

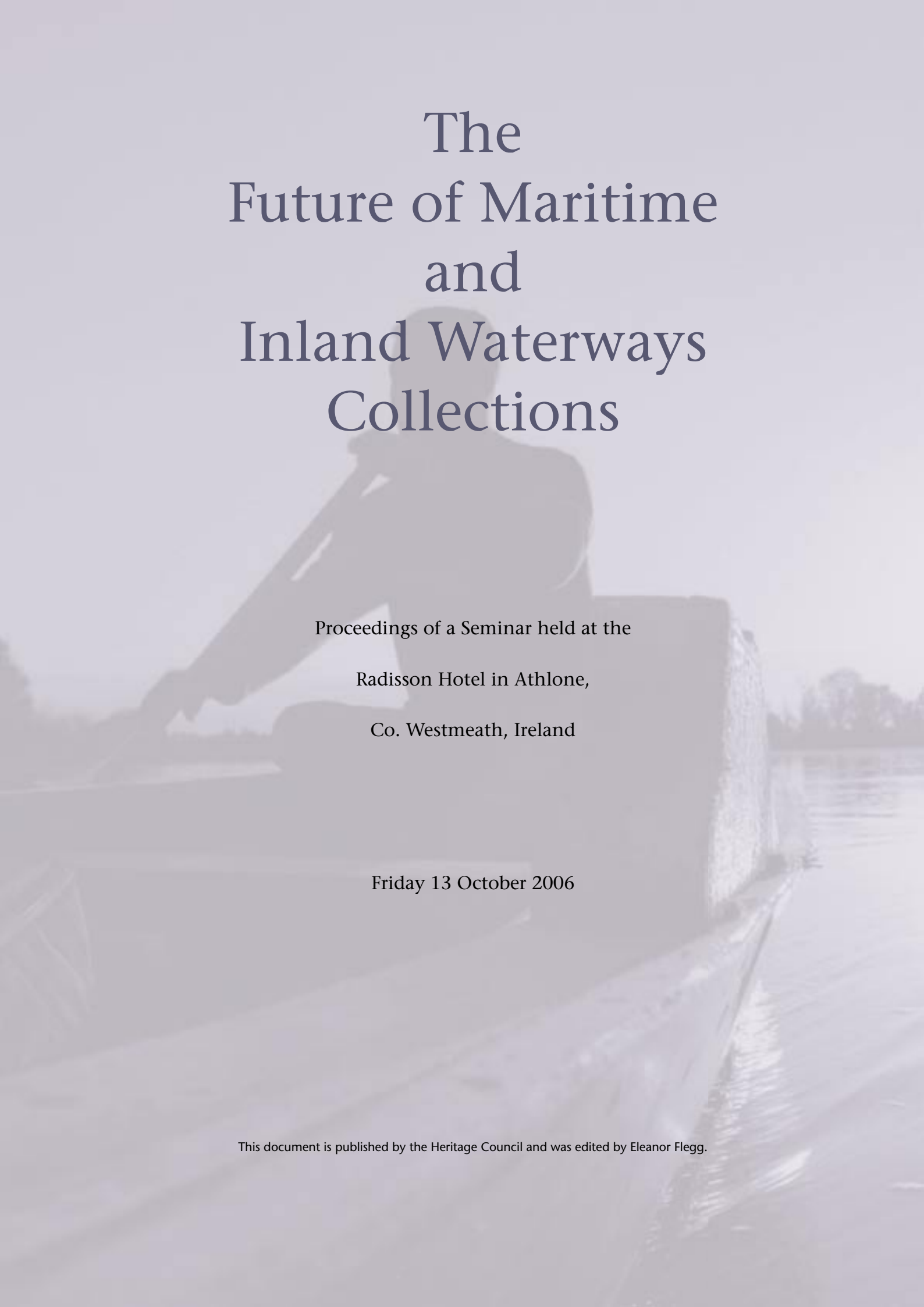
The Future of Maritime and Inland Waterways Collections



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The Future of Maritime and Inland Waterways Collections

Proceedings of a Seminar held at the
Radisson Hotel in Athlone,
Co. Westmeath, Ireland

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Photographs

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© Darina Tully (p10),

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The Maritime Museum and Planetarium, Greencastle (p 31),

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Tony McLoughlin (p44), The Naval Service (p48).

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Preface

Further to its *Audit of Maritime Collections* and in support of its Museums Standards Programme for Ireland, the Heritage Council hosted a one-day seminar on the Future of Maritime and Inland Waterways Collections in Ireland.

The conference took place in the Radisson Hotel, Athlone, on Friday 13 October 2006. A selection of conservators, collectors, museum curators, and practitioners discussed the following themes:

- Maritime and Inland Waterway Collections are an intrinsic part of the Ireland's heritage
- How can such collections be safeguarded in all their variety and number?
- How can decisions be made on what to retain?
- How can we move ahead to ensure a range of collections reflecting this important aspect of our heritage?

The conference was opened by Beatrice Kelly, Inland Waterways and Maritime Officer, with the Heritage Council. Before introducing the first speaker Darina Tully, Dr Hugh Maguire, Museums and Archives Officer with the Heritage Council, said a few words on behalf of museums and collections. Projects caring for maritime collections were set in the context of the rich diversity of Irish collections. He identified the need to have policies that acknowledged, in a realistic way, the manner in which the State could address the needs of all such collections. Attention was also drawn to the Heritage Council's Museum Standards Programme (www.museumsireland.ie) which would set the standards of basic care for all publicly accessible collections. The morning session was chaired by John Kearon, formerly Head of Shipkeeping & Transport Conservation at National Museums Liverpool, and the afternoon session was chaired by Ruth Delany.

The speakers were:

Darina Tully, co-ordinator of The Audit of Maritime Collections; Fergus Purdy, private conservator; Sven Habermann, Conservation Centre, Letterfrack; Hal Sisk; Dr Séamas MacPhilib, National Museum of Ireland – Country Life, Turlough Park, Castlebar, County Mayo; Charlie McCann, Maritime Museum, Greencastle, County Donegal; Rosemary Ryan, Education/Documentation Officer, Waterford Museum of Treasures, Waterford, Director; Seán O'Reilly, Heritage Boat Association; Colin Becker; Tony McLoughlin; Lt Cdr Jim Shalloo, Assistant Provost Marshal, The Naval Service.

Visit www.heritagecouncil.com for further information on the Audit of Maritime Collections

Foreword

Hosting this seminar on the Future of Maritime and Inland Waterways Collections is very timely. Ireland has an untapped wealth of maritime heritage. The *Audit of Maritime Collections* (2006) identifies an enormously rich and varied resource, comprising boats, artefacts, technical knowledge, documents, expertise, and memories. These are largely in private ownership across the country, surviving only because of the passion and interest of the owners. Very few collections are catalogued, curated, or managed professionally.

Despite the importance of Ireland's waters, coastline and inland waterways, past and present, there is currently no National Museum dedicated to Ireland's maritime heritage or naval history. Not enough recognition has been given to this situation, perhaps in some part due to a lack of information and dialogue.

In sharing our knowledge at this seminar we aim to improve the situation for our maritime and inland waterways collections, and for the communities along our shorelines and inland waterways whose lives are linked to this heritage.

In 2007 the Heritage Council established the Maritime Collections Working Group under the remit of the Marine Committee. The terms of reference of the Working Group are to further the recommendations of the Audit of Maritime Collections.

The Marine Committee of the Heritage Council

Introductory Lecture – Audit of Maritime Collections

Darina Tully

Last year I was asked to do an *Audit of Maritime Collections* by The Heritage Council, with the aim of assisting in the conservation of Ireland's boating heritage in both the maritime and inland waterway communities. The objective was to give an overview and to ascertain the following:

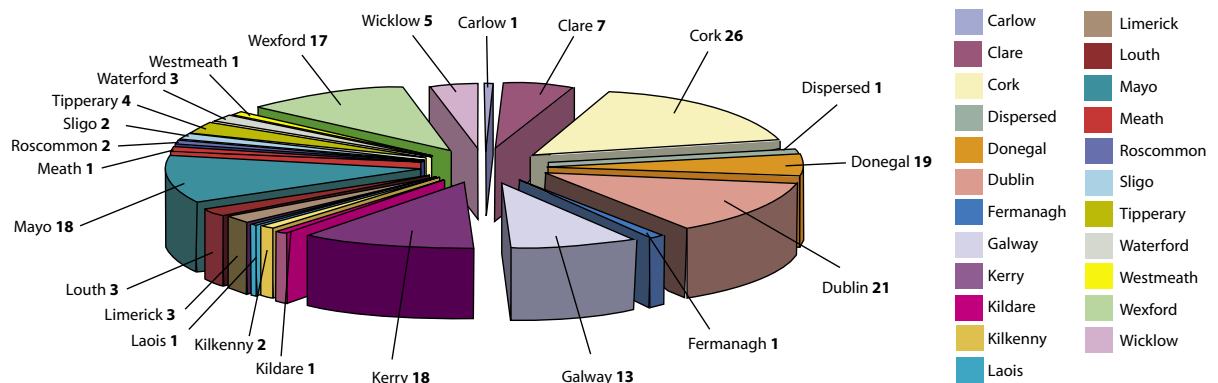
- The location of maritime and inland waterway collections in Ireland
- An overview of what is contained in each collection
- An indication, where practical, of the condition of each collection
- An indication, where practical, of the conditions in which each collection is stored
- Whether the collections also contain paper records (archives, plans, charts and maps, photographs and drawings etc)
- Ownership of each collection

The scope of the audit was to include any collections of three-dimensional objects, sea-going and inland boats, and ancillary objects associated with boat-based activities such as navigational technology and fishing. Also to be included were collections of naval and merchant marine memorabilia and collections of shipwreck artefacts. Any infrastructure, collections, or boats immediately at risk were also to be highlighted.

Extent of audit

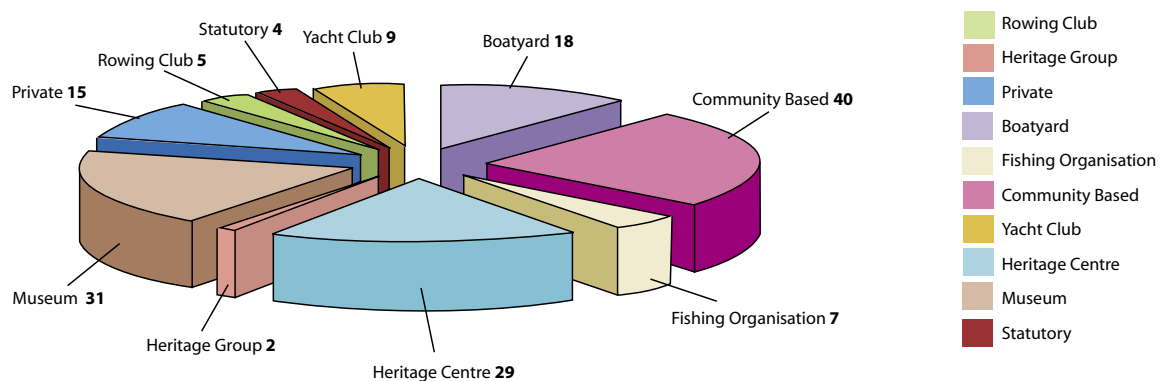
The aim of the maritime audit was to obtain a general overview of the maritime related collections in Ireland, to ascertain the location, ownership, condition, overall theme, and nature of the contents of each collection. It was neither an inventory nor a full evaluation of the collections, and was in no way intended to criticise either the collections or their custodians. Before field work began a desktop survey of sources was undertaken which included: the Museums Association listing of members; tourist boards' listing of museums, heritage and visitor centres; historical and archaeological societies; statutory bodies with maritime briefs; fishing and fishermen's organisations and community based fishing groups; boatyards and traditional boat builders; and private collections. Fieldwork was undertaken from July to October, as in many cases, particularly those of heritage centres, the collections are only accessible during the tourist season. Each site visit to a collection involved recording a data capture form for subsequent entry into a computerised database. Fieldwork was interspersed with further desktop research into other collections, and of course correspondence with various repositories that were sometimes difficult to contact. It was decided at an early stage to log all the data on an Access database. The format allows not only for a printed report, but also for a fully searchable index within the chosen fields for use by future end users. Fields include: categories of repository; categories of interest or activity; classification and designs of boats; and type of artefacts or equipment.

Collections by County



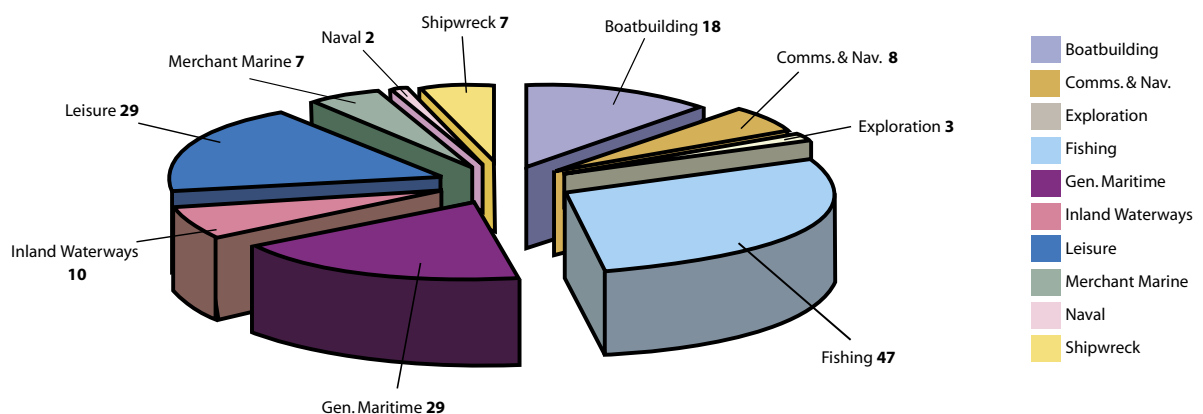
Cork has the largest amount of collections followed by Dublin, Kerry, and Mayo. After identifying many of the collections I broke the repositories down into categories such as museums, heritage centres, heritage groups, and the various types of boating organisations. I also identified 'community based' as a category of repository. This was necessary because very quickly it was realised that a huge amount of potential artefacts such as fishing equipment, shipwreck memorabilia records, and boats are in the custody of communities. There is a huge amount of material out in the community, needing to be properly researched, collected, and curated.

Collections by Repository Type



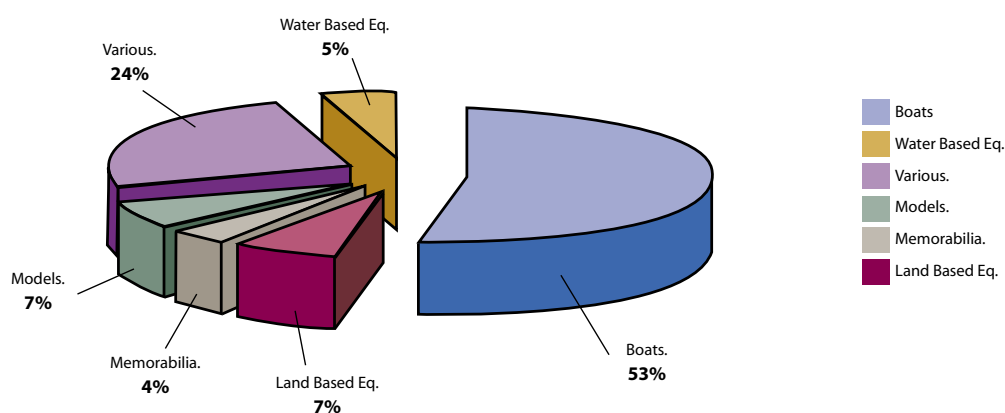
While it was important not to confuse the database with too many fields, it was decided to further describe the collections by category of Interest / Activities. Merchant Marine, Boat building, Exploration, Shipwreck Artefacts, Naval, Fishing, Leisure, and General Maritime were chosen as suitable titles.

Collections by Category of Interest



The types of artefacts were broken down into Boats, Memorabilia, Land-based Equipment, Water Based Equipment, Models, and 'Various'.

Collection by Artefact Type



Historic and traditional boats

While boats constitute the largest number of maritime artefacts, it is the sector least represented in official collections throughout the country. Apart from the collection held by the National Museum in Turlough Park and Collins Barracks, there are only about a dozen other boats on display or interpreted throughout the country. Most boat collections are community based. Historic boats are one of our biggest resources. We have lost quite a few historic craft either to abandonment or sale abroad. There are no tax incentives or statutory policy applicable. The survival of these craft depends on the generosity of their owners. Inland waterways offer a huge repository of historic craft that is completely underrepresented in museums and heritage centres, considering the achievements of that sector. The Heritage Boat Association has recently produced an excellent book on the craft to be found on the inland waterways.

Some form of statutory recognition is needed for our traditional and historic boats. The 1987 National Monuments Act only covers those boats that were wrecked (underwater, as defined by the 1987 Act) over 100 years ago. As a result, none of the historic watercraft listed, with the exception of *Asgard 1* (Erskine Childers' 1905 Colin Archer designed yacht) and the Bantry Boat (the oldest known French naval boat, captured during the French expedition in 1796 to Bantry Bay) are covered by any legislation. Surviving nineteenth century boats, such as the Howth 17s, (the oldest surviving one design keel boats), Water Wags, (the original dinghy that instigated the concept of one design boats), and individual historic craft like the yacht *Phoenix* (one of the oldest boats on Lloyds register), are afforded no protection by the state, whereas if they had been wrecked 100 years ago they would be protected under the relevant National Monuments Acts. There are several examples within the country that probably need some form of protection.

In fact, with the exception of those collections in the care of the National Museum and designated County Museums, most general maritime artefacts seem to have little protection under present legislation. Most of the collections of maritime artefacts are in the custodial care of societies, commercial organisations or in private hands. There is no onus on these groups to hold on to these artefacts in perpetuity, nor are there guidelines for disposal of artefacts or collections. Quite a few collections have been dispersed in recent years.

The Survey of the Traditional Boat Sector (2003) instigated by the Heritage Council, highlighted the need for a historic boat register on the lines of that which exists in the UK. The continued survival of all of these boats relies on the goodwill, enthusiasm, and generosity of present owners. Some quite important historic craft have been lost in recent years, either through neglect and abandonment, or being bought up by specialists from the UK and Europe, who saw the merit in restoring these craft. The following recommendations arose from the audit:

- A National Maritime Museum or several regional maritime museums
- Storage for Historical Boats and Traditional Craft
- A Historic Boat Register
- A Record of Vernacular Craft
- A Register of Traditional Boat Builders
- A Shipwreck Interpretative Centre
- Floating Exhibitions

A Maritime Museum

The primary recommendation arising from the audit was the need for a modern, professionally run, National Maritime Museum, or possibly several regional maritime museums. Regional museums could be repositories for national collections, such as a national boat collection or national fisheries collection, and another could cover the inland waterways. In the interim, designated and county museums should be encouraged to collect and exhibit more maritime related material. The Museum of the Maritime Institute of Ireland, a privately run museum staffed by volunteers with no statutory funding, is the only large maritime museum in the country.

Storage for historical boats and traditional craft

While discussions on the provision of the maritime museums and maritime centres will take time, there is an urgent need for safe storage facilities for historic craft. There also seems to be a need for the central storage of large items of archaeological material such as ship timbers, which are in several repositories around the country. A few individuals have offered temporary storage facilities and these have been outlined in correspondence with the Heritage Council.

A historic boat register

As well as our huge resource of vernacular craft there are many one-off interesting leisure craft and historic yacht classes which Reggie Goodbody identified in *A Survey of the Traditional Irish Boat Sector for the Heritage Council, 2003*. In Ireland, continued survival of all of these boats relies on the goodwill, enthusiasm, and generosity of present owners. The UK compiled a historic boat register in the last decade. Although at the time they offered to extend it to the Republic of Ireland, no statutory body had the brief, or was interested in the exercise.

The UK National Register of Historic Vessels has four lists,

1. A Core Collection
2. Designated Vessels,
3. Registered Only List
4. Vessels at Risk List



Ballyhack Yawls used around the Waterford Estuary still retail elements of their sailing heritage.



Equipment and memorabilia relating to the first transatlantic cable at the Valentia Heritage Centre.



Many of our industrial heritage boats are preserved by individuals on the inland waterways.



Curragh pens in Achill – curraghs have been in use in Ireland for thousands of years.

A committee rates the boats and decides on funding and other incentive schemes for the continuity of the craft. As more funding becomes available, vessels further down the list get attention. The register also acts as a central information source for all historic craft (see www.nhsc.org.uk).

Record of vernacular craft

As can be seen from the report, boats form one of the largest categories of three-dimensional maritime artefacts. There has been very little recording at statutory level, and up to now enthusiastic individuals have carried out the research and documentation of these craft. Ireland has a unique diversity of completely different types of boats. In the UK, for example, most vernacular craft are

differing styles of clinker craft (over lapped planking – hull built first), except for Cornwall where they build in carvel (smooth hull – frame built first), and only one river uses a small skin boat. In Ireland you will find carvel boats (Galway hooker type), skin boats (currachs, of which there are fourteen different designs along the west coast), flat bottomed cot style (along estuaries), and clinker boats, all working within one county.

A register of traditional boat builders

The resource of traditional boat builders is diminishing. Some areas are down to the last boat builder of a particular type. These builders are the last in a long continuity of boat building traditions. They possess skills, patterns, moulds, associated equipment, and oral information passed down through generations. Boat yards have reported that it is hard to find suitable experienced personnel when projects are initiated. Already some boats depend for their continuity on co-operative building programs run as evening classes or community employment schemes. Some successful examples of these are the West Clare Currach Project and the Clonmel Workman's Boat Club Suir Cot Project.

A shipwreck interpretative centre

Although there are numerous shipwreck artefacts throughout the country, with the exception of the French Armada Centre in Bantry, there is no comprehensive interpretation of a shipwreck. As the audit indicates that there are significant numbers of artefacts and related documentation and memorabilia to be found in numerous centres, it is suggested that The *Lusitania*, the Spanish Armada, and The *Pomona* could be suitable subjects.

In the meantime, a list of vulnerable boats, those types that are down to single numbers, could be compiled and attended to. Boats that are down to single numbers include: the Prongs in the Waterford Estuary; Donegal Paddling Currachs; Sheephaven-type Currachs; West Cork Six Oar Gigs; Youghal Salmon Yawls; and Blackwater Cots. There are some types that are down to the last surviving example, such as Dundalk Yawls and sailing Ballyhack Yawls, and others that need to be identified with further research on the subject. It should be noted that a recent initiative by the National Maritime Museum in the UK is setting out to record every historic working craft in the UK.

Floating exhibitions

Floating exhibitions are widespread throughout the world. Most countries have floating historic ships, often housing museums and specific collections within. The only Irish floating exhibition is The *Dunbrody*, the replica of a historic ship berthed in New Ross. It has been an extremely successful attraction with over 50,000 visitors a year. The Waterways Ireland Visitor Centre in Ringsend is closed indefinitely for renovation. There was a considerable investment in an adjoining marina, which is empty most of the year. This marina, or a similar location in a highly populated area, could make an ideal dynamic maritime museum with heritage boats afloat, along with information and education facilities.

To safeguard and develop our maritime cultural heritage we need suitable resources. Scotland, with a population of around 5.5 million, similar to the whole island of Ireland, has over 60 maritime museums, with another dozen or so galleries with significant maritime collections. Compare that with Ireland; although an island nation we have no national fisheries museum. The main fishery collections are held in the folk life collection of the National Museum and a private museum in Laois.

Conclusion

To conclude I suggest what we need are suitably resourced maritime museums, and to create awareness outside the gathering here in Athlone today. I think Tom Mc Sweeney summed it up, at the launch of the *Heritage Council Maritime Policy Document* in August 2006, when he said that we need to reach to the consciousness of the decision makers in the country to implement effective policies on the conservation of Ireland's Maritime Heritage.

Acknowledgements

On behalf of my team I would like to acknowledge the co-operation of the curators of the designated museums, the county heritage officers, and the managers of the heritage centres throughout Ireland who responded to our enquiries. I would particularly like to acknowledge the input of the following individuals: Norcott d'Esterre Roberts, Cork; Donal Lynch, Cork; Ted O' Driscoll, Baltimore; Mortimer Moriarty, Caherciveen; Reggie Goodbody, Nenagh; Úna Cosgrave, Kerry Heritage Officer; Séamas Mac Philib, National Museum of Country Life; Ruth Delaney and Colin Becker, Inland Waterways Association of Ireland; Catriona Hilliard, Heritage Boat Association; Pádraigh O Duinnín, Meitheal Mara; Catherine O Ceoinín, Cumann Húicéirí na Gaillimhe; Karl Brady and Fionbarr Moore, Underwater Archaeological Unit, Dept of Environment, Heritage and Local Government; Arthur Reynolds (Ret), BIM; Gillian Mills, Heritage Council; Michael Prior, Maritime Institute of Ireland; Edward Burke and Cormac Louth, Irish Underwater Council.

A full explanation of repositories, activities, and artefacts is in the full *Audit of Maritime Collections*, published by the Heritage Council, 2006.

Section 1: Conservation

Principles of Conservation

Fergus Purdy, private conservator

I'd like to start by going through what I would say is a difference of terminology. We probably all use the terms conservation, restoration and refurbishment, but I get the sense that we don't always mean the same thing when we use those terms. So I'd like to go through what I would think would be a definition of those three terms.

Conservation

The first would be conservation, and within the conservation context the priority is given to the preservation of all historic material and therefore the focus of any involvement with the object is to preserve all the historic information it can yield. Now it doesn't always have to be the original material; it doesn't have to be getting back to what was at one stage a pristine object. For instance, I was at a very interesting lecture once about textile conservation, and the theme was a set of seaman's working clothes. In a usual textile conservation approach large tar stains on a uniform would be considered damage of a sort and would therefore be removed but it was argued that within this context the tar stains on the outfit provided important evidence of social history, the sailors' use of tar (they were referred to as 'jolly tars'), and therefore it was preserved.

We can split conservation down into two different aspects, the first is what's known as preventative conservation, and that's doing things around the object to try to prevent damage or deterioration. An example of preventative conservation would be a large and quite heavy piano which needed to be transported and stored; therefore safe packaging and materials for packaging reduce risks of damage, and reduce risks of deterioration during storage. The next type of conservation is sometimes referred to as remedial or interventive conservation. This is what we term the carrying out of some sort of treatment to improve the condition of an artefact, should it be cleaning, consolidation, or such like. Most of these treatments will be regulated by a very strict code of ethics, for example all treatments if possible should be reversible. If, therefore, it is decided at a later date that an intervention was incorrect or inappropriate, then hopefully it can be removed. But as that's not always possible, you can't really reverse cleaning if you decide to remove 100 years worth of dirt and grime because you can't then put it back, it's necessary to have a broad input into conservation treatments and discuss what is appropriate. It shouldn't just be a matter for conservators, all of those who've got an interest, such as curators and whoever else, needs to be involved in order to decide appropriate treatments.

Restoration

I'll move on then from the area of passive and interventive conservation to restoration. In restoration what is normally being sought /undertaken is the repair of elements, or the replacement of missing parts, in order to bring an object back to a previously higher standard of condition. For instance if aspects of an object are broken, but yet are still to be retained, then they may need to be re-assembled in an appropriate manner. What I would consider appropriate requires more than just a familiarity with the object to achieve, I think it's important to have a full working knowledge of the materials that were used in its original construction, and the techniques used in the original construction, so that the restoration can be in sympathy with the object. When I say in sympathy I mean that in two respects. The first of these is in the sense that it doesn't disrupt the appearance of the object. When we look at the object our attention should not be drawn to the restorations, what

we should be aware of seeing is the historic object. The second sense in which a restoration should be in sympathy with the artefact is in terms of the materials and techniques used. Materials that in the long term could be detrimental or destructive to the historic fabric should not be introduced during a restoration. I'm sure you've come across the argument to excuse the inexpert use of modern material and techniques: 'well if they had had epoxy filler in the nineteenth century that's what they would have used'. The merits of this argument (or lack of them) aside, these materials often aren't compatible with the old techniques and materials used.

Now if we employ a restoration approach, if carried out well, and I know this becomes a slightly grey area, it can have a conservation outcome. For instance if we take the example of replacing a missing section of wheel rim, one section of a wheel missing obviously leaves the rest of the wheel in a much more vulnerable state, its whole structure is weakened because of that one missing part. So you could say that replacing the missing part is actually the best conservation option for the other nine tenths of the artefact. But again, as with the conservation treatments, it should also be reversible where possible. So we have demands not only from the considerations relating to the historic materials and historic techniques, but also the demand for reversibility. Now I know that finding those historic materials, and finding out about historic techniques and the people that know about them, can be difficult. But I also think that one of the aspects of preserving and of restoring objects can also be preserving and keeping alive certain traditions of craftsmanship, and that sometimes we need to consider it in those terms rather than looking for short cuts. Taking the example of an oak cabinet from the early eighteenth century which had got to the stage where restoration was necessary in order to preserve the structure of the original aspects of the cabinet, the restoration was carried out using the same materials and construction techniques, so it's hopefully reversible and well recorded.

Restoration can also bring us into the field of working objects. If what you're restoring is to be used, or at least to be used occasionally for display purposes, then we might question how best we can do this in light of these demands. Is it possible to carry out a limited restoration sufficient for the object to be used to demonstrate its original function without losing/replacing too much of the historic material? On one side you have an argument that runs: if an object is being used then it's probably being looked after. The counter argument would be: if you keep using an object, sooner or later you're going to wear it out and you're going to have to replace parts. These demands need to be thought through, and a suitable balance struck.

Refurbishment

That brings us on to what I would see as a third possibility and our last term for definition: refurbishment. I would distinguish refurbishment from restoration in that it's not just about bringing an object's condition back to a previous high standard; it's also about modifying it in some way for a continued use, where that use may be different from the one the object historically fulfilled. For instance, a steam train that is still in use could be fitted with vacuum brakes, it never would have had vacuum brakes, but to comply with modern regulations and be allowed to run on main lines it now has to have them. The railway carriages, in order to comply with health and safety regulations, might have to have all the flammable upholstery removed and replaced. I think it's necessary to be honest about what is happening and face up to the fact that refurbishment might involve the loss of certain historic material and historic information. For instance the train I get to work every day now has older seats than the carriages of the historic train carriages; if your interest is in historic upholstery these carriages can offer no information. What materials were used, designs, manufacturing techniques? They're no longer answerable. The Clarendon dry docks in Belfast are another example of refurbishment. It's now a modern office, actually the head quarters of the Laganside Corporation in Belfast. Essentially the building that you see now is 'just a shell' of the old 1820s Clarendon buildings that went along with the building of the second dry dock. Although you could say by refurbishing it, aspects of it have been retained; it also means that the interior of it dates from the 1990s.

The *Cruiskeen*, a historic rowing skiff of national importance.

Sven Habermann, Conservation Centre, Letterfrack

Introduction

One of Ireland's most successful sporting persons, Maurice Davin (1842-1927), has been dead for 80 years but his sporting achievements are still around us. Davin was a double world record holder with a long and successful career in business and sport, from athletics to rowing, which left a trail into modern times. Davin, the first GAA President, who lived on a farm in Deerpark just outside of Carrick-on-Suir, had a close connection with the River Suir. With the growing interest in rowing in the 1860s, Davin participated successfully in several races with different rowing boats. With the revival of the Waterford Regatta in 1863 the popularity of the sport spread and the first regatta in Carrick was organised in 1865. Davin's first boat, the Robin, won in that year and in Waterford the year after. The *Cruiskeen* won the silver cup in the Waterford Regatta on 4 August 1871, which is the first known record of the boat. The boat continued to be very successful even after Davin retired from rowing.

The farm in Deerpark is still in family hands and is run by Davin's grandnephew, Pat Walsh, who has kept an eye on this exceptional family heirloom over the years. The 38 foot long clinker four-oar single skiff of great quality was stored upside down in the calving shed and leaning on the five well-aligned roof trusses. Due to a shed extension, the boat became fully enclosed over time and impossible to move without removing the gable wall. This is possibly one of the reasons why the boat stayed unnoticed and why it was so well preserved. Nobody interfered with the long and fragile object for all those years, except for some hungry woodworm. After the discovery of this treasure by Shay Hurley from the Clonmel Workmen's Boat Club, a thorough investigation by specialist boat builders and timber conservators established that the boat would only survive in the long term if it was removed from its location and stored under controlled environmental conditions. Additionally to the boat, four oars, one paddle, one stand and some other boat parts were located in another shed. The owner Pat Walsh agreed on the move and, with great diplomacy and perseverance, Shay Hurley secured sponsorship, extensive media coverage, and an offer of a permanent home for the boat in the South Tipperary Museum, Clonmel.

The boat

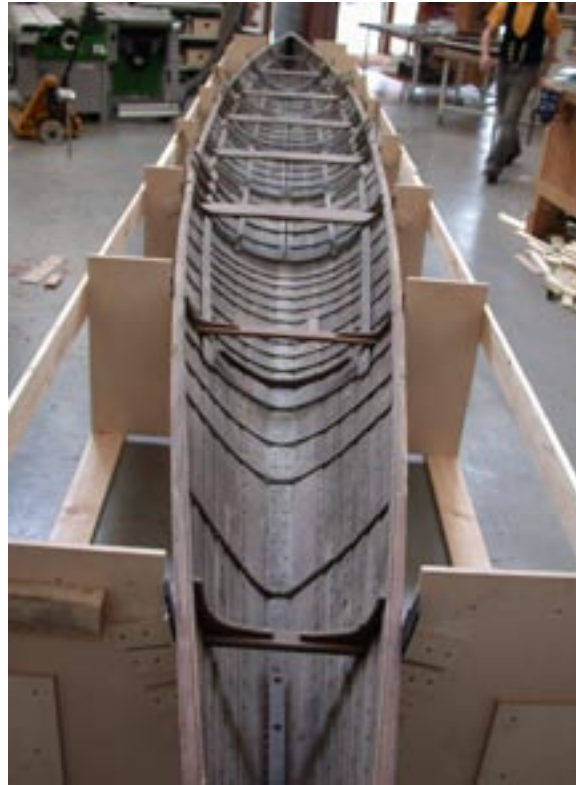
The boat is a clinker built single four oar-rowing skiff made of 3/8 inch/9mm thick planking. All planking is riveted with copper nails and copper washer. In total seven rows of planking on each side make up the hull. The bilge plank is 4 inches/100mm wide all others are 2-inches/50 mm wide. The boat has beaded frames every foot throughout with an additional pair of short frames at the four oar pivots. A scarf joint in the keel, brass cover plate, and the fact that all planking is jointed in and around 5 feet away from the bow, indicates that an alteration took place.

The overall measurement of the boat is:

Length:	38 feet /11580 mm
Width in centre:	37 inches/ 940mm
Height in centre:	12 inches/ 300mm
Length of the oars:	11.5 feet/ 3500mm
Weight total approx:	160 kg



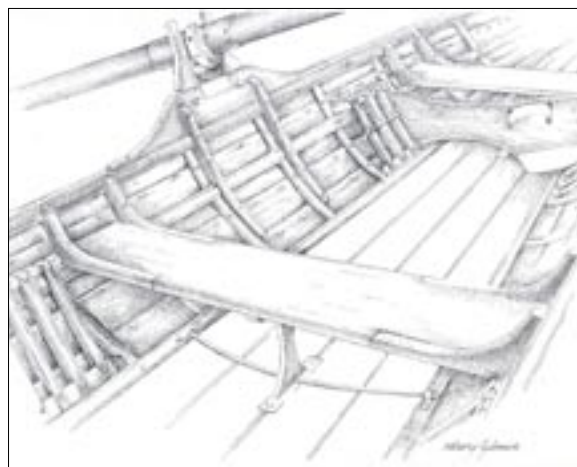
Boat in transport crate with internal support keel .



Boat after cleaning in transport crate.



Detail of the cleaning with Vulpex and toothbrush.



Drawing: Detail of position of oarsman with oar, thwart and footboard.

Evacuation and Transport

The boat was collected on 17 May 2006 from the farm of Pat Walsh in Deerpark, Carrick-on-Suir, to be transported to the Conservation Centre in Letterfrack for treatment on a 45 foot articulated lorry. Before the complex evacuation from the shed could take place the boat was accurately measured and documented, and every part and the extent of damage was thoroughly catalogued for future reference. It was decided to strengthen the hull with an internal frame to reduce the risk of breakage to an absolute minimum. The strength of the hull was uncertain and the main purpose of this support frame was to distribute the weight of the boat to a centre beam which would help to stiffen the long

and thin hull and to avoid handling the gunwale and hull itself. After three days of preparation the gable wall was removed and, with seven extended lifting handles, the boat was lifted by ten people and guided through a hole with 3-inch clearance on all sides. After removal from the shed the boat was carried into the lorry where a custom-made suspended platform was waiting to hold the boat by the internal support keel. The additional triangular frames helped to reduce tension and pressure on the weakened gunwale on the long journey to the Conservation Centre in Connemara.

Preparation for the conservation treatment

On arrival the boat was not brought into the fully acclimatised workshop to avoid a climatic shock, fast drying, and subsequent shrinkage cracks in the hull. With a moisture content (MC) of approximately 18%, the hull was too wet and had to be conditioned, which was done in the downstairs dry storage area with good open-air circulation. Because of the thin section in the boat it only took twelve weeks before the MC was reduced to 12% without any cracks or visible dimensional changes. With an average relative humidity (RH) of 55% at 18°C in the workshop, a MC of 10% would be in equilibrium and is the level which is aimed for when on long term display in the museum.

Pest eradication

Because of the presence of many wood-boring insect holes in the hull, it was assumed that the hull was infested with *Annobium punctatum*, better known as woodworm. It was spring when the boat arrived, which is the hatching period for wood boring insects. To reduce additional woodworm damage and to break the cycle of a new generation of annobium, a water-based insecticide called Constrain was applied to deal with acute pest prevention. In the long term this would not be effective because shallow penetration into the timber, and the reduction of the active ingredient permethrin in the insecticide. For long-term pest eradication a much more advanced and thorough approach was chosen. A proven, tested, and thoroughly researched method is Thermo Lignum, which is based on the fact that animal protein becomes denatured at 55°C. The unwanted effect of drying during this heat process is compensated by maintaining a constant RH in the computer controlled, hermetically insulated treatment chamber. Simplified, you cook the bugs until they pop without shrinkage of the timber. The cycle takes only 24 hours and is 100% effective, chemical free, mobile, cost effective and suitable for all organic materials up to any size.

Cleaning and consolidation

After the preparations of conditioning and pest eradication were finished, a crate was built to be able to turn the boat upwards for further treatment in a stable and safe way. The first cleaning had already taken place in the shed. This involved careful vacuuming before moving to avoid abrasion damage by the accumulated dust and muck, which was up to 20mm thick in certain places. Once back on its keel inside the support crate, the internal support beam was removed and the internal areas were cleaned, again by vacuum helped by soft brushes, to remove any loose surface dirt. Solvent tests showed that the original varnish, which was still perfectly intact on the inside, was most likely a linseed oil based copal varnish which would have been used in the mid to late nineteenth century. A suitable aqueous cleaning method was devised, based on Vulpex soap. This pH neutral soap is extensively used on museum objects and is highly effective for removing embedded dirt without interfering with the original varnish layers. This 10% soap solution in de-ionized water was applied with a soft toothbrush and gently worked on the surface. The dissolved grime was absorbed with a fine sponge followed by a rinse with clean de-ionized water to remove any soap residue. In areas of extensive dirt penetration around holes and weakened timber, a 3% Laponite gel in de-ionized water was applied to pull out the deep dirt by the capillary action of the water evaporating from the gel. A subsequent rinse with de-ionized water removed all Laponite residue, and made the consolidation in very weak areas with a 10% Paraloid B72 solution in acetone/ethanol solution possible.

Findings and results on analyses of samples

Eight very small transverse cross section samples were taken from the boat to establish the timber species.

Planking:	<i>Pinus strobus</i> , eastern white pine
Keel:	<i>Pinus strobus</i> , eastern white pine
Stern-post	<i>Quercus robur</i> , oak
Sole planks	<i>Pinus strobus</i> , eastern white pine
Thwarts:	<i>Pinus strobus</i> , eastern white pine
Thwart knees:	<i>Fraxinus excelsior</i> , ash
Frames:	<i>Fraxinus excelsior</i> , ash
Oar:	<i>Thuja plicata</i> , western red cedar

All planks have been clinkered with tapered square copper nails and hammered over with a copper washer underneath. The thwart knees were screwed with mild steel slotted screw. The only other mild steel fixings are the rudder pivots in the stern-post. It was noticed that the boat was lengthened after its completion. The method, materials, and quality of this change are of such a high quality that it could indicate that this was executed by the same person who built the boat in the first place. The increase of length could come from the fact that an increase of the length of the waterline decreases the drag in the water and therefore would make the boat faster. Another reason could be that the boat would become another class where it would have more chances of victory. Some repairs to the planking show some cruder repairs with galvanized metal sheet clinkered to the hull and some areas show additional clinker nails on the plank joints.

A cross section of the varnish layer externally showed that the boat had originally only two layers of a transparent linseed oil based copal varnish. It is unlikely that the boat has been varnished many times before because of the lack of any sanding or scraping signs and the clear definition of all decorative beading on the hull. No signs of paint or any pigment were found on the entire boat, which makes it unlikely that the boat ever carried the Waterford colour, which has been suggested. Internally certain areas were covered in four layers of varnish and, without any light and water during the long period of storage, the degrading of the layers was slowed down dramatically and it is assumed that this is still the original varnish. The darker appearance of the inside compared to the outside comes from the instable character of this type of varnish which cracks and darkens with age. This cracking, or craquelure, occurs because of shrinkage of the hardening varnish and forms small islands similar to an alligator skin. This alligating causes delaminating of the varnish with the subsequent loss of the finish layer on the surface. This has partially happened on the outside of the hull but luckily not yet on the inside of the boat.

Documenting and lofting

A major part of the work on the boat was to document and catalogue all details by digital photography, filming, drawings, sketches, line plans, and computer animations. A part of this work was executed with the view of building a replica, which has been postponed due to lack of sponsorship. The tedious process of lofting was done by the consultant shipwright, Michael Kennedy, and has resulted in accurate line plans which will be used in the graphic display of the boat in the museum and can be used for the building of the replica in the future. The boat is now on permanent display in the South Tipperary Museum and can be enjoyed by many generations to come. I would like to thank the Walsh family in sharing the boat with all of us and Shay Hurley for his never ending perseverance and talent to realise this project with the generous support of all sponsors.

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Historic Craft: how, where, and by whom will they be used and maintained?

Hal Sisk

By historic craft I'm talking about full sized craft, but a lot of what I'll be saying refers to other classes of artefacts, such as half models, which are very important objects in themselves and wonderfully detailed primary records from which people used to build full sized crafts. I'll be talking about what works, and especially what not to do; that sounds a bit negative but I'll also try to draw from some of the more successful replica and restoration projects.

There's a new leisure role for traditional boats which is quite simply their future. There are a lot of positive local initiatives in that Darina has already referred to and there's a lot more regional and civic pride than there used to be. I'm pleased there's a lot more local endeavour that can be tapped in to.

If I may be a little negative, we've had some badly conceived and mismanaged major replica projects. Obviously one is thinking of the Jeannie Johnson and, although the Dunbrody has been splendidly built, there was no coherent role or destination for the restored vessel or replica. That's a key theme that I'm going to be coming back to.

There's a lack of guidance for well-intentioned enthusiasts, of whom there are many around our coast and inland waterways, as to how to go about some of these projects. In essence historic craft, at best, should be in use as originally intended: ideally as working boats, perhaps in a new function as recreational craft. Many yachts and racing dinghies fortunately are still being sailed as originally intended. Now the salmon cots may be phased out, and that's an immediate and critical threat. If we can't maintain them in their original working context then a new role has to be found for them. That happened with barges; it happened with the traditional boats in many village regattas. They also have to be accessible for educational purposes and also to be stored safely and, if not used, ideally displayed in the proper context.

Enclosures and Buildings

Now this is little bit controversial. If boats are going to be ashore and protected – where should they be? The first thing is to beware of historic buildings, which are very tempting but very often don't have wheelchair access, or adequate storage, so you're trying to shoehorn something in a space which may not be suitable. It's happened in the Maritime Museum in Dun Laoghaire, and really it's a shame because there are so many different needs when you try to house a full size craft in a building.

You may be aware of the Cragganowen Museum in County Clare, where the *Brendan*, Tim Severn's famous boat, is stored. Allegedly, according to the museum's brochure: 'The actual boat used in Severn's endeavour is displayed in a specially constructed glass boathouse reminiscent of a glacier freezing the boat in timeless perpetuity.' This is architect spoof – the truth is she is baked, bleached, brittle, and broken – that's what happens when you put a boat in full sunlight like that. Don't do it! The other thing is that landmark buildings may be ideal to re-brand a city, but may actually downgrade and even destroy objects. Who talks about the contents of a Guggenheim Museum?

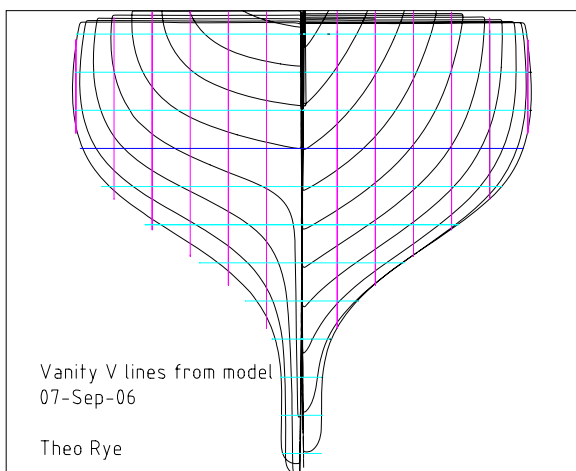
When storing boats, ventilation is the first requirement, and the other thing is to avoid fresh water. Salt water is a pretty good preservative, but fresh water on a boat is damaging, whether it's a *Dunbrody* stored alongside the quay at New Ross or indeed the beautiful little *Vagrant* at the Scottish



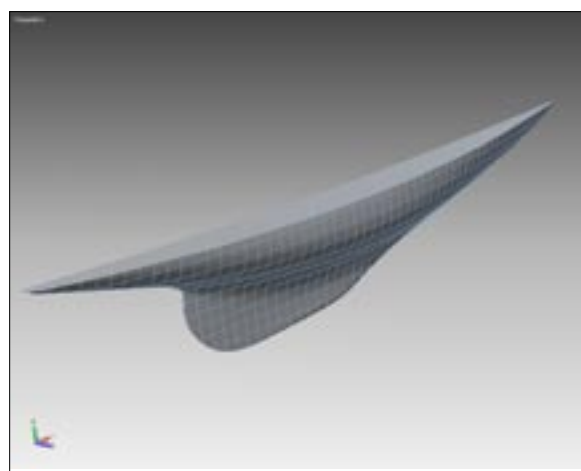
The original wooden half model of a yacht *Vanity V* (1935).



The process of scanning.



The opportunity to process data as 'Sections of a Lines Plan'.



A view of the 'Virtual Reproduction'.

Maritime Museum (they put a lid on the cockpit, no ventilation, rain water floating outside, and rot ensued, she needs a total restoration again). Again it is terribly important that the boat is not in direct sunlight, but it should also not be afloat. Now that's a bit challenging, you might think that the natural home of a boat is in the water, but you're enormously increasing the maintenance challenge if you try to keep it afloat and outside. If you think I'm exaggerating this point, please note the most important wooden ship in Britain *HMS Victory* which won the battle of Trafalgar with Admiral Nelson – they're now talking of enclosing the whole vessel with a bubble, because of the cost of the maintenance, to literally keep the elements off it. The *Vasa* in Stockholm is indoors and in the dark, except where specially lit. It's tempting to say: 'Oh let's have a boat floating next to the quay', but beware that you're multiplying the trouble of maintaining it many times over.

Don't start any replica or restoration project without an explicit and detailed maintenance programme over a number of years – and ideally capital to endow it. The plan must define in advance who will actually own the vessel, and who will use it. This is especially important in terms of the insurance. Where is it going to be used? When? For how long? Who is responsible for maintenance? These are fundamental questions that have to be answered at the very beginning and put down in black and white so that everyone understands the true scale and intent of the project. As regards the location of the mooring and housing of historic craft, a common problem is that waterside property is often too valuable to be used for leisure activity or voluntary activities.

Bear in mind that if you want a floating exhibit for a visitor attraction you can build them for far

less than you would pay to build a sea going vessel – and sadly that applies to the *Difflin* and the *Dunbrody*. The *Difflin* was the result of a big effort about fifteen years ago to build that Viking long ship in Dublin, but now it's just sitting there as an exhibit. We talk about the romance of sail and the tall ships, but the reality can be very different. I'm delighted that the *Asgard* is going to be restored as an indoor exhibit, because there was a lot of woolly thinking about how she might be restored as a sailing vessel without any clear picture as to how she would be used, and by whom, and how it would be managed. The *Dunbrody* and the *Jeannie Johnson* are effectively an English and a Scottish naval architects' idea about a typical Canadian-built vessel of the nineteenth century was, which was a nineteenth century equivalent of an articulated lorry - it was a simple working tool. These vessels really had a lifetime of about twenty years, and that was all that was expected from them. We sometimes invest too much in the romantic image we have of them. The *Simon and Jude* is a vessel that was built in Dublin in 1662, the first catamaran of the western world. I researched and built a replica of her; she was also a wonderful example of a major innovation in naval architecture that was designed and built in Ireland. But, and here's the big but, I tried to put her on display but there was a dispute about her ownership and for fifteen years she sat outside on top of a container. Now there isn't a home for her but there should be, and she could still be restored to be a good exhibit.

But going back to more successful projects, the *Bantry Longboat* is a wonderful initiative. She was originally rescued by the White family in Bantry house from the French invasion fleet of 1796 and was preserved in a boathouse. Paddy O'Keeffe got her back to Dublin to the National Museum where she rested in store until I was chairman of the National Maritime Museum in Dun Laoghaire. I heard about her, got her out of storage and put her on display in the centre of the Maritime Museum in Dun Laoghaire, and this led to the building of forty replicas worldwide! It's also wonderful to see the locally sustained initiatives on the Galway Hookers (Achill Yawls) – on the sailing side, such boats are in very good hands.

So what's missing? I suggest a national boat museum. Unfortunately we don't have any good models for such an institution in Ireland or Britain. It's not just Ireland that lacks a functioning maritime museum. Scotland has a disaster in the form of the National Maritime Museum in Irvine, which is in the wrong place, badly funded, and was a target for scrap metal people to raid it for bronze. So how do you store full size boats and make them accessible and interesting? One of the best examples is the National Maritime Museum in Antwerp. It's in the old fish market on the quays, so it's a covered area open on all sides, with no walls, in which the boats can be stored, ventilated, and with limited protection from the elements. Also in Denmark, I saw a small yachting museum, of a type that might work better than a national maritime museum. What we need now is an emergency rescue service for some of those boats that Darina has shown us; we need to preserve, to secure storage (this is all pre-exhibition stage), we also want conservation and restoration workshops, and we need the recording of vulnerable objects.

This is just my wish list for what we would like for a national maritime museum

Location

- Wheelchair accessible
- Main road
- Bus and car parking
- Train station
- Waterfront
- Near large population centre (for pool of volunteers)

Physical Space

- High eaves for fully rigged vessels
- Smaller temporary display areas
- Big function space
- Meeting/conference space
- Heating
- Administration area
- Storage

Organisation

- Professional staffing
- Year-round access
- Conservation workshops
- Volunteer integration
- Research facilities

Related Activities

- All ages accessible
- Active water based activities
- Integrated conservation and restoration

Exhibits

- National and European standards
- Coherent
- Relevant to the mission statement
- Restored and maintained a high standard

The current National Maritime Museum, which Darina has tellingly referred to as the Dun Laoghaire museum, is usually closed. The illustration of the interior shows the Bantry Longboat, which we managed to squeeze in with great difficulty back in 1973, when I was deeply involved in the opening and management of the museum. It's a wonderful space, but it's not functioning. It only hits about six of the twenty-five bullet points above. And it's unlikely to get further. The 1.5 million euro that it's getting from the government may well be spent in protecting the envelope of the historic building, and that's right and proper, but it doesn't necessarily do anything for its museum function.

Now the big news – we are going to implement two new services in association with Waterford Institute of Technology, both to be operational from January and extend for a minimum of two years. Both will be implemented by Diarmaid Murphy, who has a background in this field and a passion for this whole sector.

The first aspect is a boat rescue service. This will be an emergency service to go out and salvage and rescue the salmon netting boats that are going to be rendered obsolete (the smaller craft – once they

get above a certain size its going to be difficult to rescue them?). It will operate in private sector, but in association with the Waterford Institute of Technology. We know that public bodies cannot operate as quickly as they would wish and they have budgetary issues. We haven't yet determined where the storage will be, and display is another matter entirely, but we would welcome suggestions. We've got some target locations. If this is successful we'll extend it in time. It's partly modelled on a splendid private sector initiative in Scotland, known as the Ballast Trust, which works between the moment when things are being chucked out and when an archive body can actually accept it.

The second aspect to this new initiative is a laser scanning service for recording large and small three dimensional objects. This is fast, small, and mobile and again it will be implemented by Diarmuid Murphy in cooperation with WIT. Imagine an articulated arm coming out with the equivalent of a paint spray, only it is laser pen. With that, as fast as you could spray paint, you can record an object three dimensionally. The illustrations show the process of turning a solid half model of a yacht into an exact virtual copy.

Conclusions:

The best option for historic craft is to maintain it in its original use, or for leisure use in the original locality with the maximum authenticity. This will take sustained local effort, and sustained local financial pride, and external funding.

Set yourself reasonable goals, only modest goals, sometimes overreaching hasn't worked. If this the first option is not possible, then record it, physically and with its associated folk lore, rescue it, conserve and restore, and display it as best one can in the right conditions.

I feel that many voluntary and local bodies need some guidance from the Heritage Council and others on how to safeguard these vessels. Meanwhile record, rescue, store, restore, display, and finally encourage others. Thank you.

Section 2: Passive Collections

Relics of Water World: boat and fishery collections in the National Museum of Ireland – Country Life

Dr Séamus MacPhilib

This paper is concerned with the maritime and freshwater collections of the Irish Folklife Division of the National Museum of Ireland. All of the other divisions of the National Museum contain maritime and fishing collections, but ours is chiefly composed of material from the vernacular tradition – popular-culture material often made according to the informal oral tradition. The headquarters of Irish Folklife Division is the National Museum of Ireland – Country Life at Turlough, near Castlebar, County Mayo. This museum opened in September 2001. Collections are exhibited in a purpose-built gallery and reserve collections stored in a purpose-built storage building. The whole project cost about €19m.



A Dunfanaghy Currach and a Donegal Paddle Currach at the National Museum of Ireland's exhibition at the Slovene Ethnographic Museum, Ljubljana, 2005.



The Link Corridor viewed from the exterior, the National Museum of Ireland - Country Life, County Mayo.



A currach from Inis Oírr, Aran Islands and the permanent sea-fishing display.



The freshwater fishing display.



Currachs in 'open storage', the Link Corridor.

Though the gallery and stores are sizeable (1,775m² and 1,700m² respectively) they are still not adequate to display or store most of the larger items in the collection such as vehicles, agricultural machinery, and much of the boats collection. Much of this large material remains in our store in Daingean, County Offaly. Only three boats are displayed in the gallery at Turlough Park – a currach from Inis Oírr, Aran Islands, a River Boyne Coracle, and the *Cliath Thulca*, a rush raft from the River Suck area of South County Roscommon. The currach was built specially for the Museum in 1968 and the making of it was filmed. Similarly, the Boyne Coracle was commissioned for the Museum by the Austrian born curator (and later director) Adolf Mahr, who also made a film of its construction in 1929. The rush raft was built from memory by Patrick Gately who had seen them used in his youth. Jim Delaney, a field-collector with the Irish Folklore Commission, was responsible for making the connection here in the early 1960s.

Though only three boats are actually on display, there are a total of 31 boats in our collection. Most are originals. Even if made especially for the museum in certain cases, such as the three on display, they were generally made by traditional boat-makers in their own localities in the traditional manner.

However, there are three replicas in the collection. One of these is the North Mayo (Belderrig) currach. It is a type of boat now extinct. It was one of the largest currachs – about 5.80m long – and was used for transporting loads to and from off-shore supply ships as well as for fishing. Uniquely in the case of a currach, the oars are heavy feathered ones with each rower taking only one oar. The boat was made as an open-air educational project in the grounds of the Museum in August 2002 by the Cork based vernacular boat group Meitheal Mara. On completion of the project, the boat was launched in the presence of a large crowd at Belderrig on a Sunday afternoon and demonstrations were given on the water. This shows how replicas in particular can be used as ‘handling objects’ in a way that museum objects proper never can be. The other replicas are a sailing Gleoiteog and an interpretation of the River Suck Raft using a hazel-rod support structure rather than the mix of wood and hazel in the museum example. This latter replica was made by Meitheal Mara for a University of Limerick rag-week boat challenge in 2000.

Although, not many boats are permanently exhibited at the Museum of Country Life, in recent years the museum has mounted a travelling exhibition on currachs which was at the Slovene Ethnographic Museum, Ljubljana from December 2004 to December 2005, and at the Austrian Museum of Folk Life and Folk Art, Vienna from March until September 2006. It is planned that it will go to the Viking Ship Museum, Roskilde, Denmark, in 2008.

Apart from the three boats on display a number of other boats are stored in an ‘open storage’ location at Turlough Park. At the moment ten boats are stored in this ‘Link Corridor’ which runs from the Main Storage building to the Gallery. One entire wall of this corridor consists of glass; the idea being that the boats inside would be viewable through the glass windows. However, this proved problematic as the windows face due south and are regularly exposed to direct sunlight leading to overheating. As a consequence, blinds were placed on the windows but these have had the effect of blocking viewing from outside. Some of the boats stored in this area include some of the oldest currachs in the world – an Inis Oírr currach from 1928, two Donegal Currachs from the early 1930s, and a Boyne Coracle (called a ‘curra’ locally) from 1928.

Collecting still goes on. One currach stored in this Link Corridor was made in Inishturk, County Mayo in 2001 – a heavy boarded Mayo currach – Críostóir Mac Cárthaigh of the Irish Folklore archives in UCD put us in touch here. In 2000 we purchased a fibreglass currach from John O’Malley of Achill, typical of a kind still used off County Mayo. In 2003 the Moy Fishery donated two boats, a

cobble, and a flat-bottomed cot – the latter type now taken out of use because of health and safety considerations. Increasing official regulation like this is weighing against the survival of traditional boats in their original locations. So too is economic development, which means that there are now many other sources of work and income, and less necessity to fish and maintain boats. One example of a boat recently fallen into disuse is the mussel boat of the River Boyne estuary, sculled (uniquely in Ireland) from the stern. Because of dredging to allow greater access to the port of Drogheda, that fishery ceased for some years and has not recommenced. However, we acquired one of these boats for the collection with the assistance of the boats' historian Darina Tully.

Currachs are particularly well represented in the collection with 15 examples. As well as the Mayo Currachs mentioned above, there are two North Donegal Currachs, two Donegal Paddling Currachs, three Aran Island Currachs, and a Kerry Naomhóg. We have probably the largest vernacular currach ever made, a 9m long racing currach, called The Viking, from South Connemara. The type is now defunct – mainly because they were impractically long to transport around on boat-trailers attached to cars.

Currachs have had a capacity for reinvention over the centuries. As well as the modern fibreglass type, we have a very contemporary light currach from Pat Ó Cualáin of An Cheathrú Rua, County Galway, possibly the only full-time currach maker in Ireland. His currachs are covered in a light synthetic cloth sealed with a tanking sealant and provide a very light but durable craft at an attractive price. In recent years we acquired a South Donegal Paddling Currach from one of the last traditional makers, Andy Mc Gonagle of Owey Island. Fortunately Andy has been training some local residents in the currach-making skills with a view to making the boats for leisure purposes. There is only one non-Irish boat in the Folklife collection – a Welsh coracle.

Because the display and storage areas in Mayo fall short of our needs, several of the larger boats in the collection are still stored in the museum store at Daingean, County Offaly, where all of the Irish Folklife Collection was housed until 2001. Many of our wooden boats are stored there: flat-bottomed cots (we have five of these descendants of the dug out canoe), a Waterford Prong, a replica Gleoiteog, the Boyne Mussel Boat, a Lough Derravaragh Turf Boat, a Wexford Shooting Punt and a Lough Erne Cot – the only boat from Northern Ireland in the collection. With the setting up of the Ulster Folk and Transport Museum in the early 1960s, the National Museum of Ireland, ceased to collect significant amounts of material from Northern Ireland. Despite this however, we took an all-Ireland approach in the storyline presented in the Museum of Country Life, with Northern Irish material introduced in many of the photographs and other images chosen to illustrate the storyline as well as some artefacts.

Apart from boats we also have a number of films and other documentation on boat making. The making of the Inis Oírr Currach was filmed in 1968 and the Boyne Coracle in 1929. Other relevant films from the 1970s are of oyster dredging in Galway bay, the making of a herring cran and a lobster pot, seaweed cutting, and more recently on the making of a replica North Mayo Currach in the Museum in 2002. The archives of the Irish Folklife Division also contain hundreds of images which pertain to the sea and to coastal and island communities. Most of the images were taken from the 1960s on, but there are also many images from the early twentieth century taken by photographers such as Thomas Mason and F.E. Stephens, particularly on the Aran Islands. A number of ink drawings of fishing techniques were made by Heinrich Becker in the 1940s on the Aran Islands. Then there is an extensive collection of miniature boat models, this a mixture of vernacular and formal types.

The museum has an extensive fishing collection – some of the best examples of which are displayed in the permanent exhibitions. Between the exhibitions and the reserve collections, there are about

200 objects to do with the sea, covering a wide range: anchors, baits, long-line baskets, buoys, spillet lines, harpoons, hooks, lamps, knives, dredges, line, line recoverers, line-makers, net needles, nets, crab and lobster posts, sinkers and weights, spears, and implements for cutting and gathering seaweed. Many items were donated by fishery boards having been confiscated from poachers.

In summary, the boat and fishery collection is only part of the story of Irish folk-tradition which we try to tell at the National Museum of Ireland – Country Life. The museum was opened in 2001 after many years of gathering and conserving the collection often in difficult circumstances. In the 1980s pressure began to come from groups like the Committee for the Establishment of a Folk Museum Service for Ireland, so that when EU ‘structural’ (and later national exchequer) funding finally became available in the mid-1990s, real commitments were made and mass-concrete eventually began to pour.

Nonetheless, as in most museums of size, most of the collection still remains in reserve in storage. The fact that our museum, located as it is in the west of Ireland, has been comparatively successful might be of interest in terms of the establishment of any future maritime or boats and fishing museum. Though we are based in County Mayo, which is less well served by road and rail links than ideally might be the case – we maintain a visitor base of about 100,000 visitors annually. Though we are a branch of the National Museum of Ireland and have a national approach – in sheer economic, education and cultural terms, Connacht or the west of Ireland is probably deriving the most benefit from the venture. Ideally a similar museum might exist in each province.

The question of whether any approach to a maritime or boat and fishery museum should be towards one major national project or several local smaller ones has been raised. Based on our success at getting the Museum of Country Life off the ground and at subsequently making a significant impact, I would consider that one single major project would have a greater chance of securing the necessary funding and subsequently making a significant impact. Concentration of resources in a single project would probably also maximise the conservation, archival and educational services warranted in the maritime and freshwater historical areas. One major development would not preclude smaller local developments and could even foster and promote their development.

The National Museum of Ireland – Country Life is located in a tradition rich region relatively speaking. This makes for a more vibrant museum in terms of educational activities, outreach, and fieldwork. Similarly, I would consider that any future Maritime or Boat and Fishing Museum would be best located in a traditionally rich region too. A number of such places spring to mind – but in any such venture ease of access in terms of road, rail, and air has to be seriously taken into account. I also think that any development should give serious consideration to making an attempt to link not just people to the artefacts but water-creatures too. A popular commercial museum in Biarritz, south-west France – Musée de la Mer – does this. Though mainly an aquarium of marine life it also incorporates one floor devoted entirely to the story and artefacts of fishing.

Most importantly, any museum needs to bring alive the story of the people behind the artefacts, so that the social, economic and human histories are brought to life and lend a broad popular appeal as well as a specialist one.

The Maritime Collection at Greencastle

Charlie McCann

Inishowen has a long tradition of seafaring; they hadn't much option since they were living on very poor land. My grandfather used to say 'when I was growing up I had three options: go to America, go to sea, or starve' so for many generations people from the peninsula have made a living at sea as fishermen and merchant seamen.

Around 1990, during heritage day, a group of maritime enthusiasts organised a display of local artefacts and photographs. The quality and quantity of the material collected led the group to believe that there was potential for a museum dedicated to maritime history. A committee was formed and the central adjoining dwellings of the Old Coastguard Station in Greencastle, overlooking the harbour, were purchased from the OPW with local fundraising and donations.

The Inishowen Maritime Museum was opened in 1994 and was run by volunteers from the committee and by students on the Summer Job Scheme. Since then the museum has built up an impressive collection of artefacts, photographs, and memorabilia. Many items have been donated, and others have been bought; some are given in trust and returned to the owner on request. In January 2002 the museum was accepted for the Social Economy Program, which provided funding that enabled the museum to employ a full-time manager and three staff. During the summer the museum is open seven days, and Monday to Friday in the winter.

The museum has seen tremendous changes since it opened. It was always intended that the Maritime Museum & Planetarium would be developed in three phases:

1. Phase 1 was the purchase of the premises, the Old Coastguard Station, from the OPW and the renovation from its dilapidated state to a small museum.
2. Phase 2 involved the extension to the premises to include a boat display area and gallery as well as a custom built planetarium.
3. Phase 3, which is the core of this application, was to bring the museum to the standards required to be an accredited museum under the Heritage Council Plan.

A wide network of contacts has been established during the project. The Maritime Museum has been acknowledged as an important heritage and tourism resource in the county. The museum has worked hard this past year to increase the standard of service from all of our stakeholders, staff, visitors, and the local community. Our every day service to the public consists of museum tours, answering general enquiries, planetarium shows, a gift shop, and distribution of local brochures. The museum also provides a venue for the community through selling locally crafted goods in the gift shop, and holding art exhibitions and book launches. All staff members, paid and voluntary, have received extensive training including public relations skills, social auditing, IMA workshops, catalogue production and maintenance, care of collections, sustainable communications development, marketing, action planning, and tour guide training.

Our system of collection has been one of the main improvements in the last year. The museum has received very positive feedback from the users and we have also seen an increase of items being donated or loaned to the museum as a result of improved security and care of our collection. The museum is part of a joint marketing plan with four other groups in Donegal, from this we have developed both individual and joint websites, brochures, maps, improved signage, and general advertising.

The exhibits include a 50ft trawler which was built in Meevagh, Donegal, in about 1950. This was a standard trawler of that time and when fishermen were changing over from open boats to proper decked trawlers, hundreds of these were built. She's sitting outside, obviously our premises are not big enough to put a trawler in. We've got a full rigged 26ft Drontheim or Greencastle Yawl. Around our area our boats were always measured by keel length not overall length, so it's a 26ft keel. She's rigged with original cotton sprit sail and jib, a very simple rig, very little rope used. They were manned normally by five men, four oarsmen and a skipper. If there was wind you sailed but if there was no wind you had to row. This was the last such fishing boat to be operated under oars and sail. There's a smaller 22 foot Drontheim called the Violet, which we got from the Brown family on Inch Island. She was built by Beatties of Mulville for James Brown on Inch Island around 1890. She was registered a fishing boat in 1912. We've got an actual copy of the register, but the Brown family have told us that she's much older than that. She was used as a ferry. Inch Island is no longer an island, there's a causeway you can drive out to it, but the Browns were the ferrymen for generations. Now these boats are inside. We built an extension to the museum to house them some years ago. There's a gallery round the top which is used for other exhibits. Unfortunately the architect put too much glass in the building, and we had to cover up all the windows with blinds.

We've also got a Fanad Currach which was built by a Denis Friel about ten years ago. He leant her to the museum, and then we bought her from him. The Fanad Currach is different from other currachs; they use hazel rods for the frames instead of laths. We also have a Boyne Coracle which is a replica, built by a man from Bangor, County Down, using all traditional materials, the hazel rods again. We have a Lough Foyle Punt which is 16ft long. They were used in inshore fishing and they are sailed at the regattas every year. The one we've got was built in 1947 by McDonald's in Moville for a man called wee John Mc Cormack, who was a fisherman in Greencastle. Wee John lived to be 94 on a very good diet of whiskey and cigarettes. We have a Wildfowling Punt which was used on some of the local rivers: the River Roe, possibly the upper reaches of the Foyle. And we have a Foyle Salmon Cot – these boats are used in the upper reaches of the Foyle between Derry and Lifford and they're quite a heavy thing. They are flat bottomed, the net was shot over the stern and there's kind of a decking over the stern and there's a well for an outboard motor in the bow. Outboards as you know are usually on the stern, but you couldn't shoot a net over the top of an outboard engine, so they had it up in the bow.

We also have a nineteenth-century coastguard cart which was used to carry the rocket apparatus to the beach if a ship ran aground. It was built in Bristol in 1860. I believe it's the only one of its kind left in Ireland. It's a two-wheeled cart, I think there's a four wheeled one down in Wexford. It has got all the original gear, except the live rockets. It's in remarkably good condition because these carts were hardly ever used. We also have a huge collection of photographs and naval uniforms: Irish, British, German, and American. I'm afraid we haven't got them very well displayed because we haven't got enough money to buy proper figures for them. We have a lot of artefacts and memorabilia about fishermen: old photographs of boats and men, fishing gear, nets, mussel trawls, and long lines. We have a room dedicated to emigration from Derry in the nineteenth and twentieth century. We also have shipwreck artefacts recovered by divers from the *Stypie*, *Laurentic*, *Cumberland*, and *La Trinidad Valencera*; we also have two small items, a pewter plate and a stone cannon ball, which came out of the *Valancera*, and we have the history of the ship up on display boards.

Beside the museum is a maritime memorial which commemorates over 300 men from Inishowen who were lost at sea. It's in the form of a circular stone wall with the names on bronze plaques. The worst disaster was in 1771 when the whole fleet was lost out of Lough Foyle. We don't know how many men were lost but it's known that they left 66 widows and as there would have been boys and lads aboard there must have been well over 100 lost. There was another disaster in 1835 when 35 were lost, and not long ago in 1995 there were ten lost including the six man crew of the

Carrigatine from Greencastle. The memorial was opened by President Mary Robinson in 1997. The centrepiece is a sphere which incorporates a sundial, made by a local man called Ken Doherty who has an engineering works in Derry. I have checked it quite often and found it accurate to within a couple of minutes.



The Maritime Museum & Planetarium, Greencastle, County Donegal.



Artefacts on display in the naval section of the museum.



Creative museum architecture accommodates the display of a rigged vessel.

The Maritime Collections at Waterford

Rosemary Ryan, Education/Documentation Officer Waterford Museum of Treasures, delivered this paper for Eamonn McEneaney, Director, in his absence.

At the outset I would just like to say that the maritime objects we have are of enormous educational value, I know that is something down the line from today but it is something that I would like to pursue. When giving guided tours of the museum we always emphasise that the first settlers were boat people, travelling by ocean and river, that in the south-east we have a lot of mariner blood in us, and that whether you came to Ireland last year from Poland, or four hundred years ago with Cromwell, or seven thousand years ago from who knows where, at the end of the day we are all blow-ins, some of us are just here longer than others. That is working very well with the groups we are guiding through the exhibition especially the school groups where mostly there are one or two new-nationals in every group.

Putting the sea into city museums

For over a millennium Waterford has been associated with ships and shipping – the city was founded by Viking pirates who crossed the seas in their great long boats, so the city has from the start been linked to the sea and matters maritime. It is no wonder, therefore, that for centuries the city has been known as ‘Waterford of the Shippes’. In 1999, when the Waterford Museum of Treasures opened, the City Council and the invited dignitaries were taken up river from Reginald’s Tower to the new museum in a replica Viking ship. The impact of this was wonderful as thousands of people for whom the opening of the museum might have been a non-event stood on the quay side to watch the spectacle and therefore felt part of the opening ceremony. This became the iconic image for the media when reporting the opening ceremony.

For well over 500 years three ships have been emblazoned on the city’s coat of arms – and some of the earliest representations of the city’s arms – the three ships – are to be found on the royal charters conferred on the city by the Tudor monarchs King Henry VIII, Queen Mary, and Queen Elizabeth I. The earliest representation of the city, indeed of any Irish city, is to be found on the famous Great Charter Roll of Waterford compiled in 1372. It features the walled city of Waterford and, true to form, three ships are docked in the river that runs in front of the town walls. Using a ship or ships as an icon on the city arms is not unique to Waterford; the motif is found in the arms of many towns because in a pre-industrial age the ship represented trade and commerce which was the life blood of a medieval town. Almost all of the ruling class in any port town would have consisted of merchants who, in many cases, were also ship owners. Most of the taxes raised in Irish medieval towns were derived from trade, in particular the import of wine and the export of wool and hides.

In many ways we have lost touch with our great maritime tradition. Our obsession in recent centuries with ‘the land’ has altered our perceptions of the past and we tend to forget that for almost all of human history travel on water was the most efficient means of getting both people and goods from A to B. It was, to quote St Thomas Aquinas, the sea that united people. It was the pre-eminence of waterborne transport that led to the development of all of our large centres of population on rivers and close to the coast and that is certainly true in Waterford. It was of course the sea that brought the many and varied settlers to our shores – look at any archaeological dig from the Mesolithic period onwards and we find parallels outside Ireland for almost all of the objects found. The art styles, where they are evident, are almost always heavily influenced by styles that were developed across the water in either Britain or mainland Europe. For centuries this island nation has been obsessed with the land – the reality is however that we are all essentially ‘boat people’!

When it came to developing a museum for the city of Waterford in the late 1990s we were very conscious of our maritime heritage. As a major port city and the country's closest port to mainland Europe it was felt that the maritime aspect of our history could not be neglected. Indeed for a time we had considered titling the exhibition 'Waterford of the Shippes'; however after consultation with various groups and stakeholders it was felt that such a title might lead to confusion in that visitors might in fact expect to find a maritime museum on the lines of the very famous and successful maritime museum in Portsmouth in England. Not having a significant maritime collection should not – and in our case did not – preclude us from highlighting our maritime heritage. We felt that it would have been impossible to do justice to our history without paying due respect to our maritime heritage. Consequently we so to speak 'nailed our colours to the mast' and developed a storyline that had a strong maritime theme even though we do not have a maritime collection as such. To create in people's minds the notion that Waterford City was a great maritime port city we placed an enormous 4m high stock anchor in the museum foyer. The mid nineteenth-century anchor was used to launch iron ships from one of the city's six shipbuilding yards, Malcomson's, at one time the leading yard in Ireland. This 'in your face' iconic artefact has a tremendous impact both physically and metaphorically – on one level it sets the scene showing that our roots are maritime, even if today the modern port is some 6 km downstream from the historic city. The anchor is a metaphor in that it shows that the city, whose history is explored in the museum, is indeed like a great ship sailing on into the future but in that frantic rush forward we should be aware that ships have anchors and that every now and then it is good to drop anchor and take stock of where we are coming from and what the past has to offer.

An audio-visual presentation suspended behind the anchor features the ordinary people of Waterford going about their business, together with scenes of seascapes, landscapes and cityscapes, and running over these images are family names. The voiceover draws attention to the fact that the local population is made up of many different peoples that settled the area over the last 9,000 years, all of whom had to cross the sea to come here. It is important to point out that this presentation was developed in the years just prior to the influx of large numbers of non-national workers into Ireland, which of course makes the point we were trying to get across all the more real and indeed important today – at the end of the day we are all blow-ins.

The first gallery of the museum is dedicated to the Vikings and here again we were anxious to highlight the maritime aspect of the Vikings and not simply the nature of Viking settlement in Waterford, for which we had much archaeological evidence. Working hand-in-hand with the museum designers we created a museum experience that made the maritime activities of the Vikings a central theme. Archaeologically recovered Viking ships timbers were placed in a showcase that was fashioned in the shape of the prow of a Viking ship. This showcase then formed part of an audio-visual presentation which tells the story of an imaginary Viking returning to Waterford in 917, following the successful capture of York in England by the Vikings of Waterford. The Viking, who is supposed to be in the ship, pleads with the god Odin to save him from the rough seas so that he can at last settle down in Waterford. The audience is also seated as if on a Viking ship, and the seats move to give the impression that you are on the high seas. This presentation is a firm favourite with the young visitors and it certainly makes the ships timbers come to life. Some say it is the highlight of the entire exhibition and you all must visit to experience it for yourselves.

In the medieval gallery the emphasis is on overseas trade with medieval wine jugs from the Low Countries, France, England and Germany displayed alongside tools of the woollen trade and leather goods objects associated with the mainstay of our export trade: wool, hides, or leather. The Great Charter Roll is beyond doubt one of the great treasures of medieval Ireland, containing as it does the earliest contemporary image of an English monarch – King Edward III (1327-1377) – as well as images of his five predecessors. This document is all about our maritime history as it was compiled to

bolster Waterford's case against its sister port New Ross. For 500 years Waterford claimed the right to what was the equivalent of the Shannon Stopover. The city maintained that all foreign ships entering the harbour had first to land in Waterford. The 4m long roll has all the documents relating to the dispute, together with images of all of the kings of England from Henry II to Edward III and many of the Justiciars or governors of medieval Ireland. All the kings are in order: Henry II, John, Henry III, Edward I (Edward II's portrait was removed in some prudish time), then two portraits of Edward III. The dispute which began in 1210, shortly after the town of New Ross was founded, only came to an end in 1518 when Waterford engaged a small fleet of ships, many commanded by pirate types and mercenaries, and attacked New Ross. The £100 that was taken in compensation from New Ross has unfortunately been long since spent, but the silver gilt mace that formed part of the compensation package is proudly displayed in the museum as a symbol of the city's maritime prowess. A display of a fifteenth-century ship's cannon, probably the oldest cannon in Ireland, is another symbol of that prowess. It dates from the naval assault on the city in 1495 by Perkin Warbeck – the first artillery assault of an Irish city.

Even in the medieval religion section we manage to emphasise our maritime heritage in the display of our Medieval High Mass vestments dated to c 1480; part of their story line is that these wonderful vestments were paid for by what is known as God's Penny. You might ask – what was God's Penny? It was the penny every ship's master had to give to the Dean of the Cathedral in Waterford prior to departing on a sea journey to Flanders, the main destination for the woollen cloth known as Waterford rugs. The idea was that if you paid the penny then God would protect your ship and cargo. Once again the link between the maritime traditions and the everyday life of the city is emphasised. The seventeenth century gallery has no maritime material, but we are at present trying to raise funds to have material from a Parliamentary ship, The *Great Lewis*, that sank in Waterford Harbour in 1649 conserved and put on display.

The final display in the museum deals with the Ireland Newfoundland fishery, a late eighteenth / early nineteenth-century adventure that saw literally ten of thousands of people, mainly from within a thirty mile radius of Waterford, become involved in the great cod fishery off the Grand Banks. Using museum objects borrowed from Newfoundland including: a cod jigger; a tinder box and cod fish barrel stencils; paintings; and wonderfully evocative maritime photographs of Newfoundland and of Waterford; along with a series of audio-visual interactives, we explore the life and times of a people who were among the world's first long distance commuters. The majority never settled in Newfoundland but just worked on the fishery to make enough money to improve their status at home in Ireland. The descendants of those who settled in Newfoundland today make up 50% of the island's population and the city of Waterford has a very active sister city partnership with St John's the capital of Newfoundland.

I have emphasised that we do not have a maritime collection as such (although we do also have some nineteenth/twentieth century objects not on display, such as sextants and deadeyes) but our recent experience has shown us that sometimes if you go out and look you will be very pleasantly surprised with what you might find. With the visit of the Tall Ships Race to Waterford 2005 we were given the impetus to restart our search for maritime material so that we could mount a temporary exhibition on the shipbuilding tradition to coincide with the event. During our search we met some wonderful people and acquired some really fantastic material that we never knew existed, items such as the ships wheel from an award-winning ship built in Waterford in 1860, an iron used in the making of sails – it was used literally to iron down the seams in sails before they were sewn together, and a portable ships forge used on board ship to repair broken iron fittings and magnificent Boat Club silver trophies. We were donated several half models used in the construction of ships in nineteenth-century Waterford and an indenture for a ships apprentice in White's wooden shipbuilding yard in Ferrybank. The pay went from 'Nothing' in year one to 'Six Shillings and Six Pence' in year seven.

These objects, together with some very atmospheric photographs, formed the exhibition that we called *Sea, Sand and Seamen*. The exhibition was a great success and it is planned that at some future date, when the museum is expanded, we will incorporate this material into the permanent exhibition.

We mounted two further exhibitions in conjunction with the Tall Ships: one entitled *Norway the Sea Kingdom*, in association with the Royal Embassy of Norway and *Tall Ships on Paper*, drawings and paintings by a local marine artist, opened by Tom MacSweeney who is here today. The lesson we learned from the temporary exhibition is that you never know what is out there until you go looking, and if we learn anything from this meeting today it is that maritime collections do exist in all sorts of odd places, and it is important that we all play our part in addressing the balance in the way we put a mirror up to the past. We have an obligation to ensure that we get the full picture; the mirror must reflect more than the beautiful Irish landscape but must also include the ships havens, the ports, the rivers, and the vast seas that surround our island nation and link us with our neighbours around the globe. Thank you.



A replica Viking ship in Waterford Harbour, launched for the opening of the Waterford Museum of Treasures.



For well over 500 years three ships have been emblazoned on the city's coat of arms.



One of the earliest representations of the city's arms – the three ships – is to be found on the royal charters conferred on the city by Queen Elizabeth I.

Section 3: Active Collections

Celebrating Ireland's Floating Heritage

Seán O'Reilly, Heritage Boat Association

The Heritage Boat Association (HBA) was formed in 2001 at the World Canal Conference. A number of enthusiasts on canal boats came together and decided that, as a special interest group, there was room for them to be involved in an organisation that would look after their interests. A number of their objectives had to do with the protection of a group of boats on inland navigation – the canal barges and canal boats. Generically these are the old industrial vessels of the Grand Canal Company and of the Shannon; the Grand Canal Company was the biggest fleet owner but there would also have been a lot of individual boats owned by trading people called hack boats. To bring them into modern context, these would have been the equivalent of individually owned trucks and fleets of trucks. If we go back two hundred years they existed as horse drawn boats with some variations. Then, around 1912-13, they started to put in engines. The HBA is really about a group of barge owners and boat owners who are concerned with the preservation of these vessels. Not all of us have canal boats. A lot of our members have old cruisers, timber boats and other vessels. And any person who is interested in the preservation of their floating heritage and how that impacts on the inland navigation is welcome to join, whether they have a boat or not.

All the current boat owners like to trace the original histories of their own boats and that's what we encourage them to do. We found that a number of people have dug out old family photographs and made them available to us and from these photographs we can identify independent information about individual boats. We expect all the boat owners to put this information in the public domain, often displayed on the side of the boat, so that if we're at a rally or moored up somewhere the members of the public can share that information. There's a huge social content in the inland navigation, just as in the fishing villages, and as you go down the Barrow and Grand Canal there are whole communities that were involved in the canal trade.

A lot of the confusion about the canal boats is that they are referred to as Guinness barges – in very simple terms, if they're 72m it's a Grand Canal Boat. A photograph shows a barge with CIE written on the back, so it's taken some time in the fifties, and you can see them loading up the wooden barrels, which puts it around early fifties before the metal cask came in. That photograph is socially very important because it tells you that there were wooden casks and horse drawn drays right into the fifties. Some of us will remember these dray horses working on the city in Murphy's Brewery and that, in Cork, they existed right up to the seventies.

James Street Harbour is on the right hand side. Guinness's property bounded on the Grand Canal, which gave them their infrastructural link right through the midlands for malt and grain to be delivered. In this photograph you can see that the grain is coming in and the porter is going out. Do you notice any other interesting detail about the social context of this photograph? At the front of the boat are two kids in swimwear. We have a boat with a laden weight of about seventy ton coming through a narrow gateway with kids jumping on and off the bow. I don't think we'd relish that today. On the right hand side are two little girls in white, probably three or four years of age. They take it as an everyday thing to walk alongside the canal looking at boat going by – no risk – and on the extreme left there you'll see a young fellow on crutches. Remember that polio was in Ireland right up to the fifties. This is very much a living memory and some of the people in these photographs are

alive and still around. So when we say celebrating floating heritage, it's actually still there and we're part of it an extension of it.

This photograph gives you a close-up of the loading. It was manual labour. The tarpaulins and the deck planks were taken back, so the lower half would be filled with twenty stone sacks of grain, and then the deck cargo on top of it. It's complemented by another photograph. This is the greasers' strike of 1914. The guys with bowler hats are the clerks that had to come out and load the barge. If you go back to that era, and right up to later years, there was a very strong social class distinction in all these organisations. Again it's a snapshot in time, and it gives us a little bit of picture, but what's really interesting here is that the 1914 barges are still around.

The canal era came to an end around 1960. If you look at all the regional newspapers of the time it was all about closures, closures, closures. Shannon Harbour is a perfect example. In 1958 there were 66 trade skills – engineering skills, mechanical skills – they had the first white metal lathe and casting facilities down there for bearings, they built the new school in 1960... They even had a town band for the early Shannon Harbour rallies. There were enough kids in the band to play on the deck of the barges that came in to the harbour. By 1966 the school was sold off: no kids – no school. Within a couple of years the place was destitute because its one employer, the canal was gone. What happened to the boats? Some of them were sold off, others were laid up in James Street Harbour, and some of them literally stopped where they ended up. A 44m, along with one or two other boats along with the Guinness fleet, ended up in Lough Neagh as sand barges. Over time, because of its size it was economically useless, so it was just moored up. A number of people realised that the steel was worth something and came out with the angle grinders and robbed half the barge. More recently someone has bought it and is restoring it. A group of them got together, dug it out, pumped it out, and got it floating. They pulled it ashore and it's going on a restoration, the same as the other barges. So we're talking about extreme restoration. These boats were designed for a working life of 30/40 years max, so we've actually extended their life expectancy beyond reasonable grounds. There's a preservation aspect and a practical aspect to this. We are lucky enough to have four barges with Bolander engines out there, and one in particular which has been restored and preserved it in an original working condition.

One of the objectives of the HBA has been to integrate with as many people as possible and one of the key groups we decided to tie in with was the Old Canal Men's Association, which is the retired members of the Grand Canal Company in CIE. There were a lot of people involved in the canals and they kept together as a social group but, forty-five years later, the numbers have got quite small. They'd been coming together for an annual dinner and we decided that we'd agree a venue on the water, and pull up a stack of boats. What it boils down to is these old guys being skippers for the day, telling us what we're doing wrong. This is getting back to living heritage. These are actually the men who worked in the old set up. Everything has changed, but the boats are still around because people have taken them on as personal tasks. They've changed their functionality but they are still afloat.

We are very much an events-based organisation. We went to Enniskillen a couple of years ago and on the way up we tied up at the Ulster canal and pointed our bows in. It's a statement to Waterways Ireland that, when it's ready, we're ready to go through. In one way it's a photo call, but it also reminds everyone that Ulster Canal isn't forgotten. We do the same thing with the Kilbeggan Canal. It keeps the thing alive. A couple of weeks ago, we stopped off in Carrick-on-Shannon and delivered barrels of oak cast, which came from Locks distillery, Kilbeggan, to the old canal stores. We presented a bottle of Kilbeggan whiskey to the lady in the tourist in the office – a simple gesture, but again keeping things awake. And then the crème de la crème was Jamestown. They were interested in restoring the arch and we supported them, so we organised a lot of boats to come up – 54 barges and a 110 boats turned up in a community of less than 200 people. So we had a bit of craic

and changed the population of Jamestown to 800 for the weekend. It's perfect example of HBA activity. We like flying the flag, not necessarily the tricolour. It's all about getting everyone involved and giving recognition to people where possible.

We've documented every numbered boat and tried to track its history, and we now have a database of four hundred boats. We launched a book this year that you've probably seen or heard about. Waterways Ireland has been very supportive on the funding for this and other activities. Mervin Elder from Tourism in Belfast has just invited me to bring the whole fleet up to Belfast to in 2009 to tie in with the tall ships race. Martin Dennany of Waterways Ireland is organising the digging of the Ulster Canal to be done in two years to get us there. It's about relationships, about working with people, and working with common objectives.

Finally, it's also about the kids. These barges have gone through, three/four generations that lived on barges – all family people. Some of our own kids are capable of driving a barge. My son drives the barge the whole way down the Barrow. We're breeding a generation of little barge men that will carry on the tradition and hopefully get involved in the restoration because most of them have lived with five and six years of restoration and been part of it. So the bottom line is that heritage is living, it's a real thing out there. We've taken traditional boats that have been neglected and we've converted them to a practical use. At the same time we're respecting the tradition and the heritage, the involvement of community groups and the social history, and making sure that we respect the communities that are just as much a part of the heritage of the canal systems and rivers as we boat owners are. Thank you very much.

Chang-Sha at 160: Living with an 1846 Gentleman's Steam Yacht

Colin Becker

I have to preface my remarks by saying I make no apologies for the fact that my vessel *Chang-Sha* is definitely not a barge; she's a gentlemen's steam yacht and makes no apologies for being such. I should hasten to add, as somebody reminded me at lunchtime that the gentlemen in question does not refer to yours truly, it refers to some of her previous owners. *Chang-Sha* as you see her today is very different to when she was originally laid down in 1846.

Tradition has it that *Chang-Sha* was built in a yard on the Clyde but unfortunately, the builder's plate is gone so we can't verify that. She was built, as far as we know, for a certain Mr Sankey as his own private launch. He was said to be one of the directors of the Grand Canal Company and the boat is roughly the same size as the Grand Canal Company trading boats. She was originally fitted with a steam engine and 'Scotch' boiler, and I know very little about her from that period. Around 1900 she was sold to a Major William Lloyd of Elphin House in County Roscommon. He removed the engine and boiler and had the boat re-fitted as a houseboat. The fit-out was done by a firm called Miller and Beatty in Dublin and was by all accounts to a very high standard, with mahogany trimming and a marble fireplace. It was Lloyd who gave her the name *Chang-Sha* and he subsequently passed the boat on to his son, also a William Lloyd.

There are two basic explanations for the name. It seems that Lloyd visited China at one point during his career and the name either refers to the Capital City of the Hunan province, or it may mean 'River-House' or perhaps 'Long-Beach'. Over the years we've met a number of Chinese people and generally they say it's the name of the city. I suspect though that the 'River-House' name is probably what Lloyd intended, but somewhere over the years the correct pronunciation got lost or perhaps Lloyd had it in some dialect that we don't know about. The writing on the side of the cabin spells out the name of the city in Mandarin Chinese

Around 1920 the boat was acquired by the Fisheries section of the Department of Agriculture and Technical Instruction. It seems that following the food shortages of World War I there was a desire to see if the inland lakes could be farmed for fish on a commercial scale, and a laboratory was set up on Hayes's Island in Portumna. Hayes' Island is near Portumna at the north end of Lough Derg. *Chang-Sha* was part of what was called the Limnological Laboratory along with a Royal Canal Steamer called the Rambler, which also still exists, and a number of smaller boats. That laboratory was the first State funded research centre for the study of freshwater fish in these islands and the reports produced by the two scientists, Southern and Gardiner are still referenced by researchers today. Then, in 1923, *Chang-Sha* was acquired by Dr Vincent Delany, whose son, also called Vincent was instrumental in founding the Inland Waterways Association in the early 1950s. The Delany's kept the boat until 1942 but didn't use her much in the latter years.

In 1942 she was spotted by Syd Shine, in a rather sorry state, and he decided to buy her. He had her towed to Athlone by one of the Shannon steamers belonging to Ranks the flour people, and he set about re-fitting her. Initially he installed a 2-cylinder Kelvin engine but decided that that was a bit wimpish, so he put in a massive V8 Thornycroft petrol engine. He used to reckon on needing 16 gallons of petrol to get from the town to the yacht club and back! Obviously petrol was cheaper in those days. Syd kept the boat for a number of years and then he sold her to a man called Alan Dunne of Carrick-on-Shannon who kept her in Carrick for a number of years.

The boat changed hands a couple more times between then and 1973, and I know relatively little about her in that period until she ended up in the hands of Simon Crowe. Now any of you who were in to rock music will know who Simon Crowe was he was the drummer with Bob Geldof's band, the Boomtown Rats. Simon built the present superstructure but never really used the boat and he sold her a few years later to a consortium of five people who sort of finished off the restoration, removed the Thornycroft engine, and installed a Perkins S6 from a World War II landing craft which we kept in the boat until this year. When we bought the boat, we re-plated the bilges in 1989 and then in 2002 set about re-fitting the interior again, partly because there was some serious rot in the cabin sole, but also because we discovered that while we owned one of the largest boats on the Shannon, and my wife and I were sleeping in what was basically a shoe box.

Just to give you a quick summary of the technical details, she's about 63ft long, 13'6 in the beam and 4ft draft on the skeg – this is more or less the largest dimensions that could travel the full length of the Grand Canal. Airdraft is about 8ft with the mast and chimney down. She's built of Lowmore iron plates on iron frames. Bottom plates are maybe half inch and about quarter plate on the sides. When *Chang-Sha* was built, steel wasn't really available in large quantities because the Bessemer process wasn't invented until ten years later.

When Simon Crowe owned her, he plastered the inside of the hull with ferro-cement up to the water-line. It's a kind of mixed blessing. It solves the problem of weeping rivets but if you do get a leak, it's the devil to find. It also makes the boat quite heavy. She displaces somewhere around 60 tonnes. Just after we bought her, we over-plated the turn of the bilges on both sides with 4mm steel welded to the original iron. The inside of the hull down to the water-line is sprayed with foam-insulation. Again a bit of a mixed blessing when it comes to repairs. Originally she had a timber superstructure and timber decks. Now she has steel decks and a steel superstructure over steel and timber frames with a timber wheel-house – except that it's not really a wheel-house, because it has no wheel, the boat being tiller steered from the after deck. Just recently we replaced the S6 engine with a Perkins 6354 with a 2:1 PRM box turning a 25 x 17 bronze prop. Flat out she would probably do about 7 knots but she cavitates quite badly so we tend to keep her down to about 4½ knots.

Accommodation-wise, we can sleep six in the formal cabins and lots more on the saloon and wheelhouse settees. We have all the usual mod cons: gas cooker, fridge, electric water system, solid fuel stove and so on. All in all, a very comfortable boat for cruising inland waterways. She'll fit on the canals so long as the levels are well up but is happy enough on the big lakes, even when it's a bit lumpy. We carry a 10ft inflatable dinghy, a 17ft Colman Canoe, and a little Honda Generator. We even have a VHF radio and GPS receiver on board. The mast, by the way, was recycled from a Shannon One-Design.

So what is it like to have a vessel like this in the family? Well, in some ways it's no different to any other kind of large cruising boat, and in the context of the inland waterways, she is quite big. You need a crew who know what they are doing, and who also are strong enough for the task. Finding a place to berth – either temporarily or permanently – can be a problem. A lot of marina owners can't, or won't, cater for a vessel that size and many of the public harbours that have been built round the system in the last 20 or 30 years aren't terribly well suited to it. Most of the more recent harbours have finger berths, which are just too small. Harbour designers seem to have little concept of what is involved in handling a large boat in confined spaces.

Her draft means that you have to be very careful when water levels are down and travelling the Grand Canal, which is after all her home ground, is very hard work. The relatively modest power to weight ratio means that you have to remember to take the way off early when coming into a confined space and if you are caught with a strong flow behind you in a river it gets quite exciting.

The original iron hull does give some problems. We think the plates are actually made up of smaller plates, blacksmith-welded together, and some of the plates at least appear to be hand forged.

As I said she's made of Lowmore iron, which has quite a high sulphur content and the whole thing was originally hot-riveted together. Some of the frames have corroded away and rivets give up occasionally. Welding to the iron is possible but it needs special plant and rods, and not every welder would have the necessary skills. We have a couple of interesting problems; the area of the hull under what's now the wheelhouse was the weakest and we believe this was because the coal was stored there when she had a steam engine and the sulphuric acid in the coal rotted the iron from the inside. Also, in common with a lot of canal boats, the turn of the bilges is very weak where she's been rubbing along the canal banks over the years.

In many ways the problems we have are associated with what has been done to her since she was built, and most of that dates from the second half of the twentieth century. I already mentioned the concrete lining in the hull. It certainly helped to preserve and strengthen the hull, but it means that repairing the hull by riveting is no longer possible – even assuming we could get the correct grade of iron. Some of the worst corrosion problems we have are where the steel decks are welded to the iron hull. And, to make matters worse, the steel used in the decks was a bit on the thin side so you get kind of bouncy spots, and the deck fittings and handrails tend to flex more than you would like. The spray-foam insulation also makes welding difficult because while it won't sustain combustion; it will smoulder and smoke and make noxious fumes.

Even routine maintenance is a bit problematic. The sheer size of the boat means that painting it is a lot of work, and you need gallons and gallons of paint to do a decent job. Finding paints that work has been a problem because again you are dealing with what has gone before. In the old days, the hull was painted with some sort of bitumastic stuff, so nothing else will stick to it. The silver hull paint is actually bitumastic-based aluminium paint usually used for roofing. We also find that a lot of modern marinas are not happy about you taking out your angle grinders and sanders and attacking the boat because of the mess, and because it upsets the sensibilities of the folks in their GRP gin-palaces. There's a serious shortage of dry-docking facilities or places to get a vessel of this size out of the water on the Shannon and canals. And there's nowhere north of Roosky. If you spring a leak on the Erne, you are in serious trouble. I've toyed with the idea of craning her out on to the hard, but you need a very big crane to lift a boat that size and I would be very nervous lifting her on slings because she just isn't that strong. On top of that, finding people with the right skills and who are willing to work on that kind of a project is rare enough. You tend to find that the people who are willing to work on it are themselves enthusiasts and they work on the boats because they want to, and that's before you start talking about costs.

I'll just talk a little about why I think she's significant. While steamers had been around elsewhere for a while, *Chang-Sha* is one of the earliest ones built for the Grand Canal, predating the Grand Canal Company's own steamers by about 20 years. I know very little about her early owners, Sankey and the Lloyds, so I can't say whether they had a major historical significance but I believe the time she spent at Hayes Island, around the time of the founding of the state, is of significance, as was the time she spent in the ownership of the Delany Family. Given their role in the conservation of our waterways, I have to believe that the time spent on *Chang-Sha* had some influence on them. Syd Shine was also a significant owner, again because of his role in the Inland Waterways Association and sailing on the Shannon over the years, and also because of his place in the musical history of the time with his show-band *The Saints*. And some of the others who have owned her over the years have also got their place, either in the history of our country or of the waterways. And lastly I suppose simply her age and the fact that she has survived, albeit in a substantially altered form. But the spirit of the boat and her history lives on in our imaginations and I think that may be the most important thing

of all. I think there's something special about going up through the lock at Roosky and knowing that our boat dates from the same year as the lock, or traversing the Shannon Erne Waterway, as I did a few weeks ago, and knowing that our boat would already have had a fair few miles under her keel when that canal opened originally in 1859. For all I know, she could have been one of the handful of boats that used it during its working life.

When we ran the World Canals Conference in Ireland in 2001, Ruth coined the phrase 'Living Heritage' as a theme for the conference and it describes a lot of how I feel about the boat. We aren't precious about her. The first priority is to keep her going so we can use her safely and if we have to use methods and techniques our ancestors didn't know about, then so be it. It's more important to me that the boat, with her connections to so much of the history of our waterways, lives on. And, without meaning to sound pretentious, our family is proud and privileged to be able to make this rather old, battered, but still quite elegant little ship, and the history she carries, a part of our lives. We take great pleasure in sharing her with our friends and other waterways enthusiasts wherever we sail. Thank you.



The *Chang-Sha* moored in Athlone in the early twentieth century.



The *Chang-Sha* (against wall), with *La Vague II* and *Oudra*, laid up in Richmond Harbour for the winter c.1928, taken from Ruth Delany's book, *By Shannon Shores*.



The *Chang-Sha* moored in Carrick on Shannon in the 1960s.



The *Chang-Sha* during the 2006 Lough Derg Rally.

From Fishing Boat to Sailing Schooner

Tony McLoughlin

I would like to speak about a project I have been involved in since 1998. I was working as a shipwright with the Dunbrody (famine ship replica) project and was writing some articles with a French woman, who is married to a fisherman from Kilmore Quay, County Wexford. Her father-in-law was about to sell this boat because it had come to the end of its working life. She asked me if I would be interested in buying it. I said no but nevertheless went down to look at this vessel, the *Thomas McDonagh*, out of curiosity. I was about to turn around and head back to Waterford, but I decided to look down into the hold. When I actually got down and looked inside I was amazed to see the shape of the hull. She did not have the normal flat bilge I had expected. She had a very beautiful turn of bilge, particularly amidships I had been reading an article about the American Fishing Schooners (American Fishing Schooners 1825-1935 by Howard Chapelle) and in particular the Fredonia Schooners. The Fredonia type has a cutaway forefoot, which the *Thomas McDonagh* has not, but apart from that I was just amazed by the similarity of the lines. So I contacted Michael Tyrrell because I was told it was built by Tyrrell's of Arklow, and Michael climbed up to his attic and found the original design drawings that his father Jack Tyrrell had done in 1966/67. He sent me these drawings and I couldn't believe their perfection. So, for my sins, I bought the vessel. I decided to convert it to a sailing schooner and thereby give it a new life. It was unthinkable that it should be cut up or sunk, as has been the case with many decommissioned vessels throughout Europe. So we towed her up to New Ross, County Wexford, to begin her restoration and conversion.

The restoration process

I have carried out a lot of repairs on the topsides of the vessel. Where the ice hold was insulated and there was no proper ventilation the tops of the frames were gone; we replaced those. Various other structural repairs were undertaken as needed. Eventually I towed her down to Arthurstown Harbour, County Wexford, to begin the second phase of restoration. This basically involved building new bulwarks and a new transom stern more in keeping with the traditional schooner shape. This included a tumblehome aft, as we've seen in the Galway Hookers, because she was a little boxy as a fishing vessel. I had to be a little creative to find a way to do this, but in the end I feel that we succeeded in building the shape that we were looking for. We were able to recycle most of the hull fittings, which were originally of good quality bronze.

I'm honoured to say that the man who lofted the vessel in 1967, John Kearon, is here today. I would say that she was very well built of iroko planking well fitted to the Irish oak frames. This has probably helped her to survive so well. I went to Saarland in Germany to cut Douglas fir trees for the spars. These grow much more slowly on the banks of the Rhine whereas Ireland the Douglas fir grows too quickly and the grain is very open. The masts were transported from Zeebrugge to Waterford by container ship.

I wanted a deckhouse in which you could sit and look out over the rail, very pleasant for a charter tourist. The original schooners would have had low deckhouses with little visibility. I added a beak timber to her bow to carry the substantial bowsprit.

I was very lucky to have Michael Tyrrell, son of the original designer, to advise and help me all through the project. We changed the stern and sheer a little bit, and we achieved that schooner look. She's got six double cabins, three heads, and, in addition, accommodation for four crewmembers. The deck planking is Columbian pine and, very unusually for a fishing vessel, she's sprung to the margins. Most fishing vessels that I've worked on are pretty much work-a-day, the

big Volvo trucks of the sea, and they're planked fore and aft straight, but the *Thomas McDonagh* was a high quality build and the sprung deck planking gave greater tension to the hull structure. We eventually secured a place to complete the work in Dunmore East, courtesy of the Newfoundland-Waterford Estuary Partnership. The *Thomas McDonagh* would actually have been very similar to the schooners that went cod fishing in the eighteenth and nineteenth century. West Country schooners would have called into Waterford and Cork before sailing to the Grand Banks.

The *Thomas McDonagh* was launched as part of the Newfoundland Festival by Martin Cullen and Loyola Sullivan, the minister for Finance in Newfoundland. In early June 2006 I took her across to North Germany. She will charter sail for a living in the Baltic where I have a partnership with a German company. She now has her suit of sails and is finally finished. In sailing trials she showed good hull speed. So you know, this vessel was designed by the great Jack Tyrell, and if you're talking about maritime heritage, I think this is the real thing.

I would like to conclude that I'm involved in two other projects down in Dunmore East, County Waterford – smaller projects. The *Naomh Cait* was built in Killybegs in 1949, six foot draught; a small herring fishing boat. She was built of larch on oak and is being converted to a sailing ketch and it is anticipated that the local community will use her for teaching their children how to sail. The vessel is located at Ryan's Quay on the River Suir, near Cheekpoint, County Waterford.

There is one other important project and this is the only existing example of a Dunmore Lobster Sailing Yawl. Built locally in Dunmore East in 1897, the *Saint Agnes* is now being rebuilt through the resources of an ex-fisherman, Thomas McGrath, from Dunmore East. It is creating a gentle stir in Dunmore East at present. People were very sceptical at first that a rebuild was possible. She looked dreadful – bits of frames put into her over the years – converted in an ugly fashion to a motorboat, but always working, always fishing. I have built all new framing into her now and she is well on the way to once more being a beautiful working sail vessel.



The *Thomas McDonagh* lying on a slipway in New Ross awaiting restoration and conversion.



The *Thomas McDonagh* in sailing trials off Borkum Riff, in the Ems Estuary, Northern Germany.

Solutions/Way Forward

The History of Cork Harbour, and Haulbowline Island

Lieutenant Commander Jim Shalloo, Assistant Provost Marshal, The Naval Service

I am Lieutenant Commander Jim Shalloo, currently the Assistant Provost Marshal for the Naval Service. My last posting at sea was Captain of the Navy's newest ship *LE Niamh*. I am not a historian, nor do I claim to be an expert on this topic, but I have twenty five years service with the Navy, have seen many changes in the Naval Base during that period, and I have a specific interest in the history of Haulbowline. I hope to give you a flavour of the history of Cork Harbour, and more specifically Haulbowline Island, including the two adjacent islands of Spike and Rocky. Then I will look at the existing historical buildings and areas of interest on Haulbowline including some of the artefacts we are currently holding. Finally I will suggest a possible solution for the housing of naval and other maritime collections.

Cork Harbour is a natural harbour and river estuary at the mouth of the River Lee. It is one of several which lay claim to the title of 'second largest natural harbour in the world by navigational area' (other contenders are Halifax Harbour in Canada and Poole Harbour in England). Cork is famed for being the last port of call for the ill-fated *Titanic*, which sank after striking an iceberg on Sunday 14th April 1912. Another tragedy, which has entered popular mythology, the sinking of the *Lusitania* in 1915, is also connected with the harbour. Many of the 1,198 who drowned were brought to Queenstown (Cobh) and buried. Their graves can be seen in the *Lusitania* plot in the Old Churchyard.

The first fortifications were built in Cork Harbour in the seventeenth century, although these were primarily to protect Cork City. In the eighteenth century, fortifications were built on Haulbowline Island to protect the anchorage in Cobh. Fort Camden and Fort Carlisle at opposite sides of the harbour entrance were built during the American War of Independence. However, the harbour's military significance began during the Napoleonic Wars when the naval establishment in Kinsale was transferred to Cork Harbour. The harbour became an important anchorage, which could be used to guard the entrance to the English Channel and maintain the blockade of the French. At this time, the naval dockyard on Haulbowline Island was constructed, as well as a fort on Spike Island (later to become Fort Westmoreland), and a number of Martello Towers around the harbour. The fortifications were developed throughout the nineteenth century and a further fort, Fort Templebreedy, was added to the south of Fort Camden at the beginning of the twentieth century. At the time of Irish independence, Cork Harbour was included, along with Berehaven and Lough Swilly, in a list of British naval establishments that would remain under the control of the Royal Navy, although, the naval dockyard on Haulbowline Island was handed over to the Irish Free State in 1923.

In March 1938, the British government announced that the treaty ports would be handed over to Ireland unconditionally. On July 11, 1938, the defences at Cork Harbour were handed over to the Irish military authorities at a ceremony attended by An Taoiseach, Eamon de Valera. Since being handed over to the Irish military, most of the military installations have become unused. Fort Carlisle was renamed Fort Davis and is no longer in use. Fort Camden became Fort Meagher and has also gone out of use. Fort Westmoreland became Fort Mitchell Spike Island prison, but is currently out of service. However, the fortifications on Haulbowline Island have been maintained and are now the headquarters of the Irish Navy.

Haulbowline Island

Haulbowline Island is located only half a mile from the centre of Cobh. It has been occupied by the military for many years and was fortified in 1602. A permanent garrison was established there in 1690. In 1806, when it was decided to shift the army to Spike Island, it was appropriated by the Admiralty and Ordnance. On the eastern half of the island the Admiralty established the only naval arsenal in Ireland (large enough to supply the entire navy for one year). The west of the island was used as an ordnance depot that was closely associated with Rocky Island. In 1869 Haulbowline was upgraded to a naval dockyard (a major industrial facility for the repair and maintenance of ships). At its peak in 1918 it employed over 1,000 shipyard workers. The dockyard was handed to the Irish Government in 1923. A steel works was opened in 1938, the fore-runner of Irish Steel, however the plant closed in 2002. In July 2006, it was announced that the former site of Irish Steel would be developed with apartments, offices, a hotel and a marina planned for the site.

Spike Island

In 1847 Spike Island was one of two sites selected as male convict depots. By 1853 there were 3,764 male and 514 female convicts in Ireland, of which about 2,500 were on Spike Island. By 1860 this had dropped to 1,076 male (around 500 on Spike Island), and 416 female. Prisoners were employed quarrying stone, building the Haulbowline Island docks, and in construction work at Fort Westmoreland on Spike Island. The two islands were connected by a causeway and wooden bridge for the duration of this work. The last prisoners were removed from Spike Island in 1885.

Rocky Island

Rocky Island is a small island near Haulbowline, honeycombed with tunnels and used as a massive gunpowder magazine (25,000 barrels); it was designed to supply the whole of Ireland. An army detachment of one officer and 30 men was assigned to operate it. Today it is undergoing works and is due to open shortly as the only crematorium in Ireland outside Dublin.

Haulbowline today

The island today is full of interesting buildings and artefacts and I want to give you an overview of some of them. The castle on Haulbowline dates from the 1600s when the island was first fortified against seaborne attack. In 1707 the island was leased to Lord Inchiquin, and in 1720 he founded the Water Club, which was the first yacht club in the world and later re-named as the Royal Cork Yacht Club.

The Martello Tower was built in 1815 to provide defence over the main shipping channel between Cobh and Haulbowline, which leads up to Cork City. Martello Towers are distinguished by their round structure and thick walls of solid masonry, which made them very resistant to cannon fire, while their height made them an ideal platform for a single heavy artillery piece, mounted on the flat roof and able to traverse a 360° arc. The one on Haulbowline had the artillery piece refurbished some ten years ago. Many of the buildings on the island were constructed in the nineteenth century when the naval presence was strengthened. A building that originally provided quarters for naval ratings is currently used as a store for pollution control equipment. Inside, the hooks from which the sailors used to hang their hammocks are still in place.

Six large storehouses were built between 1806 and 1822: three facing east and three facing north. Of the north facing ones Block 6 was re-roofed three years ago and is currently undergoing complete refurbishment to be used as the Headquarters of the Operations and Support Commands. Block 4 was also re-roofed a number of years ago and houses the Coastal Marine Resource Centre on the ground floor at the northern end. One of the east facing storehouses was originally the Naval Hospital. A row of six houses housed the senior officers at the time, including the Civil Engineer, the Staff Surgeon, the Naval Stores Officer, the Commander of the Naval Dockyard and the Fleet Surgeon. The Constabulary Barracks for the island's police was constructed in 1881, and is currently used as the Logistics Headquarters for the Navy.

A considerable selection of artefacts is stored at the naval base: in addition there are many other items which we have yet to realise the importance of. We hope that this may be resolved shortly. In any event the items include :

- Hedgehog anti-submarine rocket from the Corvettes
- Cutters for wire sweeps for the Coastal Mine Sweepers
- Torpedo sight (used for applying aim off) when firing torpedoes from the MTBs
- Boat compass (handheld) from the Corvettes
- Ships compass binical
- Model of an MTB
- Anti-gas kits – from the Coastal Mine Sweepers
- Emergency fog horn from a Corvette
- Training displacement pump
- A mess table from one of the Minesweepers

I believe that Haulbowline is an ideal place to establish a museum for naval and maritime artefacts. It is home to the Irish Navy, and as I have shown, it is steeped in history, and many of the old buildings are in use today. Within Cork Harbour itself it would complement other historical attractions like the Cobh Heritage Centre, the Titanic Trail, the Lusitania Plot, Spike Island, and Camden & Carlisle Forts.

There are a number of possible buildings on Haulbowline as options for a museum, including Block 9 or the Quarters for naval ratings. A scoping study has been commissioned for the proposed development of a display area for the historic collections of the Irish Navy and other maritime traditions, looking at these and other options in the Haulbowline area. We look forward to the results of this study. Thank you for your attention.



Haulbowline Island with Rocky (middle of bridge) & Spike Island in the background.



House 5 & 6 of the row of houses for the senior officers, now the Cadets' Mess.



The Constabulary Barracks now the Logistics HQ for the Navy.



Martello Tower built in 1815, in which many of the naval artefacts are held.



The quarters for naval ratings, now storing pollution control equipment.