook* by William Hodges (1987, BHC4227), *Princess Elizabeth, later Queen of Bohemia* by Robert Peake (1990, BHC4237), the Sandwich papers (1991–98), *Anne of Denmark* by John de Critz (1995, BHC4251), Captain Scott's sledge flag and Shackleton's boat compass (1999, ZBA1609–10). In the 2000s, the following strategic acquisitions were made: *Eddystone Lighthouse* by Isaac Sailmaker (2000, BHC1796), *British Fleet at Anchor off St Lucia* by Dominic Serres (2001, ZBA2204), the Sulley 'C' chronometer (2001, ZBA2248), the Michael Graham-Stewart slavery collection (2002), the Bligh *Bounty* relics (2002, ZBA2701–03), the Lady Nelson letters (2002), *The Parting Cheer* by Henry Nelson O'Neil (2003, ZBA4022), and the Tunstall–Corbett archive (2004). In the 2010s, major purchases included the Markham papers (2012–15), *Nelson's Ship in a Bottle* by Yinka Shonibare (2012), Gibson's of Scilly shipwreck photography collection (2013), *Kangaroo and Dingo* by George Stubbs (2013, ZBA5754–55), the lantern clock by George Graham (2013, ZBA5479), the Oosterwijck marine timekeeper (2014, ZBA6944), the Hilton Trafalgar flags (2014, ZBA6945–46), Richard Wright's installation *No Title* (2015) in the Great Hall of the Queen's House, *Elizabeth I, the 'Armada Portrait'* (2016, ZBA7719), and *Ship of Fools* by Kehinde Wiley (2018, ZBA8636). Taken together, these 'strategic' purchases since 1990 represent more than £19 million of acquisition expenditure against which the Museum has raised approximately £16 million to offset costs. Major gifts, bequests and transfers have included the Borlase Warren papers (2001), the Lord–MacQuitty *Titanic* collection (2002), the Maskelyne collection (2009), London Missionary Society collection (2013), the *Cutty Sark* (2016), and the hugely significant Ministry of Defence (MOD) collection (2017), which includes John Harrison's celebrated marine timekeepers and a large group of paintings associated with the second and third Pacific voyages of Captain Cook.

### **COLLECTIONS DEVELOPMENT: 2018 AND BEYOND**

Significant changes and opportunities have occurred over the last few years. These include the opening of the Sammy Ofer Wing (and Special Exhibitions Gallery) in 2011, the acquisition of the *Cutty Sark*, the refurbishment of the Queen's House in 2016, the launch of the NMM's Exploration Wing and the consolidation of collections storage and conservation at the Prince Philip Maritime Collections Centre (PPMCC) at Kidbrooke in 2018. Such major activities, together with the refocusing of the Museum's activities through the Corporate Plan and public programme, have all reinvigorated the work of those tasked with collecting. The new Exploration Wing (open September 2018) will include numerous contemporary artworks and co-curation projects resulting from collaborations with local and international communities, who offer alternative voices and perspectives to the traditional narratives and viewpoints associated with Pacific and Polar exploration. And in recent years, exhibitions and special displays have played a larger role in our collecting activities and have encouraged a broader reassessment of collecting plans. Together with this general Museum-wide trend, the focused research by our curators and archivists leads to the identification and discovery of many new and important acquisitions, whether historic, modern or contemporary.

Collecting is, necessarily, often reactive and triggered by unanticipated offers whether by gift or sale. However, this policy aims to empower a more proactive approach by clearly setting out higher priorities where more dynamic collecting should be encouraged and actively facilitated. There is recognition that post-1945 collecting remains a



priority across most item categories and contemporary collecting is specifically highlighted in key areas. Ensuring the collection is more broadly representative in terms of gender, class, race, rank and nationality will further help to inform future acquisitions.

## COLLECTING CRITERIA AND PLANS

Objects enter the Museum's permanent collection in a variety of ways: by gift, bequest, in lieu of tax, exchange, transfer, commission and purchase. The financial position of the Museum, and its ability to raise funds from individuals, the public, through arrangements in lieu of duties, and especially from grant-making bodies, is therefore important in the realistic construction of any collecting plan. In recent times, despite significant financial constraints, we have strengthened existing areas of the collections, including our 'centres of excellence', and targeted significant gaps or weaknesses.

Within this CDP, the collection has been divided into four main groups: 'Arts', 'Library and Archive', 'Ships and Maritime Life', and 'Science and Technology'. *Cutty Sark* is discussed separately as the collections are in the process of being transferred to the NMM. The collecting policy for each sub-collection summarises its historical formation, assesses its strengths and weaknesses, and identifies areas that we recommend strengthening. For the first time, we have included strengths and priorities tables (see below), and separated sub-collections into groups to be reviewed during the CDP period, or are closed. The statement outlining collecting post-1945 objects and material, also includes recommendations for born-digital objects.

### ASSESSMENT FOR ACQUISITION

An object is assessed for acquisition into the permanent collection using the following criteria:

- its value to the collection itself, and to the Museum's research, learning and display programmes and audience development strategy;
- national or international importance, by themselves or by association;
- rarity, by which is meant items that are historically rare or not currently represented in the collections and which could disappear if not preserved;
- quality, by which is meant important milestones in terms of technical and design development; in history, society and culture; leaders in the field; of high artistic quality; inspirational.

Importantly, it is the significance of an object, whether historic, cultural, artistic, social, that is assessed, irrespective of its monetary value. Issues around condition, care and storage are also an important part of the assessment process (see 'Acquisition Policy', pp.69–73).

### COLLECTION STRENGTHS AND PRIORITIES TABLES

The tables included in this CDP give a further breakdown of sub-collections described in accompanying texts. They act as a guide to the current collections' strengths (on a scale of 0–5) and the priority given to collecting in each area (on a scale of 0–4) for the CDP period 2018–22. Most collecting priorities are designated as either exceptional acquisitions only (1) or occasional acquisitions (2), with regular (3) and active acquiring (4) assigned to collections that have been identified as priorities for development over this CDP period. It should be stated that, on a case-by-case basis, we have designated 'exceptional' and 'occasional' to certain collections that are priorities but where the material is rare, challenging in practical terms, and/or of high monetary value thus reducing or restricting opportunities to acquire.

## Definition of Codes

- **Current Collection Strength**
  - 0 = out of scope for current CDP period or closed collection
  - 1 = minimal level, outline of subject only represented
  - 2 = basic informational level, introduces and defines a subject
  - 3 = study level, adequate for long-term independent study
  - 4 = research level, suitable for sustained independent study
  - 5 = comprehensive level, designated 'centre of excellence'
- **Collecting Priority**
  - 0 = out of scope for current CDP period or closed collection
  - 1 = exceptional acquisitions only
  - 2 = occasional acquisitions
  - 3 = regular acquisitions
  - 4 = active priority with regular acquisitions, including acquisition of collections
  - \* = emphasis on/includes contemporary collecting

## OBJECT TYPES AND THEMES AS 'CENTRES OF EXCELLENCE'

The following collection categories of object types are described as 'centres of excellence' because they demonstrate outstanding quality, breadth and depth:

- Dutch and Flemish marine painting
- British marine painting
- Naval portraiture
- Ship figureheads
- Naval and maritime photography
- Naval uniforms
- Naval and maritime flags
- Ship plans
- Ship models (including the Navy Board models)
- Naval and maritime medals (service and commemorative)
- Naval officers' personal and family papers
- Merchant navy archives and papers
- Navigational instruments
- Globes
- Marine chronometers

The following cross-collection themes are designated 'centres of excellence' because they demonstrate outstanding quality, breadth and depth:

- Horatio Nelson and his contemporaries
- Pacific exploration
- Polar exploration
- Maritime disasters
- Merchant Navy
- Royal Navy

## COLLECTING POLICIES OF OTHER MUSEUMS

The collecting policies of other UK museums, galleries and organisations collecting in the same or related areas or subject fields will be taken into account. The Museum will consult with these organisations to avoid unnecessary duplication and conflicts of interest.

### **Specific reference is made to the following:**

Imperial War Museum  
National Maritime Museum Cornwall

National Museum of the Royal Navy  
National Museums Liverpool  
National Portrait Gallery  
Science Museum Group  
Tate  
Victoria and Albert Museum

## THE COLLECTIONS

### ARTS

#### Introduction

This area of the collection embraces a wide range of object types that primarily explore the maritime world through the categories of fine art, decorative art, textiles, ship and architectural decoration, and metalwork. Science, architecture and subjects associated with the history and cultural significance of the Greenwich site are much less represented and continue to be a focus for collections development over this CDP period and beyond. Each of these categories are further divided into the following subcategories: oil paintings and sketches, prints and posters, drawings and watercolours, sculpture, ceramics, glass, jewellery and objets d'art, furniture, craftwork (sailors' craft), uniforms, textiles and dress, flags, figureheads and ship carvings, ship badges and heraldry, plate, coins and tokens, and commemorative medals and plaques, as well as the diverse media and practices of contemporary art (post-1980).

Within this extensive range of materials are collections of national and international significance – Dutch and Flemish seascapes, British marine painting, naval portraiture, ship figureheads and naval uniforms – that have been designated 'centres of excellence' by the Museum's curators. These existing strengths need to be maintained and enhanced to ensure the continued quality, representative coverage and future relevance of the collection. The art curators have identified several areas for targeted development over this CDP period, particularly twentieth-century uniforms (Royal Navy and merchant service, Wrens and women's nursing professions, Royal Marines), sailors' craft and associated folk art, contemporary ceramics and studio pottery, and contemporary art across media. As with other collection areas, priority will be given to material relating to the life of the ordinary, 'below deck' sailor, and objects that illuminate aspects of class, race, gender and nationality that are currently under-represented in the collection. In this regard, a specific ambition going forward is to continue to diversify the artists and makers represented within the arts collection. For example, the Museum has acquired the contemporary allegorical painting, *Ship of Fools* (2017) by Kehinde Wiley (ZBA8636), the first work by this artist to enter a European public collection.

### FINE ART

#### Oil Paintings and Sketches

##### Overview

The collection of works in oil comprises approximately 3,700 items, of which about 2,700 are easel paintings and 1,000 are oil sketches (on paper, wood, canvas and board). It forms the most comprehensive and significant group of maritime-related paintings in the world, with strengths in British portraiture dating from the Tudor and Stuart period, seventeenth-century Dutch and Flemish seascapes, eighteenth-, nineteenth- and early twentieth-century British naval and maritime subjects, and art of the First and Second World Wars. Recognised internationally as one of the finest collections of its kind, the Museum's Dutch and Flemish seascapes alone number some 400 paintings and include an outstanding group of works by Willem van der Velde, father and son (see also 'Drawings and Watercolours'). Despite being acquired primarily to illustrate British maritime and scientific history – with mostly male, naval sitters – the portrait collection covers a wide social spectrum, with subjects including British royals (such as Henry VIII, Elizabeth I, Elizabeth of Bohemia, Charles I, and James II), merchant officers, naval pensioners, explorers and scientists as well as ordinary sailors.

The full breadth and art historical importance of English marine painting is represented through the work of Peter Monamy, Charles Brooking, Dominic Serres, and Nicholas Pocock. Nineteenth-century marine art widens the subject matter to include genre scenes, coastal views and other travel-related topographical sea- and landscapes by artists such as William Daniell, Carmichael and Cooke, as well as (naval) history painting, including George Chambers, senior. Two marine artists of the late nineteenth and early twentieth centuries, W.L. Wyllie and H.B.J. Everett, are well represented both in paintings and in works on paper, the latter artist having bequeathed most of his maritime art, comprising just over 1,000 paintings and oil sketches, to the Museum.

### History

Broadly speaking, the collection is formed of eight principal collections: the Greenwich Hospital Collection (GHC), transferred on loan to the NMM in 1936; four private collections, the Caird (ongoing from 1929), Macpherson (by 1928), Palmer (1962) and Ingram (1963) collections; paintings purchased and commissioned by the War Artists Advisory Committee (WAAC), transferred from the Imperial War Museum between 1945 and 1949; the Ministry of Defence (MOD) collection, transferred in 2017 (the MOD refers to art produced under the patronage of the Royal Navy during James Cook's second and third voyages and Matthew Flinders' 1801 voyage); and the Everett bequest of 1949. Many of the paintings that first entered the Museum's collection are also among the most significant in the present, such as the 'Flagmen of Lowestoft' portrait series and *Peter Pett and the Sovereign of the Seas* by Peter Lely (BHC2949), Matteo Perez d'Aleccio's *Siege of Malta* series (BHC0252–59), once in Charles I's collection, Canaletto's *Greenwich Hospital from the North Bank of the Thames* (BHC1827), Hogarth's *Lord Graham in his Cabin* (BHC2720), the early full-length portrait of Augustus Keppel by Joshua Reynolds (BHC2823), *Captain James Cook* by Nathaniel Dance (BHC2628), and J.M.W. Turner's *Battle of Trafalgar* (BHC0565).

### Development

A desire to diversify the collections since the 1980s resulted in the acquisition of a small group of French nineteenth-century marine works, by Eugène Boudin, Louis Isabey and others, and the purchase of Henry Herbert La Thangue's *The Boat Builder's Yard, Brittany* (BHC4184) and Henry Nelson O'Neil's *The Parting Cheer* (ZBA4022), both of which deal with women and the maritime sphere. This subject area continues to be of particular interest to the Museum for collections development in all categories. A landmark moment in this regard was the purchase in 2006 of the portrait of Anna van Gelder (ZBA4398), the wife of Admiral Michiel de Ruyter, whose pendant portrait (BHC2996) the Museum had acquired some decades earlier. In recent years, the Museum has concentrated on occasional, targeted acquisitions, such as *Captain Grindall and his Family* by Richard Livesay (ZBA5116), *Still Life: Vanitas* by Edward Collier (ZBA6948), George Stubbs's *Kangaroo and Dingo* (ZBA5754–55) and the *Armada Portrait of Elizabeth I* (ZBA7719). The collection contains only a few contemporary paintings (i.e. post-1980), including those by John Wonnacott (BHC4249, ZBA0731) and Humphrey Ocean (ZBA0739) that were partly commissioned through the Museum's *New Visions* contemporary art programme. The acquisition of Kehinde Wiley's *Ship of Fools* (2017) has been mentioned above. It is hoped that further contemporary examples will be acquired over the next CDP period by female and BAME artists (see 'Contemporary Art', p.19).

Object type	Strength	Priority
Oil paintings, 15th & 16th C portraits & groups	2	1
Oil paintings, British 17th C portraits & groups	2	1
Oil paintings, Dutch & Flemish 17th C portraits & groups	4	1

Oil paintings, British 18th C portraits & groups, including modern history paintings	5	1
Oil paintings, British 19th C portraits & groups, including contemporary history paintings	2	1
Oil paintings, British 20th C portraits & groups	3	1
Oil sketches, British 19th C & 20th C portraits & groups	2	1
Oil sketches, British 19th C & 20th C seascapes and maritime scenes (predominately by Everett)	2	1
Oil paintings, Dutch & Flemish 16th C seascapes, battle & coastal scenes	2	1
Oil paintings, Dutch & Flemish 17th C seascapes, battle & coastal scenes	5	1
Oil paintings, 16th & 17th C histories, allegories & mythologies	1	1
Oil paintings, British 18th C seascapes, battle & coastal scenes	4	1
Oil paintings, 17th & 18th C urban topography & views	2	1
Oil paintings, British 19th C seascapes, battle & coastal scenes	3	1
Oil paintings, British 20th C seascapes, battle & coastal scenes	3	1
Oil paintings, British 19th & 20th C urban topography & views	2	1
Oil paintings, Chinese 19th & 20th C, all genres (portraits, views & shipping)	2	1

## Prints and Posters

### Overview

The prints and posters collection currently holds around 25,500 prints, ranging from the fifteenth century through to the twentieth century, and a small group of thirty-five posters. Within the print collection the main subject areas are: portrait prints, ship portraits, seascapes and ports. Other areas of note are caricatures and satires, naval actions, Greenwich views, exploration (exemplified by a substantial de Bry print collection, dated 1590–1634) and maritime broadsides and naval recruitment posters, and the *Nova Reperta* series by Johannes Stradanus (PAF7100–18) published between 1580 and 1605. Highlights from the poster collection include three posters for the 1924 British Empire Exhibition designed by Gerald Spencer-Pryse (ZBA0419–21), a 1936 Southern Electric poster of HMS *Victory* by Kenneth Shoemith (ZBA2203), a travel poster to Chatham Dockyard using Southern Railways designed by Frank Carr (ZBA4126), and an artist print of the poster design for the English National Opera's 2015 production of Gilbert and Sullivan's *Pirates of Penzance* (ZBA7678).

### History

Historically, a large proportion of the prints collection was acquired during the first half of the twentieth century, particularly via Sir James Caird, Sir Bruce Ingram and Arthur Macpherson. The collection grew considerably during the twentieth century, with several other major acquisitions, including a group of around 300 works on paper (prints, drawings and watercolours) commissioned by the War Artists Advisory Committee and transferred to the NMM from the Imperial War Museum in the later 1940s. These include watercolours (PAJ0740–50, 2140–41) and prints (PAD8073–93) by Eric Ravilious for his 'Submarines' series. More recently, the emphasis has been to diversify the collections. In 2013, for example, the Museum purchased a collection of some 800 prints of Joseph Banks's *Florilegium*, produced in the 1980s by the Natural History Museum (future acquisitions of this nature are possible,

complementing the recent purchase of George Stubbs's *Kangaroo* and *Dingo* (see 'Oil Paintings and Sketches'). The Museum's collection of contemporary art prints is discussed under 'Contemporary Art' (see p.19).

The Museum has a small but important collection of predominantly twentieth-century posters. Posters have been a priority since the 1990s, with some important examples purchased and others gifted or bought from other benefactors, such as the Benetton Group.

### Development

The Museum will continue to acquire prints and posters across periods as the opportunity arises. Over the next CDP period, we aim to continue acquiring outstanding examples of polemical and satirical subjects and caricatures, which engage with Britain's naval, maritime and imperial identity. Contemporary art that demonstrates both artistic excellence and a significant engagement with the maritime history, culture and identity of Britain, and Greenwich, is also of interest. Regarding posters, we are also looking to acquire commercial works by artists already in the collection (including those represented by other media), archetypal tourist and travel posters, and examples that focus on the Royal Observatory, *Cutty Sark* and Greenwich more generally as major London landmarks.

In terms of collection records and cataloguing, around 40–50% of the prints and posters collection is either uncatalogued or has insufficient data accompanying each record. A priority over this CDP period is to review, rationalise and enhance the collection catalogue, in tandem with the 'Drawings and Watercolours' collection (see below).

Object type	Strength	Priority
Prints, 15th & 16th C portraits & groups	1	1
Prints, 17th C portraits & groups	2	1
Prints, 18th & 19th C portraits & groups	3	1
Prints, 20th C portraits & groups	2	1
Prints, 17th & 18th C Greenwich scenes & views	2	2
Prints, 16th C coastal & port scenes	2	1
Prints, 17th & 18th C coastal & port scenes	3	2
Prints, 19th & 20th C coastal & port scenes	3	2
Prints, 17th & 18th C urban topography & views	2	2
Prints, 19th & 20th C urban topography & views	2	2
Prints, 18th & 19th C caricatures	2	2
Prints, 16th & 17th C naval actions	2	2
Prints, 18th & 19th C naval actions	3	2
Prints, 20th C naval actions	1	2
Prints, 16th C ship portraits	2	1
Prints, 17th, 18th & 19th C ship portraits	3	1
Prints, 20th C ship portraits	2	1
Prints, natural history (19th–21st C)	2	1*
Posters, 19th, 20th & 21st C posters	1	3*
Broadsides (naval recruitment posters, etc.)	1	2

## Drawings and Watercolours

### Overview

The drawings and watercolours collection currently holds about 18,500 drawings, watercolours, and an assortment of 575 sketchbooks (including around 1,570 bound watercolours and 11,230 bound drawings) ranging from the sixteenth century through to the twentieth century. The main subject areas of the collection are British and European portraiture (particularly naval portraiture), ship portraits, seascapes and port scenes. Other

areas of note are naval actions, exploration subjects, Nelson-related imagery and a range of artist sketchbooks dating from the eighteenth century through to the mid-twentieth century, some of which were drawn and painted by serving naval officers.

Regarding collection strengths, there are three areas of note relating to drawings and watercolours. The first is an extensive group of drawings, some 1,500 works, by Willem van de Velde, the Elder (1611–1693) and the Younger (1633–1707), dating from the mid-seventeenth century to early eighteenth century, focusing on European fleet actions, ship portraits, fishing communities and port scenes. The second is a group of 74 watercolours and drawings by naval officer Gabriel Bray (PAJ1976–2049) of coastal scenes and group portraits that were executed while on active service in West Africa in the *Pallas* during the late eighteenth century. The third is an extensive range of works by the marine artist William Lionel Wyllie spanning the late nineteenth and early-twentieth century. In addition, the Museum is the principal repository for the works of the marine painters John Everett, Ernest Dade, E.W. Cooke and John Fraser.

Among the further highlights of the collection are a large group of early seventeenth-century pen and ink drawings by Jacob de Gheyn of musket and pike drills (PAD8446–66), preparatory drawings for the Painted Hall of the Royal Naval Hospital by Sir James Thornhill (PAH3341–50, 4058–61, 9660), and a group of large-scale pastels by John Russell, including paired portraits of Nevil Maskelyne, the Fifth Astronomer Royal and his wife Sophia (ZBA5100–01), and Captain William Pierrepont (PAJ2899) and Mrs Maria Pierrepont (PAJ2906). The group of Russell pastels was added to in 2015 with the portrait of Captain John Matthews (ZBA7516).

## History

The vast majority of the collection was acquired during the first half of the twentieth century, primarily by Sir James Caird, and via the acquisition of substantial collections of Sir Bruce Ingram, Arthur Macpherson and others. An important group of watercolours by Edward Lear of Venetian, Maltese and Eastern Mediterranean maritime subjects (PAD9077–120, PAF6129), was donated in 1939. The Museum's significant holdings of First World War and Second World War material was greatly enhanced by the group of around 300 works on paper commissioned by the War Artists Advisory Committee and transferred from the Imperial War Museum in the later 1940s. In recent years, the collection development focus has been to acquire drawings, sketchbooks and watercolours made at sea or by professional seafarers; watercolours by exhibiting artists from the nineteenth century (e.g. *Fishing Boats and a Paddle Steamer, Boulogne* by Richard Parkes Bonington (ZBA5117), acquired in 2012) and the work of twentieth-century professional artists (especially official and unofficial war artists, see below) with the aim to strengthen outstanding collections or to address significant gaps. The small group of drawings and watercolours of the Royal Observatory was significantly enhanced, for example, by the acquisition in 2012 of William Heath Robinson's *Searching for Halley's Comet at Greenwich Observatory* (1909, ZBA5194).

## Development

Over and above the comments made above, the acquisition of works by female artists (including war artists) remains a priority, in tandem with the Museum-wide focus on diversifying artists, sitters and subjects across the collections. In 2015, for example, the Museum acquired a group of seventeen drawings and watercolours (ZBA7299–315) by the Slade-trained artist and VAD nurse Rosemary Rutherford, complementing the fourteen drawings donated to the Museum in 1947 by the artist and Wren Gladys Reed (PAH0085–98). We are also looking to acquire drawings and watercolours of Greenwich, including works that highlight the Royal Observatory, *Cutty Sark* or Greenwich more generally as major London landmarks. Contemporary art that demonstrates both artistic excellence and engagement with Britain's maritime history and identity, and Greenwich-related history (including art, architectural, royal history) is also desirable (see 'Contemporary Art', p.19).



In previous CDPs, drawings and watercolours formed part of the 'Prints and Drawings' collection. We have now separated this single collection into two collections, 'Drawings and Watercolours' and 'Prints and Posters', to make clearer the distinction between hand drawn and printed. Around 40–50% of the 'Drawings and Watercolours' collection is either uncatalogued or has low-level data within catalogue records. A priority over the next CDP period is to review, rationalise and enhance the collection catalogue, in tandem with that of the 'Prints and Posters' collection.

Object type	Strength	Priority
Drawings, 17th & 18th C portraits & group portraits	2	2
Drawings, 19th C & 20th C portraits & group portraits	3	2
Drawings, 17th & 18th C coastal & port scenes	2	1
Drawings, 19th C coastal & port scenes	3	1
Drawings, 20th C coastal & port scenes	4	1
Drawings, 16th & 17th C Greenwich scenes & views	2	1
Drawings, 18th, 19th & 20th C Greenwich scenes & views	2	2*
Drawings, 17th & 18th C topography & views	2	1
Drawings, 19th & 20th C topography & views	3	1
Drawings, 17th C naval actions	2	1
Drawings, 18th C naval actions	3	1
Drawings, 19th C naval actions	2	1
Drawings, 20th C naval actions	1	1
Drawings, 17th C ship portraits	3	1
Drawings, 18th C ship portraits	4	1
Drawings, 19th C & 20th C ship portraits	3	1
Drawings, natural history (18th & 19th C)	1	1

Object type	Strength	Priority
Watercolours, 18th C portraits & group portraits	2	2
Watercolours, 19th C portraits & group portraits	2	2
Watercolours, 20th C portraits & group portraits	2	2
Watercolours, 18th C coastal & port scenes/views	2	2
Watercolours, 19th & 20th C coastal & port scenes/views	3	2
Watercolours, 18th, 19th & 20th C Greenwich scenes/views	2	2
Watercolours, 17th & 18th C urban topography & views	2	2
Watercolours, 19th C urban topography & views	2	2
Watercolours, 17th C naval actions	2	2
Watercolours, 18th C naval actions	3	2
Watercolours, 19th C naval actions	2	2
Watercolours, 20th C naval actions	2	2
Watercolours, 17th & 18th C ship portraits	2	2
Watercolours, 19th C ship portraits	2	1
Watercolours, natural history (18th & 19th C)	1	1

## Portrait Miniatures

### Overview

The miniature collection numbers around 250 works ranging in date from about 1540 to 1930 (a further group currently forms part of the 'Jewellery and Objets d'Art' collection). Most are small-scale single portraits – mainly of naval officers – usually executed in watercolour on paper, card, vellum or enamel and displayed in glazed metal frames. A small number show

emblematic figures (e.g. 'Britannia', 'Hope') and occasionally ship portraits. Some miniatures are larger or framed for wall display, some are embellished or incorporated into jewellery, occasionally with locks or platted hair. The collection also includes a small group of silhouette and photographic portraits.

Artistic quality varies greatly. There are fine examples by renowned artists, including Nicholas Hilliard, Samuel Cooper, Richard Cosway and Sir William Ross. The late eighteenth and early nineteenth centuries are particularly well represented by a range of good professional portraits, alongside examples by amateur artists, and mechanical reproductions. There are a few early twentieth-century examples, including a unique image in hand-tinted photograph format from about 1900. While the identity of most of the sitters is known, many of the artists remain unidentified, albeit presumably British or British-based.

### History

Concerning the history of the Museum collection, there are two significant groups. The first consists of seventeen fine examples, dating from about 1540 to 1750, purchased in the 1940s from the collection of the Duke of Buccleuch and presented to the Museum by Sir James Caird. These include royal, courtier and naval portraits, outstanding among which is Hilliard's *Earl of Cumberland* (MNT0193). The second group comprises twenty-seven formerly group-framed portrait miniatures, the sitters being naval and contemporaries of Nelson. The remaining miniatures habitually entered the collection singly or less commonly in groups, with some as part of wider holdings, such as those within the Nelson-Ward Collection (donated 1947). Most were gifts or bequests. The few purchases have been made primarily because of the relevance of the sitter, subject (including dress elements) and provenance. A very rare large-scale 'cabinet' miniature, *The Armada in the Strait of Dover* (early 1600s, PAJ3949), was acquired in 1982.

### Development

Miniatures of any period are not a priority collecting area for this CDP period. However, examples will continue to be acquired when the subject or provenance (alongside appropriate quality or rarity) makes them highly desirable, and/or they form an integral part of a larger collection. In parallel with the paintings, sculpture, watercolour and drawing collections, very few miniatures show female and non-naval sitters, and those by named female artists are even rarer. Ongoing attempts to address these significant gaps (subjects and makers) is demonstrated by the acquisition in 2014 of paired portrait miniatures of Reverend Nevil Maskelyne, Fifth Astronomer Royal, and his wife Sophia Maskelyne (ZBA5688-89) by Mary Byrne.

Object type	Strength	Priority
Miniatures, 16th C naval portraits	1	1
Miniatures, 17th C naval portraits	2	1
Miniatures, 18th C naval portraits	2	1
Miniatures, 19th C naval portraits	2	1
Miniatures, non-portrait naval subjects	1	1
Miniatures, non-naval portraits	1	1
Miniatures, royal portraits	2	1
Miniatures, female sitters	1	2

## Sculpture

### Overview

The Museum has a small but significant collection of 140 items of sculpture, as normally defined: this excludes figureheads and other ship carvings, broadly domestic ceramics, and

miniature portraits and figures in traditional sculptural materials such as bronze, marble, plaster or wax (these are included under other collection categories within this CDP). The collection's strength is in portraiture, mainly portrait busts (which form the majority), with some statues and reliefs. Most are near life-size and of identified individuals. Most makers were British or working in Britain. A few examples were made in Austria, Italy, France, Russia, Japan, Africa and the Caribbean. Women are notably under-represented as sitters (the only examples are Horatia Nelson and Queen Victoria) and as sculptors (the Museum has bronze busts of George VI by Kathleen Scott, who was also the widow of Captain Robert Falcon Scott, and of Admiral Sturdee by Lady Welly, a sculptor about whom nothing is known).

Of the 140 items, twenty-four represent Nelson, though most of these are replications based on the most well-known bust of him (SCU0088). Most of the others are Royal Naval officers, or scientists (mainly astronomers) connected with the history of the Royal Observatory at Greenwich, such as the terracotta of Sir Isaac Newton by François Roubiliac. Sculpture from the eighteenth century is further represented by three terracotta busts by John Michael Rysbrack, of Walter Raleigh (SCU0043), Francis Bacon (SCU0005), and Oliver Cromwell (SCU0014), from a celebrated group of British worthies made for Teddesley Hall, Stafford, in the 1750s, and a further bust in marble by (or after) Rysbrack of the celebrated designer and architect Inigo Jones (SCU0033).

### History

Three items, two being Italian busts of Galileo (SCU0022–23), and one a wood-carved relief of John Evelyn (SCU0017), are from the Gabb Collection of scientific instruments, purchased and presented by Sir James Caird in 1937. Sixty-eight items are nineteenth century, including twenty-five which comprise most of the sculptural holdings of the Greenwich Hospital Collection (GHC). Twenty-five items, including works by Sir Charles Wheeler, Frank Dobson, Alan Durst and Jacob Epstein, derive from the War Artists Advisory Committee (WAAC), during the Second World War, and further examples, such as the two portrait busts of Sir James Caird by William Reid Dick (SCU0009, ZBA4374), are connected to the history of the Museum itself. Although a piece of modern sculpture, the bronze Dolphin sundial, commissioned and acquired in 1977, is classed as an astronomical instrument (AST0248). There are two items of abstract sculpture, Stefan Gec's *Faedm (Fathom)*, an inscribed polyurethane sphere, and Rosie Leventon's *Absentee* (a glass piece), both commissioned and subsequently acquired for the Neptune Court in the NMM in 1999 (ZBA1431–32).

### Development

The Museum continues to be open to the possibility of acquiring good quality portrait sculpture of significant individuals relating to its core subjects. Examples of and by women are a priority, in this regard. As mentioned above, the Museum has only a recent and tentative history of collecting more abstract 'art' sculpture, and more generalised maritime-related themes, prevalent from the mid-nineteenth century onwards, features hardly at all. Such sculpture will be considered for acquisition where possible over the next CDP period. A prime example of the Museum's commitment to diversifying the art and artists represented in the permanent collection is the acquisition in 2012 of Yinka Shonibare's *Nelson's Ship in a Bottle*, on its removal from the Fourth Plinth in Trafalgar Square (see 'Contemporary Art', p.18).

Object type	Strength	Priority
Sculpture, statues/full-length figures, naval	1	1
Sculpture, portrait busts, 18th & 19th C naval	2	2
Sculpture, portrait busts, 20th C naval	1	2
Sculpture, portrait busts, 18th & 19th C male scientists (ROG-related astronomers)	1	2

Sculpture, portrait busts, non-naval (i.e. artists, architects, Renaissance astronomers) 1600–1900	1	2
Portrait busts, of royal sitters 1750–1950	1	1
Sculpture, women subjects (portraits)	0	2
Sculpture, maritime, allegorical, etc	0	2
Marble & scagliola pedestals	N/A	N/A

## Contemporary Art

### Overview

Given that much contemporary art does not fit neatly into traditional art historical categories (e.g. 'fine' or 'decorative' art) or under the current collection categories utilised in this CDP, a separate category of objects has been created here under the heading of 'Contemporary Art'. This category refers to objects produced from 1980 to the present day, though objects throughout the Museum's history were collected originally as contemporary art from the 1930s onwards. While Contemporary Art is currently addressed as an independent category within the 2018–22 CDP, it is planned that the objects considered within this section to be incorporated into other art categories in the next CDP. There is no table for this section because the current collection of contemporary art is, though of high quality, relatively small and eclectic.

### History

The Museum has a long if largely unrecognised history of collecting contemporary art. Significant acquisitions of what would widely have been regarded as contemporary art were made in the 1940s with the transfer of works from the War Artists Advisory Committee and the Everett bequest. Until the 1990s, the Museum acquired contemporary art in an unsystematic way, including paintings by L.S. Lowry (BHC1806), Alfred Wallis (BHC4156) and Peter Coker (BHC2268), to name but a few. A notable gift was that of ten prints by Ian Hamilton Finlay (ZBA7441–50), which the artist presented in 1969. Acquisition became more focused in the 1990s with an initiative called 'New Visions of the Sea'. This was developed into the *New Visions* contemporary art programme, which sought to 'encourage and broaden access to the arts'. It ran from 1999 to 2008. Under these schemes the Museum commissioned a number of works from artists like Humphrey Ocean and John Wonnacott and partnered with others including Tacita Dean, Conrad Shawcross, Faisal Abdu'Allah, Dan Holdsworth, Lawrence Weiner, Simon Patterson and Jeremy Millar, to produce site-specific installations that responded to aspects of the Museum's site, history and collection. Works by some of these artists – including those by Dean (a series called *Teignmouth Electron*, *Cayman Brac*, ZBA4311), Abdu'Allah ([*Untitled*] *Admiral in State*, ZBA2209), and Holdsworth (*Hyperborea 5*, ZBA7749) – were acquired for the Museum's permanent collection either shortly after these partnerships or subsequently.

The Museum's renewed interest in contemporary collecting coincided with the opening of the Sammy Ofer Wing (2011), the renovation of the Queen's House (2016), and the creation of the new Exploration Wing (2018), all of which have increased the amount of display space available for collaborating with contemporary artists and exhibiting contemporary work. Collaborations with artists are still leading to acquisitions, but these acquisitions are increasingly taking place alongside independent acquisitions of contemporary art that relate to existing collection areas and the site's history or are acquisitions that compensate for areas of past collecting oversight. The Museum's contemporary art collecting has also focused on acquiring works by artists from diverse backgrounds, with an eye to developing programming related to these acquisitions that will help develop new audiences.

Many contemporary acquisitions sit between traditional collecting areas. Tania Kovats's *SeaMark* (ZBA7718), which is made up of painted ceramic tiles that allude to blue-

and-white Delftware made in Holland and Britain, was acquired specifically for the Queen's House to be juxtaposed in the new displays alongside an important piece of Dutch Delftware (AAA4511). Kovats's work is neither simply a painting nor a set of ceramic tiles: it is also an installation that engages with a particular history and set of aesthetic references. Like *SeaMark*, two works by Yinka Shonibare and Richard Wright respectively respond to aspects of the Museum's site, history, and collection. Shonibare's *Nelson's Ship in a Bottle*, once placed on the fourth plinth in Trafalgar Square, was installed outside the Museum in 2012, responding both to the Museum's Nelson collection as well as to the histories of colonialism and slavery underpinning Britain's maritime past. In 2016, Richard Wright completed *No Title*, a site-specific ceiling commission in the Great Hall of the Queen's House, responding to the royal and artistic history of the House and Greenwich.

Many of the most important contemporary art acquisitions made by the Museum in recent years have been prints and photographs that engage with the Museum's history and collection. These acquisitions range from a series of thirty-two photographic portraits by Paul Duke (*At Sea: A Portrait of a Scottish Fishing Community*, ZBA6899–930), which testifies to the economic struggles affecting many coastal communities, to two print series by Marian Maguire (*The Odyssey of Captain Cook*, ZBA7681–90 and *The Labours of Herakles*, ZBA7691–702) that combine classical references with the histories of exploration. Photographic prints by Tessa Traeger (*The Calligraphy of Dance*, ZBA7527–30) demonstrate a contemporary engagement with sixteenth- and seventeenth-century royal and court portraiture, while those by Michelle Stuart (*Drawing on Space*, ZBA7543) provide a poetic vision of her engagement with the cosmos. Each of these acquisitions has been or will be placed on display to shed new light on more historical aspects of the collection.

Other recent acquisitions have come into the collection as a result of contemporary exhibitions. Examples of this include works by Rozanne Hawksley (ZBA6932–43), which were donated by the artist after the *War and Memory* exhibition in the Queen's House (2014). Wolfgang Tillmans lent multiple works to the *Visions of the Universe* (2013), leading to the acquisition of a triptych of his photographs (*ESO* series in 2016, ZBA6859–61). Finally, through *The Great British Seaside* (2018), the Museum has acquired a group of photographic works by Martin Parr (ZBA8706–12).

## **Development**

The Museum already has identified some contemporary art collecting priorities. A New Collecting Award from the Art Fund means that the Museum will acquire new art related to migration and cartography. Recent gifts have included examples of contemporary sailors' craft, an ongoing collecting priority. The acquisition of Shonibare's *Nelson's Ship in a Bottle* and Wright's *No Title* suggest the Museum's capacity and appetite for acquiring major works, while the purchase of artworks in print and photographic formats offer examples of more affordable ways the Museum can proactively develop its contemporary collections. We have also identified contemporary studio pottery as a potential area to prioritise for collecting, as we can acquire high-quality works that are relevant to our collections and site cost-effectively. We hope to balance the acquisition of major, headline-grabbing contemporary works of art like *Nelson's Ship in a Bottle* and *No Title* with a steady stream of acquisitions in a variety of media that will allow us to interpret our historical collection in new and thought-provoking ways while developing new audiences, research initiatives, and public programming.

## DECORATIVE ARTS

### Ceramics

#### Overview and history

The ceramics collection comprises 2,090 objects dating mainly from the eighteenth century to the twentieth century and has been acquired through a combination of gift, purchase and bequest. A substantial number of pieces commemorate individuals, events, naval ships and other vessels. Generic material, painted or transferred decoration or figures, tend to depict sailors (with, to a lesser degree, sailors' sweethearts), a genre partly inspired by nautical melodrama, which was popular in British society from the 1800s onwards. Ceramics collected primarily because they belonged to significant individuals include some important dining and tea services ordered by Nelson, and a Chinese export teapot and bowl with additional decoration added in Holland (c. 1750) and two beer mugs (c. 1790), associated with the family of Captain James Cook (AAA6192–95). The Nelson-related services including the Japan-pattern breakfast service by Chamberlains & Co., Worcester (described on the Merton inventory as the Horatia set), the breakfast service by 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. These latter copies can sometimes cause confusion as they are very close to the originals and may be by Samson of Paris.

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 (1875 and 1901 respectively). Higher quality pieces within the ceramics collection were used on British Royal yachts, and there is a small group of items associated with the Russian imperial yacht *Standart* (1910–15, ZBA0808–12). One further service came from a private yacht *Island Home* launched in 1871 (AAA5575–78).

The collection of naval commemoratives is the largest in the UK with an emphasis on Nelson-related material. However, the earliest large-scale production of maritime commemoratives celebrates Admiral Edward Vernon's victory at Portobello in 1739. Among the productions were the delftware plates made in Lambeth and possibly Liverpool and an amusing hexagonal teapot (AAA4352–54). Important eighteenth-century pieces include figures of sailors and a waterman by the Bow Porcelain Company (AAA6050–52) dating from about 1752 and numerous pieces by Ralph Wood.

Shipbuilding scenes are among the rarest depictions on ceramics in the eighteenth century. The Museum has several important pieces of this type, including a large Chinese export porcelain punch bowl (c. 1785) which is hand-painted with images of ships under construction (AAA4440), a Liverpool creamware jug (c. 1795) with a depiction of the Shipwrights' Arms and a transfer printed creamware jug decorated with a ropemaking scene (AAA4467–68). A creamware mug, probably made in North East England (about 1800) and printed with sailmaking scenes (AAA6332), is possibly the only representation of sailmaking on pottery in a UK collection. The small but significant collection of Dutch and English delftware includes a hand-painted punchbowl commemorating the launch of a small vessel (AAA4424). The painted inscription 'A Ship and Launch, Thomas Cottle, 1752' makes it the earliest dated ship bowl in the Museum's collection. Such a scene is extremely rare on pottery. While it is not common to find whaling subjects on objects other than those made by whalers, the collection does include a large and exceptionally fine late-seventeenth-century Dutch tile picture (fully conserved in 2016, AAA4511) painted with a detailed whaling scene with whale-ships in the ice, manned boats, two whales in the foreground and the coat of arms of the small Dutch town of de Rijp (during conservation it became clear that the panel is a composite of two separate panels). None of the elements are signed. However, a

similar panel signed CBM (Cornelis Bourmeester, 1652–1733) is in the collection of the Victoria and Albert Museum.

### Development

Some important popular figures are under-represented in the Museum's collections and our holdings of early twentieth-century commemoratives and yachting material should be expanded. The collection contains very few seaside souvenirs, and there is a strong desire to expand this area of popular culture over the next CDP period. Areas not yet represented in any great degree include sea literature and myth, lifesaving and fishing, which also offer up fruitful avenues within the context of popular culture and our relationship with the sea. The reopening of the Queen's House in 2016 illustrated the weaknesses in the ceramic collection and relied on loans from national museums and other collections to support seventeenth, eighteenth and nineteenth-century displays. Expanding the focus of the collection to include British and European studio pottery would enable us to acquire material from prestigious contemporary national and international artists and master makers.

Object Type	Strength	Priority
Ceramics, Chinese export ceramics	1	2
Ceramics, yachting china (royal)	3	1
Ceramics, yachting china (other)	2	1
Ceramics, Delftware	1	2
Ceramics, 18th C naval subjects	3	2
Ceramics, 18th C maritime subjects	2	2
Ceramics, 19th C naval subjects	2	2
Ceramics, 19th C maritime subjects	2	2
Ceramics, 19th C transfer-printed	3	1
Ceramics, 19th C figurines	3	1
Ceramics, Nelson (commemorative)	3	1
Ceramics, Nelson (domestic)	3	2
Ceramics, 20th C (commercial)	3	2*
Ceramics, post-1945 studio pottery	0	3*

## Glass

### Overview and history

The glass collection, numbering around 560 objects, has been acquired through a combination of gift, bequest and purchase. Most objects were collected from a historical perspective and focus primarily on association through either ownership or commemoration. A large portion of the collection is commemorative and represents celebrated figures and events of the Georgian navy (1714–1837). It includes a group of large rummers and glass pictures engraved and printed with various Nelson subjects, most notably his death and funeral, and an extremely fine wine glass set on a facet cut stem with gilded decoration and the arms of the Keppel family commemorating the capture of Havana (1762, GGG0297). Commemoratives from the latter part of the Georgian period are most strongly represented by a collection of glass pictures from the early nineteenth century. Glassware with personal associations or known ownership is also represented. Smaller areas of the collection include various fittings, such as windows from dockyards and glazed doors from ocean liners. More recently, in 2002, the Museum acquired the stained glass of the Baltic Exchange war memorial (ZBA4630), designed by John Dudley Forsyth (1922), which suffered significant damage and loss in the 1992 IRA terrorist bomb attack. The glass was

conserved prior to entering the Museum's collection. A relatively small but significant collection of decorated rolling pins notably from Sunderland and Bristol, illustrate the popularity of such souvenirs with sailors in the middle of the nineteenth century and the intention is to continue to find other such glass novelties with a nautical theme.

### Development

Going forward, we will aim to acquire examples of high-end material culture, specifically objects and fittings associated with liners, and nineteenth-century commemoratives in areas other than Nelson. However, the twentieth century saw a dramatic decline in the production of comparable glass pieces of naval and maritime interest, and it is therefore unlikely we will collect in this area or period, unless an exceptional opportunity arises.

Object type	Strength	Priority
Glass, Nelson (commemorative)	2	1
Glass, 18th C & 19th C naval & maritime	3	1
Glass, 18th & 19th C domestic	2	1
Glass, 20th & 21st C commercial	1	1*

## Jewellery and Objets d'Art

### Overview

The two collections, 'Jewellery' and 'Objets d'Art', were discussed separately in previous CDPs, but have been combined here because of the overlap in content and material. The jewellery collection numbers around 405 objects dating from the sixteenth to the late twentieth century and consists largely of seals, watches, brooches, buckles and locket. Its strengths are in representations of, or associations with, 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 (1792–1815). 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.

The collection contains over 800 pieces designated as *objets d'art*, dating from the mid-eighteenth century to the twentieth century. These are primarily small decorative art items, many of which are distinguished by the ingenious use of less usual materials, and include small boxes (notably patch boxes), fans and other costume accessories, cut paper pictures, furniture fittings, small sculptures and portrait plaques. Most objects commemorate the Royal Navy, the strengths lying in the eighteenth century and the early nineteenth century, particularly in association with Nelson. Other highlights of the collection from the eighteenth century include three intricate paper sculptures depicting British and Dutch shipping (c. 1760s, OBJ0530–32). A highly intricate example by Augustine Walker of Rye of a Royal Navy gunship includes small figures of officers and crew on deck and in the rigging. The officers and notably the captain on the quarter deck are clearly wearing the 1748–64 pattern uniform. Mid-nineteenth-century objects of note are the carved nautilus shells (after 1845) by C.H. Wood of High Street, Poplar, who produced many examples commemorating Isambard Kingdom Brunel's ships *Great Britain*, *Great Western* and *Great Eastern*, as well as engraved shells commemorating Nelson's victories (OBJ0473–74, 77–78, ZBA4448). There are fewer objects dating from the twentieth century but these include part of the collection of royal commemoratives acquired from James Blewitt.

### History

A substantial part of this newly combined category was acquired as part of larger collections of mixed media (e.g. manuscripts, paintings, and decorative and applied arts)



prime examples of which are the Walter, Sutcliffe-Smith, Nelson-Ward and Trafalgar House collections. All these collections focus on significant naval officers from the period of the French Revolutionary and Napoleonic Wars, and even more specifically on Nelson. Additional objects were acquired individually, mostly from a historical rather than artistic perspective, because such objects had important associations through ownership or commemoration.

### Development

Regarding jewellery, 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 and twentieth century. Yachting jewellery is currently under represented and will also be a focus going forward. Overall, we wish to increase holdings of material culture in the second half of the nineteenth century, particularly in areas reflecting trade and the Merchant Navy, and actively pursue twentieth-century and contemporary commemoratives. Regarding *objets d'arts*, the intention over the next CDP period is to review and redistribute objects (such as painting, miniatures and ceramics) more appropriately within other collection areas.

Object Type	Strength	Priority
Jewellery (male)	1	1
Jewellery (female)	1	1
Jewellery, 18th & 19th C watches	1	1
Jewellery, 18th & 19th C buckles	2	1
Jewellery, Nelson related	2	1
Jewellery, Nelson commemorative and personal	3	1
Objets d'Art, 18th & 19th C patch boxes	3	1
Objets d'Art, 18th & 19th C snuff boxes	2	1
Objets d'Art, 18th & 19th C tobacco boxes	2	1
Objets d'Art, 18th & 19th C launching boxes	2	1
Objets d'Art, 18th & 19th C presentation boxes	2	1
Objets d'Art, 18th & 19th C domestic boxes	2	1

### Furniture

#### Overview and history

The furniture collection contains approximately 1,090 objects, and was largely acquired by means of gift and bequest, and in a piecemeal fashion. A significant number of objects came into the permanent collection as part of larger collections of mixed media objects and material, all of which focus on significant naval officers from the period of the French Revolutionary and Napoleonic Wars, and specifically on Nelson. More broadly the collection includes the following areas: sea-going and 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 Captain James Cook and Nelson. There are some commemoratives are made from ships' timbers such as the *Royal George* furniture, and site-specific objects such as furniture made for use at Greenwich Hospital (now the ORNC).

The strengths of this collection lie in the sea-going furniture. Designed specifically for travel, these 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 trade routes and Britain's expanding mercantile empire.

## Development

While furniture is not an overall strategic priority for the Museum, we wish to develop the collection of liner furniture and cabin fittings where possible, particularly the former, which demonstrate artistic and cultural connections and the transmission of styles and tastes through travel. Equally, objects representative of life below decks are only sparsely represented at present, and are also a collecting priority.

Object Type	Strength	Priority
Furniture made from wood from ships	3	1
Furniture, 17th C	1	1
Furniture, 18th C naval	2	1
Furniture, 18th C maritime & commercial	1	1
Furniture, 19th C naval	2	1
Furniture, 19th C maritime & commercial	1	1
Furniture, 20th C naval	1	1
Furniture, 20th C maritime & commercial	2	1
Accessories (suitcases, sea chests, ditty boxes)	3	1

## Craftwork (Sailors' Craft)

### Overview and history

The craftwork collection contains 148 objects and was largely acquired by means of gift, purchase and bequest. The modest size of this collection, especially given the Museum's status as the world's leading maritime museum, demonstrates with stark clarity how historically such objects have not been prioritised for acquisition or particularly valued as cultural objects. In contrast, craftwork has become of great interest to NMM curators and will be a collecting priority for the foreseeable future.

The term sailors' craft tends to be most often used on small hand-produced objects made prior to the end of the Second World War. While not art in the 'decorative art' sense, sailors' craft is part of an established tradition of naïve, folk or vernacular production involving traditional crafts and using established styles and techniques. The rich and diverse holdings of sailor-made objects in the collection include scrimshaw, woolwork pictures, model ships, embroidered handkerchiefs, woodwork, engraved coins, carved coconuts and peach stones, ditty boxes and knotwork. It represents the range of creative practices that naval, whaling and mercantile sailors engaged in throughout the late eighteenth and nineteenth centuries and reflects the present strengths of this relatively small collection.

Most of the objects identified in this category are illustrated with nautical associations. While representations of seagoing vessels and the sea have been a recurring decorative theme since earliest times, in many cases the nautical motifs reproduced have personal connections, rather than intended for a wide audience. Little commercial value was attributed to them at the time of their production. Scrimshaw objects are worked into decorative objects, toys, tools and gifts and were marked or engraved with sentimental, patriotic, whaling, naval, literary or patterned designs. Sailor's woolwork pictures comprise embroidered maritime, commemorative, floral and patriotic motifs, sketched and then worked in simple stitch on canvas. It was produced in large numbers and many exist in UK museum collections or belong to private collectors without a strong provenance. In contrast the Museum has a group of twenty-four examples, with good biographical information including four exceptional woolwork pictures produced by Charles Weeden (1860–80, TXT0010–13), donated by the maker's daughter. Weeden served in both the merchant and naval service during the nineteenth century before being discharged to HM Dockyard Sheerness in 1868.

## Development

There are numerous UK regional museums with small collections of sailors' craft within the wider context of maritime heritage or folk and outsider art, and NMM curators will consult where appropriate concerning acquisitions. For example, Hull Maritime Museum is unique in its comprehensive holdings of scrimshaw. Within the wider context of folk and outsider art, there is a growing curatorial and academic interest in sailors' craft across the UK. The appointment of a Collaborative Doctoral student in 2017, working in partnership with Cardiff University, aims to put the Museum's craftwork collection at the heart of current scholarly debates about gendered work and creativity, military masculinity and citizenship. This research will enhance cataloguing, provide a framework for future collecting and a platform via which we can investigate the role that objects and making practices played in the lives and relationships of men at sea and on their return to shore.

Object Type	Strength	Priority
Craftwork, 19th C woolwork	3	2
Craftwork, 19th C treen	2	1
Craftwork, 19th C scrimshaw	3	1
Craftwork, 19th & 20th C knotwork & ropework	1	2
Craftwork, 19th C & 20th C embroidery	1	1
Craftwork, 19th & 20th C ships in bottles	2	2
Craftwork, ditty boxes (decorated)	2	1
Craftwork, chests (decorated)	2	1

## TEXTILES

### Uniforms

#### Overview and history

Uniforms, both Royal Navy and merchant service, have been collected through a combination of purchase, gift and bequest. The transfer of the Greenwich Hospital Collection (GHC) in 1936 and the Royal United Service Institution Collection in 1963 significantly enhanced the Museum's holdings. In both cases, their strengths lie in the late-eighteenth and early-nineteenth century Royal Navy. Today, the Royal Navy uniform collection is designated by the Museum as a 'centre of excellence' and contains 7,392 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 Nelson's coats, including the undress uniform in which he was fatally wounded during the Battle of Trafalgar (UNI0024). 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 (ZBA4957–60). Later naval uniforms include a few examples of the reserves and attached forces such as the Royal Marines, the WRNS and Queen Alexandra's Royal Naval Nursing Service, all of which is a collecting priority going forward.

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 (ZBA4566). Merchant service uniforms largely date from the twentieth century,

although the collection also contains a few examples (1818 pattern) from the Honourable East India Company.

### Development

As a 'centre of excellence', we are looking to add breadth and address gaps within the uniform collection over this CDP period and beyond. Uniforms associated with the Royal Marines, WRNS, Queen Alexandra's RN Nursing Service have been highlighted above as a collecting priority. Overall, the lower deck and the merchant navy are not strongly represented in the collection, 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, including summer uniforms from foreign stations, is also a collecting priority. We are also actively looking to acquire late twentieth century and contemporary RN and merchant naval uniforms, both officer and ratings.

A substantial part of the uniforms collections remains uncatalogued or has insufficient data in each record. One of the priorities over this CDP period, alongside acquisitions, is to review catalogue status and actively enhance catalogue records. This will ensure greater clarity in terms of the Museum's current holdings and more directed, and thus effective, collections development.

Object Type	Strength	Priority
Uniform, 18th C naval officers	4	1
Uniform, 19th C naval officers	3	2
Uniform, 20th C naval officers	4	2*
Uniform, naval ratings pre-1857 clothing	1	2
Uniform, 19th C naval ratings	2	2
Uniform, 20th C naval ratings	2	2*
Uniform, 19th C merchant officers	1	2
Uniform, 20th C merchant officers	2	2*
Uniform, 19th C merchant ratings	1	2
Uniform, 20th C merchant ratings	2	2*
Uniform, 18th C Royal Marines officers	1	2
Uniform, 18th C Royal Marines ratings	0	2
Uniform, 19th C Royal Marines officers	2	2
Uniform, 19th C Royal Marines ratings	2	2
Uniform, 20th C Royal Marines officers	3	2*
Uniform, 20th C Royal Marines ratings	3	2*
Uniform, Woman's Royal Naval Service officers	2	3
Uniform, Woman's Royal Naval Service ratings	2	3
Uniform, Queen Alexandra's RN Nursing Service, 19th C	1	2
Uniform, Queen Alexandra's RN Nursing Service, 20th C	2	2
Uniform, cap ribbons	4	1
Uniform, buttons	4	1
Uniform, yachting club uniforms	2	2*
Uniform, cap & arm badges	4	1
Uniform, non-British uniforms	2	2*

\* emphasis on contemporary collecting

## Textiles and Dress

### Overview and history

There are currently about 480 objects in this collection, which includes clothing, tapestries, embroidery, and mass-produced table linen related to shipping companies. A range of cultures and countries are represented. Like other areas of the collection, such as jewellery, furniture and portrait miniatures, textiles and dress were primarily acquired because of associations with significant people or events, with artistic merit being of secondary interest, and often as part of larger, multi-media collections. Hence the collection is fairly ad hoc.

The textile 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, ZBA4549). Other commemoratives such as samplers, mourning pictures and Stevengraphs, are largely Nelson-related. There are examples of Nelson's personal linen and a group of domestic crafted objects, such as embroidery and Berlin woolwork, linked with Emma Hamilton and Horatia Nelson-Ward.

Among the small number of highly significant objects in this collection is *The Burning of the Royal James*, one of a set of six tapestries commemorating the Battle of Solebay (1672, TXT0106), which were woven at the famous Mortlake factory after drawings by Willem van de Velde, the Elder and Younger, the tapestry cartoons were executed in the Queen's House where the artists established their studio from 1672/3 (the other five of the set are in the Royal Collection Trust at Hampton Court Palace). Other notable items include a ceremonial parasol or canopy believed to be that of Huang Kaiguang, presented to Greenwich Hospital by Queen Victoria in 1858 (AAA0547), a pair of pink embroidered slippers that belonged to Edith Russell Rosenbaum (1879–1975, ZBA2988), who wore them on board RMS *Titanic*, and a Chinese *Ko'ssu* or silk cut tapestry picture (c. 1793) which shows the arrival of George III's embassy led by Lord Macartney at the Summer Palace of the Emperor of China in Beijing (TXT0107).

Within the dress collection, 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 Battle of the Nile (TXT0304); a silk brocade dress worn by Horatia Nelson-Ward (TXT0313); a silk dress and bolero belonging to Caroline Herschel, German astronomer and sister of William Herschel (UNI3633); an observing suit worn by Nevil Maskelyne, Fifth Astronomer Royal (1732–1811) in the Royal Observatory (ZBA4675–76); a bedgown and silk brocade dress belonging to Mrs Sophia Maskelyne (ZBA4677–78); and a muslin dress (ZBA4682) belonging to Margaret Maskelyne (daughter of Nevil and Sophia Maskelyne). The breadth of the collection is underscored by the nine large-scale wall hangings on astronomical themes which were produced in the 1850s by the Working Men's Education Union and used in lectures to illustrate the latest advances in knowledge (ZBA4550–58).

### Development

The Museum remains open to acquiring textiles and dress as and when items of appropriate quality and/or significance become available. An indication of what we would be interested in obtaining over this CDP period is the recent acquisition of a linen hanging by Alexander Hardie Williamson, commissioned in 1955 by Yarrow & Co. Shipbuilders (ZBA6735). The broad scope of contemporary art practice might also give rise to potential acquisition causes over the next five years, a recent example being the acquisition of embroidered artworks by textile artist Rozanne Hawksley in 2014 (see 'Contemporary Art', p.19).

Object Type	Strength	Priority
Textiles, wall hangings & tapestry	2	2
Textiles, 19th C table linen (naval)	2	1

Textiles, 20th C table linen (naval)	2	1
Textiles, 19th C souvenirs (Chinese and American export)	1	1
Textiles, 19th & 20th C samples (commercial)	1	1
Textiles, 19th & 20th C embroidery	1	1
Dress (misc. male)	1	2
Dress (misc. female)	1	2

## Flags

### Overview

The flag collection comprises some 1,055 items covering the Merchant and Royal Navy, trophy, sledge, yachting and national flags, and heraldic standards. The collection includes a large collection of house flags (shipping companies) including the London Missionary Society house flag acquired in 2013, and flags from all continents, including examples from Imperial China and Africa. It also contains 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 UK. The earliest complete flag in the collection is a command flag as used by the Generals at Sea during the Commonwealth period (AAA0800). Eighteenth-century flags include three associated with the battle of the 'Glorious First of June' (1794): the command flag of Lord Howe as Admiral of the Fleet, acquired in 2007 after being on loan (AAA0730); a contemporary white ensign (AAA0937); and the banner of the boarding division of the 74-gun *L'Amerique* (AAA0564). Important Spanish flags include the ensign captured from the *San Ildefonso* at the Battle of Trafalgar (AAA0567).

Royal standards include some silk, late-eighteenth-century examples, notably the royal standard of the Prince of Wales, later George IV, 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 (AAA0816). 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, AAA0455, 0555–56). Sledge flags were a British custom and the Museum has six, including the personal sledge flag of Robert Falcon Scott taken to the South Pole in 1912 (ZBA1609) 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 (AAA0834).

### 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 Collection 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, belonging to Sir George St Vincent Duckworth King (1809–91) was presented by his descendants and a small collection of flags was presented to the Museum by the Council for World Mission in 2013.

## Development

The breadth and depth of the flag collection underscores its national importance and its designation by the Museum's curators as a 'centre of excellence'. On the whole, we are keen to make targeted acquisitions, a prime example being the Union flag (ZBA6946) belonging to HMS *Minotaur* and flown at the Battle of Trafalgar (purchased in 2013). Acquisition of new house flags should continue at a restricted level. Equally, collecting of the standard British flags should be very selective and interesting foreign flags with some association with British maritime history are desirable. Good yachting material is also worth acquiring such as the owner's distinguishing flag of *Shamrock V* (ZBA4431), as are flags relating to public bodies and colonies, for example, see the rare Burma RNVR blue ensign (ZBA4286).

Object type	Strength	Priority
Flags, house flags, 20th C	4	2*
Flags, British naval flags, post 19th C	3	2
Flags, international flags, 20th C	3	2*
Flags, international flags, pre-20th C	3	2
Flags, British naval ensigns, pre-19th C	1	2
Flags, British government & colonial flags	3	2
Flags, signal flags, pre-20th C	1	3
Flags, signal flags, 20th C	3	2*
Flags, British Royal standards, 19th C	3	2
Flags, yacht club flags	2	3

\* emphasis on contemporary collecting

## SHIP AND ARCHITECTURAL DECORATION

### Figureheads and Ship Carvings

#### Overview

The Museum's figurehead collection has an international reputation and because of its breadth and depth is designated a 'centre of excellence' by Museum curators. Overall the quality and size of the collection ranges enormously, from modest 'country carved' pieces to very large examples, and some are of very high sculptural merit. There are 170 figureheads (including scroll heads) and approximately forty-two 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-related Equipment' (p.66). Most but not all the figureheads and other carvings are from British ships.

There are three eighteenth-century heads, two being warship 'lions' (FHD0088-89) and one the warrior head of the captured French-built *Franklin*, 1796, subsequently the *Canopus* (FHD0069). 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 (FHD0078), 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. There are two superb gilded figureheads; one from the Royal Yacht *Royal Charlotte* (1824, FHD0097) is the finest in the Museum's collection. It depicts a young Queen Charlotte, wife of George III, with orb and sceptre and cherubs in attendance. The other is in the form of a classical bust of George III (1817, FHD0069) wearing a laurel wreath with two supplicating African supporters. A particularly fine example from the eighteenth century is a bust-length carved figurehead associated with the *Anson* (1794, FHD0061). It represents a bearded warrior in classical armour and plumed helmet mounted on a backward turning

scroll and its neo-classical pose suggests a seventeenth- or early eighteenth-century print source.

### History

The most substantial single holding of figureheads, 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 transfer of the 'Long John Silver' collection, the largest collection of mercantile figureheads in the world, from the Cutty Sark Trust in 2015, has contributed to the Museum collection's international reputation (these figureheads are all on display at the *Cutty Sark* site).

Outside these two collections, the remaining figureheads and other carvings are of varied origin and most are naval (including one or two foreign prize items) with the Royal 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.

### Development

Given the quality and range of the NMM's holdings, figureheads are not a priority area for collecting over this CDP period. However, the Museum remains open to the potential of acquiring in exceptional cases where historical, cultural or artistic significance (including variations from norms) justify selective additions. Figureheads have become a subject of great interest in curatorial and academic circles, and we anticipate that the collection will be the focus of continued research and enhanced cataloguing over the next five years.

Object Type	Strength	Priority
Figureheads, merchant & naval, 18th C	2	1
Figureheads, merchant & naval, 19th C	4	1
Figureheads, merchant, 20th C	1	1
Ship decoration, 18th–20th C	2	1

## Ship Badges and Heraldry

### Overview and history

The heraldry collection comprises ninety-four items, including honours boards, war service plaques, coats of arms, desk seals, stall plates and crests. These were mainly donated individually after 1951. 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 and Objets d'Art' collection. Highlights include a carving representing the arms of William III (transferred from Chatham Dockyard, HRA0014). In 2003, the Museum purchased a carved coat of arms of James II as Duke of York, in the style of Grinling Gibbons (ZBA3082).

The collection of nearly a thousand 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.



## Development

Collecting priorities for ship badges are unofficial designs and items with interesting provenance. The heraldry collection might be expanded if material appears with a relevant personal or historical association. For the time being, neither ship badges nor heraldry are areas of collecting priority, although the Museum remains open to acquiring exceptional examples.

Object Type	Strength	Priority
Heraldry, royal coats of arms	1	1
Heraldry, 19th C commercial & maritime coats of arms & plaques	2	1
Heraldry, 19th C naval coats of arms & plaques	2	1
Heraldry, 20th C commercial & maritime coats of arms & plaques,	2	1
Heraldry, 20th C naval coats of arms & plaques	2	1
Ship badges, 19th & 20th C	4	1

## METALWORK

### Plate

#### Overview and history

The plate collection comprises some 763 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 Carl Fabergé. The collection was largely acquired by means of gifts and bequest. However, many of objects entered the collection as part of larger collections of mixed media, all of which focused on significant naval officers from the period of the French Revolutionary and Napoleonic Wars, and specifically on Nelson.

The Museum has in its collection some fine examples of presentation plate, including four eighteenth-century City of London gold freedom boxes, the earliest of which is a box presented to Admiral Vernon (1740, PLT0187). Three boxes are by the celebrated London goldsmith James Morisset, executed in gold and enamel, and presented to Admiral Sir John Jervis (PLT0075), Vice-Admiral Charles Thompson (ZBA2976) and Captain Edward Berry (PLT0023). The collection is strong in presentation pieces, especially those from the period of the French Revolutionary and Napoleonic Wars, while notable later examples of presentation silver include a wine set presented in 1842 by the passengers of the SS *Britannia*, among them Charles Dickens, to Captain John Hewitt for a safe voyage (PLT0200-03). 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 (ZBA4571). 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. A highlight of the collection is a very rare cast silver taperstick (1761, PLT0724) by William Cafe of London, acquired by the Museum in 1986. Modelled as a sailor, the taperstick was originally part of a pair, which would have included a matching 'lass'. In 2016, the Museum acquired by donation what is strongly considered to be the companion piece (ZBA7715).

## Development

Plate is not a priority for collecting going forward. However, the Museum remains open to acquiring exceptional objects associated with major themes or important subjects. In particular, the collection would be enhanced by pieces from the twentieth century and, specifically, the early and late twentieth century, the better to represent individuals and events of those periods. Tokens of esteem, particularly mid-range and lower-end range items, would also greatly benefit the collection, with the potential for developing subject areas and communities that are currently under-represented.

Object Type	Strength	Priority
Plate, 17th C	1	1
Plate, 18th & 19th C launching caskets	3	1
Plate, 18th & 19th C presentation plate	3	1
Plate, 18th & 19th C domestic plate	2	1
Plate, 18th & 19th C ceremonial plate	2	1
Boatswain's calls, 19th & 20th C	3	1
Plate, ceremonial boxes, 20th C	2	1
Plate, Nelson related (domestic)	3	1
Plate, 20th C presentation plate	2	1
Plate, 20th C trophies & prizes	2	1

## Coins and Tokens

### Overview and history

The Museum has a small and eclectic collection of coins, numbering about 200 items, all with maritime associations or depictions. The exception to this is the material found on site at Greenwich, including seven gold angels and half-angels (MEC2690–96) from the reigns of Edward IV and Henry VII (the rest of the fifteenth-century 'Greenwich hoard' found during the archaeological work on the Tudor palace site in 1970–71 is in the collection of the British Museum). The earliest coins date from ancient Greece and Rome. 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 collection represents a diverse range of locations: other European countries, former or current Commonwealth countries and former British colonies. The collection also contains 'counter' coins that are of particular historical interest due to the editorial markings on their surface.

The 411 tokens in the collections date from the seventeenth century through to the nineteenth century. Some of these commemorate specific people, such as the Admiral of the Fleet Richard Howe (1726–99), or events, such as the Battle of the Nile (1798). There are also a large group of 'penny' and 'halfpenny' tokens, which were produced locally as a means of payment for workers and merchants but also to counter the growing prevalence of counterfeit coins in Britain during the late eighteenth and early nineteenth century.

### Development

In general terms, we do not seek to build this collection. However, in exceptional circumstances, we would acquire coins and tokens related to Greenwich specifically or to individuals, subjects and events that would enhance our collections. The coin and token collection has been catalogued as a subset of the Museum's commemorative medals and plaques collection. Given the commemorative nature of many of these, there is some blurring of distinction between, for example, what is a commemorative coin versus a medal, and the Museum's military medals and orders are also catalogued separately. We aim to review all these collections over the coming CDP period, establishing clearer definitions that will help to separate objects into distinct collections.

Object type	Strength	Priority
Coins, ancient coins (Greek & Roman)	1	1
Coins, 15th C & 16th C coins	2	1
Coins, 17th C coins	2	1
Coins, 18th C	2	1
Coins, 19th C	2	1
Coins, 20th C	2	1
'Counter' coins	2	1
Commemorative coins	2	1
British coins	2	1
European coins	2	1
Non-British/non-European coins	2	1

## Commemorative Medals and Plaques

### Overview

The 1,950 commemorative medals in the collection 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 that involved Louis XIV. The collection also includes fifty-four commemorative ingots, largely from a 1976 series documenting various ships from different historical periods, ranging from a Greek Trireme circa 400 BC through to HMS *Victory*. The Museum also holds a small assortment of badges in the collections dated from the eighteenth through to the early twentieth centuries. These vary from commemorating naval actions such as the Battle of the Saints in 1782 as well as the Royal Naval Exhibition of 1891. A small number of personal tokens, and sailors' amulets supplement the collection. 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.

### History

The commemorative medals and plaques were mainly acquired before 1950, by gift or bequest. 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. A small collection of silver commemorative ingots made by the Franklin Mint were gifted by the same organisation in 1976.

### Development

The Museum remains open to acquiring commemorative medals and plaques where there is a compelling historic, artistic or cultural reason. We are looking to re-evaluate certain parts of the collection and their categorisation in tandem with 'Coins and Tokens'. Therefore, we do not seek to build this collection at present. Post-review, we would be interested in acquiring examples with strong personal associations, especially those from the lower-deck. It should also be noted that medals or tokens that are related to Greenwich and its maritime history would also be desirable for acquisition.

Object type	Strength	Priority
Medals, 17th C	2	1
Medals, 18th C	3	1

Medals, 19th C	3	1
Medals, 20th C	3	1
Amulets and tokens	2	1
Badges	1	1
Commemorative ingots	2	1
Commemorative medals, naval person	3	1=
Commemorative medals, naval event	3	1+
Tokens	2	1

= exceptions might be made for female sitters

+ exceptions might be made for unusual/rare examples

## LIBRARY AND ARCHIVE

### Introduction

The Caird Library and Archive collection occupies over twelve kilometres of shelving, consisting of a collection of original documents and manuscripts, printed books, ephemera, and periodicals. Acquisitions into the archive, rare books and ephemera collections, which form part of the Museum's permanent accessioned collection, are governed by the Collection Development Policy.

A 'working collection' of books printed from 1851 onwards, printed periodicals and electronic resources is also maintained and developed, managed by its own acquisitions policy. The working collection is not part of the Museum's accessioned collection. The Caird Library Reading Room provides the primary point of public discovery and access to these collections, and provides access to cartographic material, together with prints and drawings from the fine art collection.

## MANUSCRIPTS

### Overview

The manuscripts collection holds several hundred thousand individual items occupying a shelf run of over four miles. Ranging broadly in date from 1322 to 2006, the collections are divided into the following groupings: administrative records of the Royal Navy and merchant service (including dockyards); company and institutional archives; personal and family papers; artificial collections (assembled from different sources by individual collectors); volumes and documents acquired individually. Strongest in the eighteenth to mid-twentieth century, coverage includes all aspects of British maritime history including the Royal Navy, merchant shipping, science (medicine at sea, horology and navigation) and technology (engineering, shipbuilding, gunnery and ship administration). It is a 'centre of excellence' in several areas, including Nelson-related manuscripts, naval officers' personal and family papers, and collections relating to exploration. Also of outstanding merit are logs, journals, diaries, letters (official and private) concerning Pepys's Navy, bringing to life the workings of the nascent seventeenth-century Admiralty. The Lord-Macquitty collection is a popular resource for those studying the *Titanic* disaster, including a number of survivors' accounts.

### History

The core of the collection owes much to Sir James Caird, who in the 1920s and 1930s, 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, marine charities, private companies and members of the public. Long-term and permanent loans, most notably of business and shipping records, have further enhanced our holdings.

### Development

While consolidating these strengths, the Museum is keen to diversify its collecting into areas not covered by traditional record keeping practices. Other voices or 'hidden histories', showing additional perspectives rather than the voice of the state, are actively sought. Examples include the life of the lower deck (diaries kept and letters home); the experiences of lascars and other ethnic minorities and also women's history. Historical records relating to maritime technologies, training and especially those offering personal stories and experience will continue to be a focus. Modern maritime sport and recreation, including British seaside culture and tourism are priorities for contemporary collecting. At the same time, changes in marine and environmental science, trade and piracy, together with the Royal Navy, merchant navy are also important contemporary priorities. Lastly, of particular

interest are records of local activities with national significance, together with safeguarding the records of smaller organisations and community groups (e.g. the fishing industry or the River Thames).

Object type	Strength	Priority
Manuscripts, engineering	3	2
Manuscripts, shipbuilding	4	2
Manuscripts, gunnery	4	2
Manuscripts, ship administration	3	2
Manuscripts, medicine, health & medical matters	4	2
Manuscripts, time & horology	2	2
Manuscripts, astronomy e.g. astronomers Royal	1	2
Manuscripts, navigation	4	2
Manuscripts, River Thames	1	2
Manuscripts, maritime environment	1	2
Manuscripts, Greenwich history	3	2
Manuscripts, exploration	4	2
Manuscripts, communication	3	2
Manuscripts, sport & recreation	1	2
Manuscripts, merchant navy	5	2*
Manuscripts, Royal Navy	5	2*
Manuscripts, officers' papers	5	2
Manuscripts, Nelson related records	5	1
Manuscripts, French Revolutionary & Napoleonic Wars period records	5	1
Manuscripts, lower deck letters	4	2
Manuscripts, patronage system in the Navy	4	2
Manuscripts, East India Company	3	2
Manuscripts, signal books	5	1
Manuscripts, Pepys's Navy	5	2
Manuscripts, <i>Titanic</i> /maritime disasters	4	3
Manuscripts, slavery and abolition	4	2
Manuscripts, World War I	4	2
Manuscripts, World War II	4	2
Manuscripts, Admiralty & Dockyard records +	4	1+

\* Emphasis on contemporary collecting

+ Public records on deposit

## RARE BOOKS

### Overview

The rare books collection consists of approximately 14,500 books and journals published before 1850. It covers the breadth of the Museum's collections, including astronomy, horology, science, navigation, exploration, naval architecture and maritime history. Subject areas include naval biographies, shipwreck narratives, piracy, naval warfare and technical naval architecture. The collection has a 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 strong.

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 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 Philip Gosse collection. The collection of naval biographies covers both well-known and more obscure figures. Holdings on the life of Nelson are particularly comprehensive.

## History

The rare books collection 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. Caird continued to buy important collections for the Library and these were added to from other donors and organisations, including the dispersal of the Board of Trade Library in 1942 and that of the Royal Greenwich Observatory. Selective acquisition has continued to increase the holdings of the Library's rare book collection. It is a rich resource, which links well to the Archive collection and the maps, charts and atlases collections.

In 1998, the Museum acquired the library of the Royal Greenwich Observatory, Cambridge, upon its closure. The core of this collection was built up by 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 *Historiæ Coelestis* (1725).

## Development

The continued selective acquisition of works will prioritise those with compelling provenance and covering under-represented subjects, e.g. female seafarers and BAME experiences at sea. In addition, the acquisition of accounts of sixteenth- and early seventeenth-century voyages would add breadth and depth to the collection as a 'centre of excellence'.

Object type	Strength	Priority
Rare books, time & horology	2	1
Rare books, astronomy, e.g. Astronomers Royal	2	1
Rare books, navigation	4	1
Rare books, voyages & exploration	5	1
Rare books, naval architecture	5	1
Rare books, Nelson-related material	5	1
Rare books, East India Company	3	1
Rare books, 17th C Royal Navy	5	1
Rare books, women seafarers	1	2
Rare books, slavery and abolition	3	2

## PRINTED EPHEMERA

### Overview

The printed ephemera collection consists chiefly of non-bibliographic printed items published for transient publicity, informational purposes or for commemorating a service, event, person or object. As this can include items such as brochures, calendars, itineraries, menus, programmes, tickets and timetables, the collection is extremely rich and varied. Ephemera is usually (but not always) produced by the organisation or company that is the subject of the item rather than by an individual who is external to the theme of the publication.

Merchant shipping companies, especially mid-twentieth century is comprehensively represented, as is printed items intended for shipboard use (e.g., menu cards, programmes of on-board events, promotional material). The printed ephemera collection excludes bibliographic items such as books, pamphlets and magazines; unpublished items such as manuscripts and typescripts; packaging; posters; non-original material (such as photocopies and website print-offs); cuttings and scrap books.

### History

The collection was created by separating items from the Library's collection of uncatalogued pamphlet material, which had been developed over many years by selective acquisition or donation. The resulting collection, which occupies around 20 linear metres of shelving, covers a variety of subjects but is particularly strong in the area of merchant shipping companies (especially passenger cruises) which comprise 75–80% of the material. It is possibly one of the strongest such collections in the world.

The printed ephemera collection also includes event-specific sub-collections, such as material relating to the 1999 total solar eclipse, the Trafalgar bicentenary celebrations of 2005 and the 2012 London Olympics. These events were selected for their importance to the Museum and its collections and provide a snapshot of a particular event that may be of use to future researchers or for future exhibitions.

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.

### Development

Only around 5% of the printed ephemera collection is currently catalogued. A volunteer project to catalogue the remaining items is currently underway. Once these records go live, it will not only make the existing items more accessible to the public, but also assist in future acquisitions by helping to avoid duplication. Once the ephemera cataloguing project has been completed, it is intended to take stock of the subject coverage, especially outside of mid-twentieth century merchant shipping, with the aim of identifying areas in which we would like to develop the collection further. This will include future event-specific material such as that relating to ROG 350. The collecting priority scores in the table below reflect the reality of supply and cost, the need for a review of the collection, and thus not necessarily the desirability of collecting in these areas.

Object type	Strength	Priority
Printed ephemera, technology	3	2
Printed ephemera, shipbuilding	3	1
Printed ephemera, time & horology	0	1
Printed ephemera, astronomy	1	1



Printed ephemera, navigation	2	2
Printed ephemera, River Thames	1	1
Printed ephemera, Greenwich history	3	1
Printed ephemera, communication	1	2
Printed ephemera, sport & recreation	4	1
Printed ephemera, merchant navy	5	1
Printed ephemera, Royal Navy	2	2
Printed ephemera, Nelson related items	3	1
Printed ephemera, <i>Titanic</i> / maritime disasters	1	1
Printed ephemera, stamps	2	0+
Printed ephemera, World War I	0	2
Printed ephemera, World War II	1	2

+ exceptions may be made for major anniversaries, centenaries etc. that relate to core themes and subjects and/or feature Museum objects

## ORAL HISTORY

### Overview

The Museum holds a small and disparate collection of sound recordings in a variety of formats. The status of and responsibility for these collections needs reviewing as we anticipate that there will be offers of sound recordings for acquisition on an ongoing basis and that there will be projects, programmes and research that the museum will be involved in which will involve the collection of sound recordings and of oral history testimonies in digital format. These recordings will be made for a variety of reasons and may be considered for acquisition in which case they will need to be evaluated and processed. We will therefore undertake a review of current holdings, determine and allocate responsibility and ensure that the collection is properly documented, stored and made accessible. We will develop the necessary policies, procedures and approaches to ensure future potential acquisitions are assessed and acquired correctly.

## SHIP AND MARITIME LIFE

### Introduction

This area of the collection embraces a wide range of object categories that, taken as a whole, explore both the diversity of the ship as the key platform of maritime operations and the material culture associated with shipboard life in the Royal Navy and the merchant service. Obviously, this could encompass the entire Museum collection, but for the purpose of this policy, it covers ship plans and technical records, ship models, tools and ship equipment, weapons, orders, service medals and decorations, photography and photograph albums, relics and personal effects, and world cultures, which comprises the ethnography collection.

Within this vast amalgam of materials are areas of national and international significance – for example, ship plans, ship models, and historic photographs. The collection is not only extremely rich in technical and technological material, but also in personal stories and cross-cultural encounters. The potential scope for future collecting in this broad area is, of course, vast and requires clear direction and careful consideration. Material relating to the life of the ordinary, 'below deck' sailor (Royal Navy and merchant service) across the ages remains a priority as do objects that illuminate aspects of class, race, gender and nationality in connection with maritime experience (at sea and on land) that are currently under-represented in the collection. The collection needs to keep abreast of changes in technology, in terms of both the ongoing representation of new maritime technologies and the impact of new techniques, especially born-digital, on the changing materiality of objects themselves. In addition, existing strengths need to be maintained and enhanced to ensure the continued quality, representative coverage and future relevance of the collection in this core area.

## SHIP PLANS ANDS TECHNICAL RECORDS

### Overview

The Museum holds the largest and most significant ship plans and technical records collections, totalling an estimated one million plans. The collection can be split into two areas, the Admiralty Collections and the Merchant Collections. The technical records consist of statistical and design data generated by the Department of Naval Constructors (DNC Workbooks, 1870s–1950s), correspondence regarding technical design information on warships (Ships Covers, 1870s–1960s), Machinery Information Books, Ships Books (post-1940), Contracts and Specifications (1750s–1940s).

### History

Admiralty Collections began in 1938 when the first 1,200 'Sailing Navy' plans were delivered by the Director of Naval Construction, with a complete assignment expected to reach about 4,400 naval plans (now numbering around 8,000). In 1958, the Museum was appointed a place of deposit for Admiralty records, including Plans, Specifications, Contracts and Covers. It is an almost unbroken record of technical and historical development of warships from the late-seventeenth century to the late 1960s. After this date, plans become rare due to ships being sold to foreign nations, plans formats (digital), and the 30-year Rule for confidential documents. Foreign warships and merchant ships are also represented in this collection, but coverage is neither comprehensive nor the primary focus.

The Merchant Collections are from a variety of sources including builders, owners, collectors, designers and model-makers. The most significant period of expansion for the collection coincides with the reorganisation and contraction of Britain's shipbuilding industry. For example, from the 1960s the Museum received some significant large plan and technical record collections from builders like Denny Brothers, Barclay Curle, Fairfield, and

J.I. Thornycroft. The Museum also collected material from shipowners like P&O, British Railways, Shell, Ellerman, Andrew Weir & Co. (Bank Line), and British & Commonwealth (Union Castle Line). The final grouping is designers, usually representing small craft like yachts, motor cruisers and smaller warships. 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, Angus Primrose, and Laurent Giles.

### Development

The size of the ship plans collection, and the long history of British shipbuilding, means that there are always areas that require development. However, as set out in the Museum's Collections Information Plan, the absolute priority for this CDP period and beyond is to catalogue to a basic level the existing permanent collection. The Museum is also investigating the acquisition of born-digital plans during this CDP period. The aspiration for the next five years is likely to be plans from private boat yards, especially from nineteenth century onwards and plans of warships and merchant ships from the 1960s. Vessels designed for marine environmental and oceanographic purposes, and modern developments, e.g. new materials such as fibreglass and carbon fibre are poorly represented. We are also looking for representations of new recreational equipment (e.g. jet skis, windsurfing).

Object type	Strength	Priority
Admiralty plans, pre-1700 +	2	2
Admiralty plans, 1700–1840 +	4	2
Admiralty plans, 1840–1945 +	4	2
Admiralty plans, 1945–1960 +	2	2
Admiralty plans, 1960–present +	1	3
Admiralty specifications & contracts, 1750–c.1945 +	3	2
Admiralty specifications & contracts, post-1945 +	2	3
Admiralty ships covers +	3	2
Admiralty ships books, post-1940	3	2
Admiralty technical records	3	2
Plans, ship decoration, all periods & vessel types	2	2
Plans, merchant ships, pre-1860 including East Indiamen	2	2
Plans, merchant ships, 1860–c.1940 focus on small yards	4	2
Plans, merchant ships, post-1940 focus on new methods & materials of construction	2	3
Plans, merchant, environmental & scientific	2	2
Technical records, shipbuilders (large companies)	3	2
Technical records, shipbuilders (small companies)	2	2
Technical records, designers	1	2
Plans, designers (not builders), merchant ships	2	2
Plans, designers (not builders), yachts, post-1950	2	3
Plans, collectors	2	1
Plans, model makers	2	1

+ Public records on deposit

## SHIP MODELS

### Overview

The ship model collection is one of the largest in the world and numbers around 4,000 models. It is considered as a centre of excellence for ship models in both quality of workmanship and the broad range of vessels and subjects it covers. The earliest example is an Egyptian funerary barge dating from c.1800BC, while the most recent is a model of the aircraft carrier HMS *Illustrious* (1979, ZBA7861) made around 2012. Of particular note are the model genre sub-groups such as the Navy Board, Georgian, Napoleonic prisoner of war, and builders' models, which place the core of the collection at a level of national significance.

### History

The origins of the collection date back to the mid-nineteenth century when the Surveyor of the Navy, Sir Robert Seppings, founded a national collection of ship models, within the Admiralty at Somerset House. In 1864, the models were relocated to the South Kensington Museum and formed the core of the newly created School of Naval Architecture and Marine Engineering, becoming fully 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.

The ship models in the Greenwich Hospital Collection were transferred to the Museum in 1936 and joined models from the *Mercury* Collection, the latter having been acquired by the Museum's founding benefactor, Sir James Caird. Subsequent significant 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. There is a sub-group of models depicting coastal and river craft from around the world. They largely date from the nineteenth to twentieth centuries and are made by local craftsmen as well as a small number thought to be by British model makers that were produced during the mid-nineteenth century based upon research gathered from abroad.

### Development

The collection is very broad in the range of vessels depicted. The largest proportion covers the design and development of sailing and powered warships, merchantmen, coastal and small craft of various types. It also includes models of ship fixtures and fittings, scenic models (dioramas and dockyards), ordnance and equipment. However, the last collection review project highlighted some significant areas which have been recommended for strengthening. Some of these have been addressed in recent years but there is still significant work to be done to add representative vessel types and themes. Priorities include RN warships post-1980 to present including stealth, a rigged East Indiaman (1750–1820), sail training vessel, modern cruise ships post-1990, a weather ship, modern fibre optical cable layer, RNLI and ship's lifeboats post-1980, oil tankers post-1970, modern ferries, container ship of twenty-foot equivalent unit capacity, modern tugs (from about 1970 onwards) and select UK coastal craft. Desirable models after named vessels include RMS *Titanic*, *Canberra*, HMS *Hood*, *Queen Elizabeth II*, *Queen Mary II* and HMS *Ark Royal* (WWI).

Object type	Strength	Priority
Ship models, sailing warship, 17th C	5	1
Ship models, leisure, 17th C	4	1
Ship models, small craft, 17th C	3	1

Ship models, sailing warship, 18th C	5	1
Ship models, sailing merchant 18th C	4	2
Ship models, small craft, 18th C	4	1
Ship models, leisure, 18th C	4	1
Ship models, service vessels, 18th C	2	2
Ship models, scenic & topographical, 18th C	3	1
Ship models, fixtures & fittings, 18th C	2	1
Ship models, sailing warship, 19th C	4	1
Ship models, powered warship, 19th C	4	1
Ship models, sailing merchant, 19th C	5	1
Ship models, powered merchant, 19th C	4	2
Ship models, service & fishing, 19th C	4	2
Ship models, small craft, 19th C	4	1
Ship models, leisure, 19th C	4	2
Ship models, exploration & research, 19th C	3	2
Ship models, scenic & topographical, 19th C	3	1
Ship models, fixtures & fittings, 19th C	5	1
Ship models, 20th C, sailing warship in earlier styles (mainly 16th to mid-19th C styles)	3	1
Ship models, 20th C, powered warship (including earlier mid-19th to early 20th C styles)	4	1
Ship models, 20th C, powered warship (post-1945)	4	2*
Ship models, 20th C, sailing merchant (mainly 16th to mid-19th C styles)	3	1
Ship models, 20th C powered merchant (19th C style)	3	1
Ship models, 20th C powered merchant	4	1*
Ship models, 20th C small craft (mainly 16th to 19th C styles)	3	1
Ship models, 20th C small craft (1900 to present styles)	3	1*
Ship models, 20th C leisure (17th to 19th C styles)	3	1
Ship models, 20th C leisure (1900 to present styles)	3	2*
Ship models, 20th C service & fishing (17th to mid-20th C styles)	3	2
Ship models, 20th C service & fishing (1950 to present styles)	3	2*
Ship models, 20th C exploration & research (18th to 19th C styles)	2	1
Ship models, exploration & research 20th C (1900 to present styles)	3	1*
Ship models, 20th C scenic & topographical (17th to 19th C styles)	3	1
Ship models, 20th C scenic & topography (from 1900 styles)	3	1
Ship models, 20th C fixtures & fittings	3	2*

\* emphasis on contemporary collecting

## WEAPONS

### Edged Weapons

#### Overview and history

There are 632 objects in the 'Edged Weapons' permanent collection, including several hundred swords of both national and international importance. The collection covers the principal weapons favoured by naval officers in the eighteenth and early nineteenth centuries such as fighting swords, dress weapons and presentation swords, given to

individuals in recognition of notable service or achievement. While the majority of objects represent officers, cutlasses and pikes provide an example of ratings' weapons. The collection also contains a number of scabbards, carrying cases and sword knots. 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.

The focus of the collection 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. Examples of non-European weapons from China, Japan, America, Brazil, Peru, for example, often have clear connections to British naval personnel. By virtue of the history of the collection, there are many examples which belonged to prominent naval officers. Individual swords have also been acquired for their importance in terms of charting the development of edged weapons, or illustrating the careers of renowned sword makers.

The collection represents such diverse organisations as the Merchant Navy, Royal Marines, Royal Naval Reserve, the Metropolitan Police, the Royal Dockyard Battalion and the Royal Naval Air Service, although there is a clear focus on the Royal Navy. The collection also contains examples of swords made by British sword makers for use in foreign navies. There are some rare and extremely valuable presentation swords included and it would not be unrealistic to consider ourselves a centre of excellence in this area. These swords include examples presented by institutions such as Lloyd's Patriotic Fund and the City of London.

### Development

Edged weapons forged outside Britain but with a significant connection to British maritime history should be a collecting priority. Likewise, we should seek to further our representation of weapons beyond the Royal Navy with a particular focus on the Merchant Navy and Royal Marines. The latter category would include contemporary collecting of modern knives. 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 and we should seek to broaden our focus in order to flesh out the great diversity of maritime experience. In particular, the Museum does not possess a boarding axe, a weapon of fundamental importance in naval warfare. Collecting one should be an immediate priority. We should certainly consider broadening out the date range beyond the existing emphasis on the nineteenth century.

Object type	Strength	Priority
Edged weapons, RN Officer weapons & scabbards	4	2
Edged weapons, RN presentation swords & scabbards	4	1
Edged weapons, RN Ratings' edged weapons (axes, pikes, cutlasses etc.)	3	2
Edged weapons, Royal Marines edged weapons & scabbards	2	2*
Edged weapons, merchant navy weapons/scabbards	1	2
Edged weapons, personal weapons	1	1
Edged Weapons, weapons of reserves & other maritime organisations	2	2
Edged weapons, warrant officer edged weapons & scabbards	2	1
Edged weapons, land weapons (MET, Army etc)	3	1
Edged weapons, international edged weapons & scabbards	3	2
Edged weapons, accessories (knots, cases, tassels, belts & metal decorations)	2	1

\* emphasis on contemporary collecting

## Firearms

### Overview

The Museum's firearms collection is a small but nonetheless wide-ranging holding of 243 objects. It comprises Caird Collection items and an intermittent pattern of acquisitions that has been periodically boosted by allocations from national firearms amnesties (which have typically been divided between relevant museums). The collection contains a range of key object types, whose development across the eighteenth, nineteenth and twentieth centuries is often demonstrated, albeit not exhaustively.

### History

In terms of pistols and revolvers, a range of eighteenth- and nineteenth-century examples are held, including standard-issue flintlock sea-service pistols, custom-made officers' pistols and duelling weapons. The collection also tracks the development of handgun technologies through the nineteenth and early twentieth centuries, from Colt percussion revolvers to Webleys; and later semi-automatic pistols are also represented. The significance of many of these weapons – both for research and exhibition purposes – is increased by their linkages to particular naval engagements or to the lives of specific naval or maritime figures. Examples include a pistol used by Captain J. Cooke at the Battle of Trafalgar (AAA2464), and a revolver owned by Richard Woodget, captain of the *Cutty Sark* (AAA2434).

From the perspective of muskets and rifles, the collection contains some 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 (AAA2542) and a Lee-Enfield Mark III rifle from 1915 (AAA2560). As with the handguns, many of these weapons have particular and important associations, from the pair of shotguns recovered from the ill-fated Franklin expedition of 1845–47, to a shotgun presented by the Kaiser to Fumo Bokari, the Sultan of Witu (AAA2541).

In addition, the collection contains a small but nonetheless important selection of automatic weapons, all of which have high research value and display potential. They include a Gatling gun from 1873 (AAA2605); and examples of Nordenfelt, Enfield Maxim, Vickers and Lewis machine guns. A number of submachine guns and assault weapons are also held, from the Lanchester (produced exclusively for the Navy from 1941, AAA3152) to an AK-47 (AAA6500). Beyond this, there are more miscellaneous items, including eighteenth- and early nineteenth-century blunderbusses, boat guns and swivel guns; a seven-barrelled volley gun from c.1780 (AAA2519); a percussion grenade gun (AAA2513); and a number of flare guns and rope-throwing guns.

### Development

Firearms should continue to be acquired but in a highly selective manner. Key areas for this effort include: examples relating to the era of the three Anglo-Dutch Wars, the Nine Years' War, the War of the Spanish Succession and the War of the Austrian Succession; examples of non-British weaponry; examples relating to mercantile rather than naval history; examples relating to the Anglo-Chinese Wars, the Crimean War, the Egyptian campaigns, the Boer War; and examples relating to maritime and naval sport, hunting, recreation and leisure.

Object Type	Strength	Priority
Firearms, pistols & revolvers	4	1*
Firearms, muskets & rifles	3	1*
Firearms, automatic weapons	3	1*
Firearms, other weapons	3	1*

\* emphasis on contemporary collecting

## Ordnance

### Overview

The ordnance collection is a disparate holding of 356 objects including muzzle loading and breech loading weapons, alongside projectiles of various dates and types. Associated and ancillary object classes include: gun sights, powder horns, shot carriers, cartridge holders, powder buckets, powder measures, flints, gun locks, gunners' callipers, gun-sighting telescopes, shell grabs, fuzes, and gunsmiths' tools. The ordnance collection also contains a number of items from adjacent categories of naval weaponry. These include: the Russian 'Infernal Machine', a sea-mine from the Crimean War (c. 1855, KTP1307); a Whitehead torpedo (c. 1885, KTP0003); an 18-inch Mark 12 torpedo (1942, KTP0004); and depth-charge throwers.

### History

In terms of muzzle-loading ordnance, many have associations with particular engagements, events and vessels, for instance: an 18-pounder gun from Admiral Cloudesley Shovell's doomed flagship, the *Association* (KTP1326); and a 4-pounder gun from HM Bark *Endeavour* (KTP0071). The majority are British-made, although there are examples of seventeenth-century Venetian and Netherlandish guns; early nineteenth-century *lantakas* from Malaya; and a Russian cannon captured by Vice Admiral Campion during the Crimean War (1853–56, KTP0070).

For the category of breech-loading weapons our holdings are somewhat weaker, with examples dating from the 1860s through to the First World War. These include: a 20-pounder gun made by Armstrong in 1861 (KTP0008); a 3-pounder quick-firing gun from the cruiser HMS *Dido* (1896, KTP0072); and a 3-pounder quick-firing gun from a Chinese destroyer captured by the Royal Navy in 1900 (KTP0063).

A large proportion of the collection is comprised of projectiles of various dates and types. There are numerous examples of eighteenth and early nineteenth-century round shot (in a range of weights), as well as bar shot, grape shot, case shot, and carcass shot. Many of these items have connections to specific events, for instance: cannonballs and bar shot fired at HMS *Victory* during the Battle of Trafalgar; stone shot fired at the British fleet in the Dardanelles in 1807 (KTP1265); and a cannonball fired at HMS *Nankin* during the Second China War (KTP1070). Dating largely from the nineteenth to the early twentieth centuries, the collection comprises a significant set of more modern projectiles, including: 6-, 7-, 12-, and 64-pounder shells; 6-, 7-, 8-, 10- and 15-inch shells; cartridge 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, including one that struck HMS *Prince of Wales* during the engagement with the *Bismarck* (KTP1128).

### Development

There are three priority areas for future collecting. Firstly, the collection is relatively weak from the seventeenth through to the mid-eighteenth centuries. Secondly, and especially for the eighteenth and early nineteenth centuries, the collection would benefit from further examples of non-British (and, indeed, non-European) firearms, and from the broader frame of reference they would supply. Thirdly, and importantly, the collection does not have a representative selection of ordnance for either of the World Wars. The development of the collection includes contemporary collecting, to encompass modern ordnance and weapons systems. However, the scale and nature of ordnance necessarily means that acquisitions are highly unlikely over the coming CDP period and any would need careful consideration with regard to other interest organisations.



Object type	Strength	Priority
Ordnance, muzzle-loading ordnance	4	1
Ordnance, breech-loading ordnance	2	1*
Ordnance, non-British ordnance	2	1*
Ordnance, projectiles (muzzle-loading)	4	1
Ordnance, projectiles (breech-loading)	4	1*
Ordnance, miscellaneous items	3	1*
Ordnance, other weapons types	2	1*

## ORDERS, SERVICE MEDALS AND DECORATIONS

### Overview

The Museum's collection of maritime-related orders and medals is a clear 'centre of excellence' and one that, in broad terms, focuses on the period from the late-eighteenth century to the mid-twentieth century. Important collections are also held at the Imperial War Museum, the National Museum for the Royal Navy and the National Army Museum. However, the focus of these institutions is less comprehensively on 'the maritime', and does not necessarily span such a broad chronology.

Our holdings incorporate a range of object types, and cover a variety of contexts in which these tokens of institutional or national esteem were bestowed. These include: participation in warfare; gallantry in battle; humanitarian actions; and achievement in realms such as exploration. This collection is delineated to separate its contents from the category of 'commemorative medal', whose component objects are largely pre-1800. It should be understood, though, that while this line of demarcation relates usefully to the development of medal types across the early modern and modern periods, it is nonetheless a porous one.

We have particular strengths with regard to French Revolutionary and Napoleonic era medals, for instance the Boulton and Davison types (with seventeen naval gold medals from this period). This context of collection is also extended by 221 examples of the 1848 Naval General Service Medal, presented to veterans of the French Revolutionary and Napoleonic Wars. Beyond this, the collection is unusually strong (in terms of Museum object holdings more generally) in its coverage of the wider Victorian era. We have a good and representative selection of medals and decorations relating to the Crimean War and the wars with China, and to a multitude of British imperial campaigns with naval involvements such as the Boer War and conflicts in India, Egypt, Sudan and the Boxer Rebellion.

These strengths are then continued into the twentieth century, with an impressive holding of First World War medals relating to both naval and mercantile contexts (though weighted to the former), and a considerable set of Second World War medals and decorations. These objects (as with later nineteenth-century examples) divide into 'campaign medals' awarded to all participants in particular theatres of the conflict, and 'gallantry awards' bestowed for particular acts of bravery or heroism. Taken together, these objects are associated with battles and campaigns across the globe during both World Wars, and relate to the service of naval personnel on board ship, in submarines, ashore in the Royal Naval Division or in the Royal Naval Air Service or Fleet Air Arm. Most of our eleven Victoria Crosses fall within these twentieth-century holdings, where they accompany the medal and decoration groups (and orders of chivalry) of some key commanding officers from the period such as Max Horton and Doveton Sturdee. Overseas war medals and decorations are also represented, particularly from the period 1880–1945.

Other important categories of medal with representative examples from both the nineteenth and twentieth centuries relate to exploration, and to lifesaving/humanitarian endeavour. The latter category includes Royal National Lifeboat Institute, Royal Humane

Society, Board of Trade Sea Gallantry and Shipwrecked Fishermen and Mariners Royal Benevolent Fund medals.

### Development

The further development of this collection should focus on six areas: the mercantile context; the non-officer context; and the non-British context; medals awarded to women; post-1950 medals; medals relating to nineteenth- and early twentieth-century Antarctic exploration. In recent collecting, we have also prioritised the acquisition of medals for which supporting material for display purposes exists in the collection or can be acquired simultaneously with the medals themselves.

Object type	Strength	Priority
Medals, naval, c.1790–1850	5	1
Medals & decorations, naval, c.1850–1914	5	2
Medals & decorations, naval, c.1914 to date	5	2*
Orders, naval orders of chivalry	4	2
Medals, merchant marine	4	3
Medals, life-saving & humanitarian	4	2
Medals, miscellaneous	4	2

\* emphasis on contemporary collecting

## PHOTOGRAPHY AND ALBUMS

### Overview

The historic photographic collection comprises of about 282,000 negatives and transparencies, about a million photographic prints, and some 1,760 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 topographical coverage of the collection is mainly from Francis Frith & Co. and the Byles collection, which covers the period 1890s to 1960s, although the geographical spread is not comprehensive.

### History

The Museum acquired negatives and prints before it officially opened in 1937. The most significant is a valuable group of calotype negatives and salted paper prints gifted by the granddaughter of W.H.F. Talbot in 1934. In 1947, the Society for Nautical Research set up a committee to co-ordinate requests for donations or loans for copying. The aim was to set up a photographic reference library that recorded and preserved photographs of maritime interest for wider access to students. A large portion of the whole collection is of ship portraits. This valuable work resulted in some 70,000 prints, some with negatives, being added to the photographic collection.

A number of the early negative acquisitions form the backbone of the collection. This includes 12,000 negatives donated by Richard Perkins in 1967 relating to warships, 30,000 merchant-related negatives from the Nautical Photo Agency, enhanced by the later Airtoto Collection, and a significant Admiralty collection of warship and merchant ship images donated over many decades. The collection also holds material on yachts, lifeboats, and a variety of fishing and beach boats – the latter from H.O. Hill and E. Tarry Adams. More recently, in 1997 the Museum acquired 16,500 negatives from the Waterline Company relating to cruise ship destinations and life on board dating from 1920 to the 1960s, and in 2013 the Museum purchased the shipwreck-related negatives from the Gibson & Sons of

Scilly collection. Digital photography is now very prevalent, and the Museum is addressing the resource and storage issues that come with this format.

### Development

First and foremost, we recognise the need to prioritise a review and basic cataloguing project for this vast collection, as set out in the Museum's Collections information plan, to be completed within the CDP 2018–22 period. In terms of acquisitions, the sheer breadth of remit for the historic photographs collection means that inevitably there are gaps within it. However, the main identified areas for strategic development over the next CDP period are recreational (improving the contemporary seaside/coastal activities, and yachting, dinghies and racing), personnel (singling out female representation in the Royal and merchant navies, and crew on both Royal Navy and Merchant Navy vessels), and ship portraits specifically post-1940s warships and merchant ships.

Object type	Strength	Priority
Photography, early photographic processes, Calotype, all maritime themes	3	1
Photography, early photographic processes, Daguerreotype and other, all maritime themes	2	1
Photography, ship interiors, yachts, passenger liners, cruise ships, 1900 to date	2	2*
Photography, life on board, merchant ships, gender & changes in role	2	2
Photography, 19th & 20th C, shipbuilding activities in yards, large/small	3	2
Photography, fishing & whaling industry	3	2
Photography, ship portraits, post-1960, focus on general cargo ships	2	2*
Photography, ship portraits, pre-1960	4	1
Photography, recreational, yachts (motor/sail), dinghy & racing	2	3
Photography, recreational, lifeboats & life saving	2	3*
Photography, recreational, beaches & coastal activity (mid-19th C to present)	2	3*
Photography, environmental, role of charities, scientific institutions	1	3
Photography, oil & gas industry, maritime aspect of the trade & extraction	1	3
Photography, Polar, Arctic & Antarctic, especially personnel images	3	3*
Photography, Royal Navy, post-1945 conflicts	2	2*
Photography, Royal Navy, relief & humanitarian, all periods & activity	2	3*
Photography, Royal Navy, anti-slavery (ships, places & activity)	2	2
Photography, Royal Navy, life on board, especially role of women & WRNS	1	2
Photography, Royal Navy, personnel, known provenance with associated material	4	1
Photography, Royal Navy, warship portrait, coastal craft, & warships post-1945	2	3
Photography, Royal Navy, warship portrait, pre-1945	4	1
Albums, Royal Navy, officer careers, 1840–1945	3	1

Albums, Royal Navy, officer careers, post-1945	2	2
Albums, Royal Navy, crew careers, 1840–1945	1	2
Albums, Royal Navy, crew careers, post-1945	1	2
Albums, shipowners	3	2
Albums, recreational, seaside, cruise ships	1	2
Albums, events, fleet reviews	2	2
Albums, shipbuilders	3	2

\* emphasis on contemporary collecting

## RELICS AND PERSONAL EFFECTS

### Overview and history

Many of the relics have scant provenance 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 Nelson 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 (now the Victoria and Albert Museum).

There are currently 823 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* timbers. Highlights include: a primitive carving of the Flaxman Nelson monument at St Paul's made of *Victory* timber (REL0580); Nelson's pigtail (REL0116), combined knife and fork (REL0115) and Turkish canteen (REL0131); the *Bounty* mutineer John Adams's original Pitcairn grave marker (REL0002); and material relating to the *Bounty* and to Bligh's subsequent epic boat voyage (ZBA2701–03). The Museum also acquired a collection of relics from the London Missionary Society including a fragment of the tree under which missionary explorer David Livingstone was reputedly buried (ZBA5552).

### Development

In previous CDPs there has been a separate section entitled 'Polar Relics and Equipment'. This collection can be found in the 'Collections Under Review' p.64. More broadly we will reactively acquire relics where appropriate. The Museum is keen to strengthen the weaker area of pre-1845 Arctic exploration. It will continue to strengthen the collections relating to the pre-First World War age of Antarctic exploration, particularly material relating to Scott and Shackleton, with non-British items an especial interest. We are also looking to strengthen our collections relating to female polar explorers, such as those relating to Catherine Hartley and Fiona Thornevill, the first British women to reach the South Pole (2000).

Object type	Strength	Priority
Relics & personal effects, <i>Victory</i>	4	1
Relics & personal effects, <i>Royal George</i>	4	1
Relics & personal effects, <i>Bounty</i>	3	1
Relics & personal effects, ship souvenirs	3	1
Relics & personal effects, <i>Foudroyant</i>	1	1
Relics & personal effects, relics associated with a person	2	1
Relics & personal effects, Nelson relics	3	1
Relics & personal effects, ship relics, 18th C	2	1

Relics & personal effects, ship relics, 19th C	3	1
Relics & personal effects, ship relics, 20th C	3	1
Relics & personal effects, relics from shipwrecks or excavated sites	3	1

## WORLD CULTURES

### Overview

There are 546 items in total in the 'World Cultures' collection (previously the 'Ethnography' collection) comprising indigenous material made outside Europe in Arctic North America, Sub-Saharan Africa and the Pacific. There is also material from South Asia, Southeast Asia, East Asia and South & Central America. Chinese objects can be found in many other parts of the collections, notably in paintings, ceramics and textiles, but relate either to court culture or were made for export to Europe.

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 was enlarged with material from the Michael Graham-Stewart Slavery and Abolition Collection. Some 200 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.

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 and Lady Jane Franklin. There is also a small collection of objects relating to the Inuit culture of the Polar region which were acquired during the various searches for the lost expedition of Sir John Franklin. Since these were made from parts of Franklin's ships this may not be the right category for these objects. Further material relating to the Pacific, China and parts of Africa was acquired from the collection of the former London Missionary Society.

### 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. The Museum seeks to acquire material relating to indigenous seafaring cultures that overlapped with the British maritime world (whether through cooperation, competition or conflict). This includes objects relating to seafarers from different cultures who worked aboard British ships. Objects relating to cultures in the Polar regions are also a priority. However, it should be acknowledged that acquisitions in this area are likely to be occasional rather than regular over the coming CDP period, a factor that is reflected in the 'Strengths and Priorities' table below.

Object type	Strength	Priority
World culture, Pacific & Australia	2	1
World culture, South Asia	1	1
World culture, East Asia	1	1
World culture, Southeast Asia	1	1
World culture, Africa	1	1
World culture, North America	1	1
World culture, South & Central America	1	1
World culture, Polar Regions	2	1

## SCIENCE AND TECHNOLOGY

### Introduction

The collection comprises: atlases; charts and maps; globes and globe gores; astronomical instruments and related material; navigational and surveying instruments; oceanographic items; chronometers, clocks, regulators and watches. Many of these items were collected during the initial years of the Museum with subsequent additions from the closure of associated institutions such as the Royal Observatory Greenwich (ROG), its successors and the Admiralty Compass Observatory.

The Science and Technology collections at Greenwich are regarded as world-class within the field, both in terms of their scope and for specific items of significance. Over the five-year period of this policy, the Museum will focus its collecting priorities on the relevant strands of the associated Research Strategy, such as items associated with contemporary topics and the forthcoming 350th anniversary of the ROG in 2025.

In addition, the Museum seeks to collect material that supports and contextualises objects, including photographs and other images showing use, manuals and other trade literature, 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. The 'Science and Technology' collections are also an ongoing priority for provenance research, especially concerning items that were purchased between 1933 and 1945.

## CARTOGRAPHY

### Globes

#### Overview and history

The globe collection is considered one of the world's largest, richest and most important, and is designated a 'centre of excellence' by the Museum. It contains nearly 300 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 (GLB0123). 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.

#### History

The first and one of the most important additions to the globes at the NMM was the acquisition of the Mensing collection in 1934. This included the Mercator pair (1541 and 1551, GLB0096–97) and a manuscript, painted celestial globe of 1625 by Arnold Van Langren, believed to be the model for his printed celestial globes (GLB0099). Another major purchase was from the German-Jewish dealer Erwin Rosenthal, in Munich, in 1936. Caird purchased globes for the collection throughout the 1930s, including a large Coronelli and a substantial number of pocket globes. More recent acquisitions include a Soviet moon globe (GLB0178) and the Mars globe of Emmy Ingeborg Brun (ZBA5460).

#### 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, and it would be appropriate to extend the collection to include non-European makers and contexts. 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 desirable to have a Norwegian globe showing early 20th-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. Certain important makers, most notably Joseph Moxon, are not represented in the collection, and this should be remedied where possible. Although there is some representation of the diversification of genre in globe making, nineteenth to twenty-first centuries, this should be strengthened in coming years.

Globes	Strength	Priority
Globes, Islamic	2	1
Globes, Western, 16th C	4	1
Globes, Western, 17th C	4	2
Globes, Western, 18th C	4	2
Globes, Western, 19th C	3	2
Globes, Western, 20th C	2	3*
Globes, Western, 21st C	1	3*

\* emphasis on contemporary collecting

## Atlases

### Overview

The atlas collection consists of approximately 900 atlases. It includes an exceptionally important group of editions of Ptolemy (37 volumes from 1475 to 1730), and certain very rare volumes. The atlas collection forms a comprehensive international resource for the study of printed European marine cartography, although it is particularly strong on British publications throughout, and for Dutch and French atlases during the seventeenth and eighteenth centuries respectively. 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, and providing resources for an introduction to the history of European cartography. There are also a number of celestial atlases which sit within the collection.

### History

The first major acquisition of atlases was the 290 acquired as part of the Macpherson collection, which included incunable Ptolemies, and works of the major Dutch, French and British cartographers of the sixteenth, seventeenth and eighteenth centuries, with a particular focus on marine charts. The Mensing collection, purchased in 1934, included 29 dating from the fifteenth to the seventeenth century. Atlases were bought throughout the 1930s, and significant acquisitions include two 'Lafreri' atlases (PBC3995, 5309) and bulk purchases through Henry Stevens, Son and Stiles, and Maggs Bros. The dissolution of the Board of Trade Library in the 1950s saw several atlases dating from the sixteenth to the nineteenth century enter the collection.

### Development

The atlas collection is deficient between the nineteenth and twenty-first centuries, particularly in American, Russian and Asian material, though the status of the post-1850 bibliographic objects is currently unresolved. Thematic atlases demonstrating different sorts



of cartographic engagements with the maritime are sought, both under the auspices of the cartography and forced migration project, and more broadly.

Object type	Strength	Priority
Atlases, 15th C	2	1
Atlases, 16th C	3	1
Atlases, 17th C	4	1
Atlases, 18th C	4	2
Atlases, 19th C	2	2
Atlases, 20th C	+	3*
Atlases, 21st C	+	3*

+ the status of some post-1850 collections needs to be reviewed over the CDP period

## Charts and Maps

### Overview

There are more than 30,000 charts and maps in the collection (including unbound printed and manuscript material, and bound manuscript material, but excluding printed atlases), dating from the thirteenth century to the present day. The collection is remarkably rich for its size, and includes some very rare objects. It includes celestial, terrestrial, and maritime-focused work. The early collections include a selection of portolan charts, a hugely important set of maps of early colonial Ireland, and a good representation of the work of the so-called Thames School, and of fifteenth- and sixteenth-century *isolari*.

The eighteenth-century collections include the most complete set of *Atlantic Neptune* charts in the world, and several personal collections of note, such as the map collection of William Wyndham Grenville, Whig Foreign Secretary (1791–1801) and Prime Minister (1806–1807). The nineteenth-century collections include material relating to the process as well as the product of hydrographic production in Britain, especially in the collection of maritime surveyor John Lort Stokes (1812–1885). There is also a good representation of used charts bearing navigational annotations, which are valuable indications of navigational practice in this period, and of charts showing processes and position of submarine cable-laying. Twentieth- and twenty-first century collections are generally fairly limited, and are principally made up of charts received from the UK Hydrographic Office until 2016. Notable collections include the Pirelli collection of submarine cable charts, and charts produced by the Royal Cruising Club.

### History

Major acquisitions include the Duff Collection (charts of Admiral Robert Duff) in 1946, the Grenville Collection (1304 objects acquired in 1940), and the Stokes Collection (of surveyor John Lort Stokes) in 1960. More recent acquisitions include the chart collection of the Submarine Telegraph Company, an integral part of cable laying work between 1860 and 1930, in 1988. Purchases of individual portolans took place throughout the 1930s at sales in Britain and on the continent, and many smaller selections of individual charts were bought through the dealers Henry Stevens, Son and Stiles, and Maggs Bros. Between 1964 and 2016, the Museum received Admiralty charts direct from the Hydrographic Office on publication. Combined with the earlier twentieth-century Admiralty charts which came in from the RUSI collection, and some back collecting from UKHO, this has resulted in a fairly comprehensive collection of twentieth-century Admiralty charts.

### Development

A current contemporary collecting project, focused on maps relating to forced migration in the contemporary world, will extend the type of material in the collection. More generally,

works which would extend the generic range of the nineteenth-, twentieth- and twenty-first-century collections should be considered a priority. Objects which support stories about the making and use of sea charts in the twentieth century (especially relating to hyperbolic navigation systems) should also be sought, as should objects – both digital and physical – that relate to the development of electronic navigation methods from the late twentieth century on.

Object type	Strength	Priority
Charts relating to submarine cables	4	2
Atlantic Neptune charts	5	1
Maps & charts, 15th C	3	1
Maps & charts, 16th C	3	1
Maps & charts, 17th C	3	2
Maps & charts, 18th C	4	2
Maps & charts, 19th C	4	2
Maps & charts, 20th C	2	3
Maps & charts, 21st C	1	4

## ASTRONOMICAL INSTRUMENTS

### Overview

The collection includes 1,179 objects that encompass both the general history of astronomy and the working life of the Royal Observatory, spanning a chronological range from the thirteenth to the twentieth centuries. Practical instruments such as sundials and astrolabes illustrate human understanding and ingenuity, while educational materials such as lantern slides, prints, models and wall hangings used for lectures provide us with an insight into the history of popular astronomy.

For the Observatory's history, many of the key instruments are displayed within the buildings and in the same location as they were formerly used. The diversity of the collection reflects the scope of the Observatory's work, with items relating to magnetic, meteorological, spectroscopic and photographic research. Photographs, sketches, letters and paintings associated with the Observatory, its work and its inhabitants, can be found within other collections as appropriate. In terms of significance, the collection has many unique instruments that have contributed greatly to global history, such as the Bradley transit telescope (1749, AST0980), used to collect astronomical data for the *Nautical Almanac*, while the Airy Transit Circle (1850, AST0991) was used to define the international prime meridian before the age of satellite navigation. For scope and breadth, the collection of sundials and astrolabes is one of the largest and best-known in the world and continues to attract significant scholarly interest.

### History

Astronomical instruments have been a fundamental part of the Museum's collection since its inception with the acquisition and amalgamation of collections created by Sir James Caird and George Gabb. The absorption of the Observatory site in the holdings of the National Maritime Museum over the period 1953–1960 led to the acquisition of many significant items relating to the meridian observations made for navigation and time-determination. Other transfers were made at subsequent stages of the Observatory's closure at Herstmonceux during the 1990s. An exception was the Great Equatorial Telescope (known as the 28-inch, AST0932), which was returned to Greenwich from Herstmonceux in 1971, in advance of the Observatory's 1975 tercentenary. Smaller collections associated with specific astronomers

such as Nevil Maskelyne, George Fisher, George Biddell Airy and the Herschel family have been acquired in recent decades.

### 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. In preparation for the 350th anniversary of the Observatory in 2025 (ROG350), there will be an impetus to collect astronomical instruments and associated items which relate to lesser-known aspects of the site's history, such as the role of women, the development of astrophotography, and the consequences of the First and Second World Wars. As part of the lead up to ROG350, there is also an aspiration to collect items across collections which relate to the Observatory's history as a London landmark.

Object type	Strength	Priority
Armillary spheres	4	1
European astrolabes	5	1
Islamic astrolabes	5	1
Astronomers Royal, Nevil Maskelyne	5	2
Astronomers Royal, George Biddell Airy	5	2
Astronomical charts, star charts	1	1
Astronomical charts, planispheres	2	1
Astronomical charts, Moon charts	1	1
Astrophotography	2	4
Educational & popular astronomy	4	3
Halley's Comet (1986) memorabilia	5	0
Herschel Collection	4	1
Magnetic observations	2	1
Meteorological observations	2	1
Sundials	5	1
Spectroscopy	1	4
Telescopes	5	1
ROG as an architectural/London landmark	1	3*
ROG as a place of work, oral history interviews	1	2*
ROG as a place of work, items from individual staff members or their descendants	2	2*

\* includes contemporary collecting

## NAVIGATIONAL INSTRUMENTS AND OCEANOGRAPHY

### Overview

The navigation collection comprises almost 3,140 items, dating from the sixteenth to the twenty-first century. It includes items for all areas of marine navigation (with a few items for air navigation), particularly celestial navigation (sextants, octants, reflecting circles, cross-staves, backstaves, mariners' astrolabes, mariners' quadrants and artificial horizons); magnetism (notably compasses); computing; depth sounding; drawing; electronic position-fixing, radio and radar; meteorology; plotting and charting; quadrants; speed and distance; surveying; hand-held telescopes and binoculars. The oceanography collection comprises a further 101 objects, including bathythermographs, current meters, hydrometers, water-collecting bottles and related instruments from the mid-nineteenth to mid-twentieth centuries.

## History

Navigation has always been an area of specific interest for the Museum. Important acquisitions in the early years included the loan in 1935 and eventual bequest (1974) of items collected by Edgar Tarry Adams (1852–1926), who had a strong interest in navigational instruments. By far the most significant addition was that of the Admiralty Compass Observatory (ACO) collection, comprising over 1300 items. Established in 1842, the ACO was at the forefront of compass design and correction for more than a century. Its collection of compasses, models, prototypes and related instruments, as well as a library and archive, was transferred to the Museum between 1969 and the early 1990s. A significant proportion of the oceanography collection was acquired from two sources: the Institute of Oceanographic Science (following its closure in 1993); and the Department of Agriculture and Fisheries, Scotland.

In its general representation of the subject, the navigational instruments collection is one of the largest and most significant collections of its type worldwide. It is strong in its celestial navigation and unparalleled in relation to compasses and related instruments.

## Development

Future collecting will seek to build post-1945 holdings in line with the strengths of the existing collections and represent recent developments, notably of satellite navigation and integrated systems. For pre-1945 material, the emphasis will be on filling gaps that limit our ability to research and interpret the subject, building on the collection's strengths, and supporting NMM's research and display priorities, particularly including the 'ROG 350' strand of the Research Strategy.

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

Object type	Strength	Priority
Navigational Instruments, celestial navigation	4	2*
Navigational Instruments, compasses & related equipment	5	2*
Navigational Instruments, computing instruments	3	2*
Navigational Instruments, depth sounding	2	2*
Navigational Instruments, drawing instruments	3	1
Navigational Instruments, electronic position-fixing, radio & radar	2	3*
Navigational Instruments, meteorological	3	2*
Navigational Instruments, plotting & charting	2	2*
Navigational Instruments, quadrants	3	1
Navigational Instruments, speed & distance	2	2*
Navigational Instruments, surveying Instruments	2	1
Navigational Instruments, telescopes (hand-held) & binoculars	4	2*
Navigational Instruments, miscellaneous	0	1
Oceanography	2	2*

\*emphasis on contemporary collecting

## HOROLOGY

### Overview

This collection amounts to around 1,000 objects and is divided into four subcategories. In order of national significance, these are Observatory Timekeeping, Marine Chronometry, Domestic and Civil Clocks, and Domestic Watches. Time is, of course, a major point of interest to Museum visitors. The adoption of the meridian, defined by the Airy Transit Circle, as the Prime Meridian of the World in 1884 ultimately led to world time zones being referenced from the Royal Observatory, Greenwich.

The horological items that were historically used at the Royal Observatory should be considered one of the nation's finest collections of eighteenth-, nineteenth- and twentieth-century observatory timekeepers. The precision clocks in this subsection are supported by a broad selection of equipment that was used for time-finding and dissemination. These collections are further supported by the RGO archive, which is held at Cambridge University Library.

The Museum's collection of marine chronometers is unquestionably world-class. Most of the chronometers have Naval history with much of their working lives documented in the Admiralty chronometer ledgers that are currently held at the Museum. As a whole, the collection enables curators to present the entire history of mechanical timekeepers using historical navigational instruments. This comprehensive collection ranges from a seventeenth-century prototype, developed through collaboration between Christiaan Huygens and Alexander Bruce (ZBA6944), through the work of Henry Sully, John Harrison, Ferdinand Berthoud, Roger Arnold, and Thomas Earnshaw, who all contributed towards the standardised marine chronometer. The collection is further enriched by a diverse selection of late-twentieth-century electrical and electronic chronometers.

A range of domestic clocks and watches were acquired as a result of the 1986 Foulkes bequest. There is decent representation across the seventeenth to nineteenth centuries and some good examples of twentieth-century civil timekeeping, such as digital clocks that were commonplace in banks, railway stations, and so on. Furthermore, the Museum has a unique collection of longcase clocks that commemorate the Naval heroes of the Napoleonic wars. This collection should be enhanced by the addition of some of the clocks and watches that were influenced by the 1884 decision to adopt the Greenwich Meridian as the reference for time and distance. These pieces typically have twenty-four-hour dials that show day and night and often refer to Greenwich Mean Time. Furthermore, world time indication was particularly fashionable at the same time.

Object type	Strength	Priority
Horology, Observatory equipment	5	2
Horology, marine chronometry	5	1
Horology, domestic clocks	3	2
Horology, domestic watches	3	2
Horology, civil timekeeping	3	2

## CUTTY SARK

### Introduction

*Cutty Sark* was formally acquired by the Museum in August 2015. The ship (ZBA7518) became the largest and one of the most notable objects in NMM's collection. As part of the acquisition, the collections of the (now disbanded) Cutty Sark Trust were to be assessed with a view to joining the Museum's permanent collection, where appropriate, and rationalising via other means where not. With the ship itself as the highlight, the wider collection includes: a unique and unrivalled collection of mercantile figureheads; paintings; ceramics; ship carvings; uniform; printed ephemera; manuscripts; photographs; ship plans; models; and ship tools and equipment. The collection can roughly be divided into objects which are contemporary to *Cutty Sark's* working life (1869–1922) and those which explore *Cutty Sark* as an icon and symbol of the age of sail.

### Development

As of July 2018, assessment and transfer of the former Cutty Sark Trust collection is incomplete. It is anticipated that it will be completed within the course of the current CDP with the Policy itself (alongside the Museum's 2018–22 Research Strategy) providing clearer parameters by which it can be evaluated and expanded. To date, the addition of the *Cutty Sark* figurehead collection has helped to establish Museum's figurehead collection as a 'centre of excellence'. Completion of the transfer process may bring to light other such opportunities to both enhance understanding of *Cutty Sark's* career and place the Museum at the heart of all studies into the mercantile marine of the nineteenth and twentieth centuries.

Strengths within the collection (beyond the figureheads) include original Masters' logbooks; elements of the ship's original decoration and structure; a contemporary painting of the ship, commissioned by her owner and an original half midship section plan. Future areas for collections development are largely thematic rather than media driven and fall into each of the CDP categories. These include, objects which shed light on the ship's build and operational history; objects through which experience of life on board may be explored; objects which shed light on *Cutty Sark* as a training ship (1922–1953) – currently poorly represented – and those through which the ship's role as a memorial, museum and London icon may be examined. The table below (which contains more information than the standard tables within this CDP) reflects the fact that the transfer of the *Cutty Sark* collections is ongoing and is a priority.

Collection	Object type	Status	Strength	Priority
Arts	Oil paintings	NMM PC +	2	2
Arts	Drawings & Watercolours	NMM PC +	2	2
Arts	Prints & posters	Recommended for disposal	N/A	N/A
Arts	Unaccessioned by Cutty Sark Trust	To be reviewed	N/A	N/A
Arts	Figureheads & ships carvings	NMM PC +	3	1
Arts	Ceramics	13 NMM PC + 2 to be reviewed	2	2
Arts	Jewellery	NMM PC +	2	2
Arts	Uniform	NMM PC +	3	1
Arts	Textiles	NMM PC +	2	1

Arts	Coins	NMM PC +	2	2
Library & Archive	Printed ephemera	NMM PC +	4	0
Library & Archive	Manuscripts, logbooks	NMM PC +	5	1
Ships & Maritime Life	Ship Plans	NMM PC +	3	1
Ships & Maritime Life	Models	NMM PC +	3	2
Ships & Maritime Life	Tools & ship equipment	NMM PC +	2	2

+ **NMM PC** = National Maritime Museum Permanent Collection

## APPROACH FOR POST-1945 COLLECTING

The Museum has, on the whole, not collected more modern and contemporary material in a sustained, systematic and proactive manner. There have been various initiatives to document, for example, modern maritime life, but these have been rather short-term and piecemeal in nature. As a result, post-1945 objects are not as well represented in the collection as they could be and, indeed, should be. This CDP identifies where renewed effort is needed in this area across the different collection categories and where a particular emphasis on contemporary collecting is required. This may necessitate some more 'rapid-response' collecting and acquisition via a core group of external cross-collection stakeholders.

It must be recognised that contemporary collecting is not simply a matter of ensuring that existing collections remain up-to-date, relevant and representative. Technological change means that objects are now frequently born-digital and within the scope of this policy the Museum will need to put measures in place to ensure it has the necessary digital asset management system to enable a fuller range of twenty-first-century collecting.

An inter-departmental group is currently working on a strategy for post-1945 collecting, which will be completed and endorsed by the end of 2018.

## COLLECTIONS UNDER REVIEW

The collections described here have been identified for rigorous review over this CDP period, for reasons set out in the accompanying texts. Acquisitions may be considered for these collections, but only after the review for each has been completed by the curators responsible or if approval is given by the Collections Development Committee (CDC).

### FILM ARCHIVE

#### **Overview and history**

The film archive is largely documentary in nature and has never been accessioned formally as part of the Museum's permanent collection, hence the need for urgent review (especially concerning whether the systems and resources for managing this material can be realistically put into place). Currently, the archive is owned by the Museum as an asset, its contents have been placed on the Mimsy collections database, and the films themselves are currently in climate-controlled storage at British Film Institute premises.

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 Museum 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 (used in recent years by several Collaborative Doctoral Award students), exhibitions, online initiatives and events.

Royal 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. 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.

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. Considerable footage also 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 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.

The archive has a particular emphasis on 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. Beyond this, the archive contains material related to the Museum itself, including footage of the site and of royal and other events. There are also films of past galleries, and more historic material relating to the use of the Museum by the WRNS during the Second World War.

### **Development**

The film archive has not operated a sustained acquisition policy in recent years. Depending on the recommendation of the review, the collection could be developed on the following themes: 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 containerisation and the construction of container ports. For the moment, however, the collection is closed.

## **MISCELLANEOUS ANTIQUITIES**

### **Overview and history**

As its name suggests, 'miscellaneous antiquities' covers a group of more than 1,000 objects that properly belong in other categories. These cover everything from a biplane propeller (AAB0420) to seven bags of Thames silt (AAB0791). In excess of 200 objects in this category are from the large and extremely eclectic gift of material mainly related to the Port Line and its subsidiaries presented by Victor Brooks in 1980. Some of these objects are of tenuous relevance to the Museum's collections; many being everyday items – beer mats, jam and syrup tins, etc. – that happen to have been on a Port Line vessel; Brooks was employed by the New Zealand Shipping Company.

### **Development**

This collection needs considerable work, already underway, to reallocate objects to more appropriate categories and to weed on grounds of duplication, quality and relevance. Curators will review and reallocate this collection over the coming CDP period.

## POLAR RELICS AND EQUIPMENT

### Overview

The Museum holds one of the most significant collections of polar material in the world that can tell Britain's polar story from the 1570s to the 1970s. There are 690 items in all. These can be divided between the fragmentary material associated with the 1845 Northwest Passage Expedition under Sir John Franklin and polar equipment and clothing associated with later Arctic and Antarctic expeditions.

### History

Much of the Museum's polar material was transferred from the Royal Naval Museum, Greenwich, on the founding of the National Maritime Museum or is on loan from Greenwich Hospital. Additional items were transferred from the Royal United Service Institution in the 1960s and the collection has been steadily developed through loan, bequest and purchase. There are a few items associated with the early pioneer explorers William Edward Parry, Sir John Ross and Sir George Back. The Museum holds a large collection of equipment from the 'Nares' British Arctic Expedition of 1875–1876 covering ice saws and anchors to sledges, a crow's nest (AAA4312) and clothing. The clothing is complemented by an important collection of associated with Sir Douglas Mawson's Antarctic expedition of 1911–14.

While the Antarctic material is not as numerous as for the Arctic, the Museum has some important items relating to the two expeditions led by Captain Robert Falcon Scott including his ski overshoes which were found with his body in 1912 (AAA4171). Similarly, the material relating to Ernest Shackleton's expedition of 1914–17 is small but narratively significant, containing the boat compass used in the *James Caird* (ZBA1610), material from Elephant Island used by the survivors and a chronometer rescued from *Endurance* (ZAA0029).

By its very nature exploration means that polar material also features in the collections of flags, medals, ethnographic objects, historic photographs, ships plans, ceramics, art and manuscripts. Taken together this is a collection of international significance, particularly those items relating to early Arctic exploration. The only equivalent collections in the United Kingdom are at the Scott Polar Research Institute (SPRI) and the British Antarctic Survey (BAS) where the emphasis is mainly on the Antarctic, with the latter focusing on their institutional work. The Royal Geographic Society has a smaller collection, which is particularly strong on model sledges.

### Development

At the moment, the Museum's Polar material is the only NMM collection that is defined by geography rather than object type, and polar-related material currently also sits with other collection categories. We therefore propose that this area is reviewed during this CDP period with the aim to make recommendations to the CDC as to whether a separate collection category for Polar should exist, or the current contents be dispersed to relevant object categories. In general terms, the Museum is keen to develop the weaker area of pre-1845 Arctic exploration, as well as continue to strengthen the stories around the 1845 Expedition and collections relating to the so-called 'heroic' age of Antarctic exploration with non-British items of special interest. The most significant priority for the Museum is the post-war and contemporary polar activities, both scientific and more 'personal' goal-related expeditions, as well as addressing the gender imbalance. This includes the physical equipment and clothing, stories and more ephemeral items that help to illustrate the planning, undertaking and impact of such exploration, whether success or failure.

## SHIPS' FIXTURES AND FITTINGS

### **Overview, history and development**

The ships' equipment collection is divided into two sub categories: fixtures, which are larger items and generally permanently fixed component parts of ships, and fittings, which are smaller pieces that are more mobile. Many of the large objects are the obvious items such as anchors, winches and engines. In the 1970s, a complete ship's bridge was acquired with the aim of recreating it for display in the old Neptune Hall gallery. The fittings comprise of a whole range of objects, far too many to list individually, but a number of larger sub-groups within including steering wheels and an interesting group of bells. 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.

In the 1980s, 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. This area of the collection will be reviewed and rationalised over this CDP period.

## SHIP-RELATED EQUIPMENT

### **Overview, history and development**

This collection contains just under 2,600 items and again the diversity of objects makes it difficult to both categorise and list. However, there are a number of larger groups within such as whaling, diving and lifesaving which include some interesting as well important objects. The collection also includes a variety of ship equipment related to polar exploration. Additions to this collection will be highly selective during this CDP's timeframe.

## SHIPS' TOOLS

### **Overview, history and development**

The tool collection comprises almost 1,700 items in total and is a mixture of used working tools together with similar examples which have a personal or historic association. They fall into four main categories. A substantial collection of woodworking and shipwright tools was acquired in the early 1970s for a recreation of a boat builder's shed and a number of tool chests have been acquired subsequently. The closure of the HM Naval Base, Chatham, in the 1980s brought examples of larger shipbuilding and repair items such as hydraulic jacks and a small selection of metalworking related equipment. Medical equipment has been gradually expanded through donations, more recently with the acquisition of the David Livingstone collection, and remains a priority for development in particular surgical instruments. Items with personal associations continue to be sought, particularly those representing life on the lower-deck. The Museum seeks to build its diving equipment collection in particular the more modern development of equipment. Adding to the ship bells would be considered if a particular item had historical significance. The Museum also aims to acquire lifesaving and safety equipment with personal or historical associations, or which demonstrates technical development. Additions to this collection will be highly selective during this CDP's timeframe.

## CLOSED COLLECTIONS

The following three collections have been identified as 'closed' collections. Over the CDP period, we will continue to review, rationalise and redistribute where appropriate to other collections and/or look to dispose of objects in line with the Museum's 'Disposal Policy'.

### ARCHAEOLOGY

#### Overview

The collection has 71 objects and consists of the Iron Age Canewdon paddle (AOA0899); interpretative items for the Anglo-Saxon Sutton Hoo ship; the entire assemblage and archive of the Anglo-Saxon Graveney boat and hull fragments (AOA0009), samples and excavation archives for the River Hamble wreck.

#### History

The collection's origins lie in the interests that the founders of the SNR and the Museum 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 the museum by the finder, E.V. Wright (later an NMM Trustee), in 1946. Museum 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 or deaccessioned from the collection.

#### Development

Since the Centre's closure in 1986, Museum policy has been one of beneficial dispersal: that is, 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. Five items have been transferred to other museums: the Kentmere logboat to Windermere Steamboat Museum; the Mattersey Thorpe logboat to Bassetlaw Museum, Retford; the Bronze Age Brigg 'raft' to the Brigg Heritage Centre, North Lincolnshire Museum Service; two early medieval side rudders from Southwold to Southwold Museum and Historical Society; and items relating to the Bronze Age Ferriby boats and the Iron Age Hasholme logboat to Hull and East Riding Museum

The Museum 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 regarding the protection of the underwater cultural heritage. The priority is to transfer the residual items relating to Sutton Hoo, Canewdon and the River Hamble wreck to the museums which hold the main site archives, to reunite the entire assemblages, and address the issue of finding a permanent home for the Graveney boat.

### SEAL CASTS

#### Overview, history and development

The sea casts collection consists of more than 1,500 casts and impressions (principally in plaster and resin, but also wax and metal) of wax seals, medals, coins, gemstones and other objects. Many are mounted on card or board. The interest of the collection is essentially antiquarian and reference in nature, although limited object photography diminishes its

utility. Within it is a discrete group of 236 casts, including examples of French commemorative *jetons de marine*, transferred from the Wellcome Collection in 1971. This item category is no longer an area of active collecting and the most recent additions, very small in number, have been parts of larger collections of objects.

## SMALL CRAFT

### Overview, history and development

The small craft collection contains some 100 items in total, plus 2,500 parts. A large proportion represents racing and leisure craft with examples dating from the 1860s 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. It also illustrates the design of, and various materials used in, small boat construction.

The collection of small boats was initially started during the 1950s. This included the acquisition of the Royal Barges, Commissioners Barges, the powerboat *Miss Britain III* (BAE0064), and some UK and foreign working boats. A concerted effort was made during the lead 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 developing the theme of leisure craft particularly racing dinghies Upper Thames rowing boats. Most of the boat collection is now on loan to the National Maritime Museum, Cornwall (NMMC). However, a small number of the boats were retained by the Museum including the Royal ceremonial barges and *Miss Britain III*.

The Museum will continue to work closely with NMMC and are taking forward the results of a major refinement of the collection. This collection is considered closed with most future potential acquisitions directed towards NMMC. However, exceptions might be small craft that operated on the Thames in the Greenwich area, particularly a Thames wherry.

## ACQUISITION AND DISPOSAL POLICIES

### 1.1 LEGAL AND ETHICAL FRAMEWORK

- 1.1.1 The Museum has rigorous acquisition and disposal processes. Recommendations for acquisition are made by the Collections Development Committee (CDC) 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 Digital, Culture, Media and Sport, as defined in the NMM Act, 1934.
- 1.1.2 The Museum acquires and disposes of material in accordance with the legal and ethical framework required to meet the professional standards identified within the ACE Museum Accreditation Scheme and the TNA Archive Service Accreditation Scheme. The Museum 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 Museum 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.
- 1.1.5 Arts Council England and The National Archives 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.
- 1.1.6 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 2023.

### 1.2 PRINCIPLES OF COLLECTING AND DISPOSING

- 1.2.1 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.
- 1.2.2 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 organisations to develop complementary collecting policies.
- 1.2.3 The Museum will dispose of collection items according to the criteria below outlined on pp.73-6.
- 1.2.4 Any monies received by the Museum's governing body from the disposal of items will be applied for the benefit of the collections.

### 1.3 ACQUISITION POLICY

- 1.3.1 The Museum 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 Museum and Archive Service Accreditation Standards. This includes using Spectrum primary procedures for Collections Management. It will take into account limitations on collecting

- imposed by such factors as inadequate staffing, storage and care of collection arrangements.
- 1.3.2 Objects will be considered for acquisition by the Museum in any of the following ways: gift (including transfer from other public bodies), sale, bequest, acceptance in lieu or undocumented find.
  - 1.3.3 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. The Museum will consult with these organisations where conflicts of interest may arise or to define unnecessary duplication and waste of resources.
  - 1.3.4 Items will be acquired wherever possible without conditions; only under exceptional circumstances will items be accepted with conditions attached
  - 1.3.5 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.
  - 1.3.6 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.
  - 1.3.7 Loans in to the Museum are not acquisitions and are dealt with under a separate policy.
  - 1.3.8 The Museum will work within the guidelines established by the Museums Association Code of Ethics for Museums.
  - 1.3.9 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).
  - 1.3.10 The Museum 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.
  - 1.3.11 In particular, the Museum 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).
  - 1.3.12 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.
  - 1.3.13 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.
  - 1.3.14 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 Museum 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.

- 1.3.15 The Museum may, by exception, acquire certain items falling within the above criteria providing:
- an item lacking secure ownership history is unarguably of minor importance and, in the best judgement of experts in the field concerned, has not been illicitly traded; or
  - the Museum is acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
  - is in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.
- 1.3.16 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.
- 1.3.17 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.
- 1.3.18 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 revised 2016, and report on them in accordance with the guidelines.
- 1.3.19 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 below will be followed but the remaining procedures are not appropriate.
- 1.3.20 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'.

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

- 1.3.21 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.

#### **Acquisition documentation**

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



### **Acquisition decision-making process**

- 1.3.23 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 p.77). Exceptions to this delegation of authority exist for items of high value or particular sensitivity, in which case the Trustees will be directly involved.
- 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.
  - 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.
  - 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. 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.
- 1.3.24 The Museum 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.
- 1.3.25 In addition to the 'Collecting Criteria and Plans' (outlined on p.9), 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:
- Significance
  - Proposed use
  - Importance
  - Quality
  - Direct costs
  - Condition
  - Ownership/provenance
  - Special conditions
  - Indirect costs: storage; transportation; documentation; conservation
  - Collecting policies of other institutions (particularly in relation to UKMCS)
- 1.3.26 The following section concerning the decision making process will be reviewed over the period of this CDP. Currently, for each potential acquisition, the most appropriate expert for the object is identified as a lead curator. They are responsible for developing a robust and accountable case on the acquisition proposal form, and for briefing their head of section accordingly. The relevant curator 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.

- 1.3.27 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 Museum Director. 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 Museum's Board of Trustees for comment and decision (as above).
- 1.3.28 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 Museum's Executive and Board of Trustees are involved and updated appropriately.

## 1.4 DISPOSAL POLICY

### Key Principles

- 1.4.1 The Board of Trustees will ensure that the disposal process is carried out openly and transparently.
- 1.4.2 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.
- 1.4.3 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 Museum's collections as a whole, and the object itself.
- 1.4.4 Potential disposals will be fully researched in the Museum's institutional archive to ensure that the Museum has the legal right to dispose, taking into account original terms of acquisition and applicable law.
- 1.4.5 The Disposal Policy operates within Museum'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).
- 1.4.6 The Disposal Policy will be observed as an integral component of the Museum's Collection Development Policy, and the Museum's written Disposal Procedure will be followed in each case.
- 1.4.7 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.
- 1.4.8 Objects considered for disposal may be transferred to the Museum's handling collection.
- 1.4.9 When disposal is motivated by curatorial and collections management reasons the procedures outlined in paragraphs set out below will be followed and the method of disposal may be by gift, sale or exchange.
- 1.4.10 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 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.
- 1.4.11 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.
- 1.4.12 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.
- 1.4.13 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.
- 1.4.14 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.

### **Themes and priorities for rationalisation and disposal**

- 1.4.15 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 1.4.16 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
- 1.4.17 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

### **Methods of disposal**

- 1.4.18 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.
- 1.4.19 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.
- 1.4.20 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, the Museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 1.4.21 The Museum may consider disposal by sale in the following circumstances:
- 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
  - 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.
  - 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 in 1.4.10 can be met in full.
- 1.4.22 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 Digital, Culture, Media and Sport.
- 1.4.23 The nature of disposal by exchange means that the Museum 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.
- 1.4.24 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 set out below will be followed.
- 1.4.25 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.
- 1.4.26 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the Museum will make an announcement in the Museums Journal and in other specialist journals as appropriate.

- 1.4.27 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the Museum'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.

#### **Disposal by destruction**

- 1.4.28 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 1.4.29 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 1.4.30 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 1.4.31 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 1.4.32 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

#### **Disposal documentation**

- 1.4.33 In accordance with the 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.

#### **Disposal decision-making process**

- 1.4.34 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 under 'Criteria for Disposal'.
- 1.4.35 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.
- 1.4.36 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.
- 1.4.37 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 Digital, Culture, Media and Sport.

## 1.5 COLLECTION DEVELOPMENT COMMITTEE

- 1.5.1 The remit of the Collection Development Committee (CDC) is the development of the collections through acquisition and disposals. All acquisition and disposal proposals are considered by CDC.
- 1.5.2 CDC will recommend the acquisition of objects within the current Collection Development Policy, which is reviewed every five years.
- 1.5.3 Recommendations regarding collections development are informed by all relevant stakeholder needs. CDC membership reflects this, consisting of a cross-section of specialist staff with interests and expertise in current acquisitions and the Museum's collections as a whole.  
CDC is currently constituted as follows:
- Chair – Museum Director
  - Deputy Chair – Director, Collections and Public Engagement
  - Deputy Chair – Head of Collections Management
  - Deputy Chair – Head of Research and Information
  - Secretary – Assistant Collections and Loans Registrar
  - Head of Conservation and Preservation
  - Heads of Curatorial Sections (only one of whom may vote)
  - Registration Manager
  - One senior representative from Exhibitions
  - One senior representative from Learning and Interpretation
  - One senior representative from Development
- Curators may be co-opted to present potential acquisitions or disposals to CDC but they do not have the voting rights of committee members.
- 1.5.4 CDC 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 and Information (Deputy Chair) before circulation to CDC.
- 1.5.5 CDC meets monthly. 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 Extraordinary Collection Development Committee (ECDC) meeting will be called; at minimum the lead curator and either the chair or deputy chair of CDC must attend (although the Museum Director may also attend if desired, and if neither chair-holders are available).
- 1.5.6 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.

### Reporting Structure

- 1.5.7 The Trustees Collections and Research Committee will receive a report on acquisitions for its meetings.
- 1.5.8 In the case of successful disposal to another venue, disposals will be reported back to CDC, the Executive, Trustees Collections and Research Committee and Board of Trustees on an annual basis.

## 1.6 REFERENCES

National Maritime Museum Act, 1934

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

Archive Service Accreditation Standard, The National Archives, 2014

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), 2013

Code of Ethics for Museums, Museums Association, 2015

SPECTRUM 5.0: The UK Museum Documentation Standard, Collections Trust, 2017

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

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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 and revised 2016