THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

WOODEN BOAT ORGANISATIONS:
PRESERVATION AND PROMOTION OF MARITIME CULTURE

by Andy Gamlin – 2002/2 Churchill Fellow
Purpose of fellowship:

to visit wooden boat centres to learn about organisational structures, funding sources, operations, education programmes, boat building methods, promotion techniques and tourism aspects.

USA, France, Denmark, Norway

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Introduction

The Tasmania Wooden Boat Centre, together with The Australian Wooden Boat Festival, during the 1990s brought a fresh awareness to recognition of Tasmania’s wooden boat heritage. This has followed a similar pattern of growth that began 10 years earlier in North America, Europe and Scandinavia.

Before 1994, Tasmania’s maritime heritage was dormant, relatively ignored and certainly not celebrated. The Tasmanian community at that time had a number of master boat builders still alive: men who had carried forward important skills from the island’s settlement era. Many of these men have now passed away but the boats built by famous names like Jock Muir, Max Creese, Max Muir and Athol Walters live on, testament to their knowledge and integrity.

The instant success of the inaugural Australian Wooden Boat Festival in 1994, and its biennial growth path from one event to the next, has allowed a process of education to flow through the community, even to the highest Tasmanian political levels. Enthusiasm has spread and within four Festival, a high level of acceptance for the event has been generated, as well as recognition of its ideals.

Overseas, maritime centres have developed in different directions, many as tourism attractions but all with a view to protecting their particular heritage and regional values. This voyage of discovery, funded by the Winston Churchill Memorial Trust, looks at the operations of the most prominent of these organisations and on the way, a number of others too.

Acknowledgements

Many individuals provided valuable assistance to me during this wide scoping tour in northern America, Europe and Scandinavia. I thank you, each and every one, for helping me along the way.

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In Hobart, my three referees have all followed my progress closely and their support is very much appreciated. Organisations such as The Australian Wooden Boat Festival, The Living Boat Trust, The Wooden Boat Guild of Tasmania and the Tasmanian Wooden Boat Centre at Franklin have all contributed to the success of this trip and are sincerely thanked.

Finally, my final thanks goes to the Winston Churchill Memorial Trust for providing this fantastic opportunity.
Executive Summary

The preservation of maritime heritage is gaining recognition, along with the importance of this heritage as an asset to national registers throughout the northern hemisphere. It is noteworthy that the nature of maritime heritage is enriched by regional differences. Basic principles have been developed and carried forward by many generations of highly skilled craftsmen devoted to the art and science of wooden boat building in these regions. This heritage – derived from boat builders’ skills and sailors’ art - is increasingly appreciated through the growing number of government and community organisations today that:

- publish magazines and books with maritime topics;
- actively preserve the skills in maritime museums;
- stage regular festivals and appropriate events;
- provide specialised education;
- foster community participation in preservation and celebration activities; and
- create new employment opportunities.

Many community organisations are developing youth programs in association with their mainstream activities to engage future generations in preserving maritime heritage, providing a springboard for a growing youth appreciation of this heritage and, therefore, providing optimism for the future.

There is a developing trend for passing on and preserving skills through boat building activities, in addition to preserving relics in the way that museums have tended to in the past. This trend is not only preserving the important traditional skills but is generating new tourism growth.

In almost every region visited, it was apparent that as general recognition and appreciation for the wooden boat building culture grows, visitor and employment benefits follow.

Another important growth factor is the promotion of the activities of maritime focused organisations through publication and distribution of high quality magazines and books. Magazines serve to educate and link regional maritime communities across the globe and are a potent source of knowledge. Tasmania is one of those regional communities but rarely features in the international forum.

The Northwest region of USA has a strong pioneering past and is rich in maritime and boat building history. This spirit is reflected today in a number of strong community organisations committed to building a future for its youth while preserving its heritage. A grassroots festival in the 1970s in Port Townsend spawned the Wooden Boat Foundation, a boatbuilding school that will be expanded by 2005 to include a new waterfront Centre. Similarly, on Lake Union in Seattle, the Centre for Wooden Boats also enjoys strong growth through community involvement.

A different approach has been taken in the Northeast region, where WoodenBoat Publications has taken an international lead on behalf of wooden boat culture.
WoodenBoat Magazine is distributed throughout the world, reaching out to communities everywhere with techniques, information and news. Comprehensive courses on site in Brooklin, Maine, as well as associated literature, services and products have made WoodenBoat the commercial leader in today’s world of wooden boat culture.

In Newport, Rhode Island, the purpose of the International Yacht Restoration School (IYRS) is wooden yacht restoration through projects and special education courses. The IYRS is a community-based organisation whose Chairman, the renowned Elizabeth Meyer, is taking an effective role in transforming energy into progress for the benefit of America’s yachting heritage.

Mystic Seaport, Connecticut, attracts local and distant visitors to its romantic style of maritime heritage preservation. Here, on several acres of waterfront where large wooden ships were once built, a reconstructed historic village forms the material framework for a working maritime and entertainment port. The working museum sets out to provide an experience “out of yesteryear” not found elsewhere or in any other medium. The Collections Research Centre of Mystic Seaport gives the museum its national importance. Here, over one million objects, including art works, boat plans, figureheads and half models, are stored in a new and well-resourced building attached to the Museum.

On the other side of the Atlantic, Brittany, following the initiatives of French magazine Chasse Marée, has developed an impressive tourism industry based on the diversity and traditions of its maritime heritage. A festival based in Brest is held every four years, attracting interest and visitors from every port in the world. It brings a global focus to maritime heritage for four days at Brest, followed by a day of sailing the 2000-plus participating vessels to the historic fishing port of Douarnenez for a further four days of festival. The regional tourism outcomes for this vision are substantial, as well as shaping and supporting Brittany’s special maritime heritage.

Denmark, perhaps at the heart of the widespread Viking era empire some 1000 years ago, clearly values maritime heritage. The Viking Ship Museum in Roskilde, especially built to house five Viking ship wrecks salvaged from the nearby Roskilde Fjord, attracts large numbers of international visitors annually. The high level of integrity by museum staff in reproducing – one by one – each of these historical, purposeful and beautiful ships, is testament to the vision of management and to the high quality boat building skill found at the Viking Ship Museum. The Museum also incorporates youth development and education. Visitors can even row and sail wooden boats that relate directly to the Viking period.

Finland’s wooden boat community is more active than Denmark’s in a contemporary sense, with an active culture of building modern recreational yachts, powerboats and rowing/sailing boats as well as maintaining their fleet of traditional craft. In a country well-stocked with pines and spruces, boat building with local timbers is a long-established culture that is currently well-recognised and practiced.

A visit to any part of Norway’s coast will reveal the locally-built wooden boats and an accompanying heritage of buildings, jetties and boat sheds. The long history and heritage of these boats and the skills required to build them have been passed down from Viking times and are still in use. Today, full recognition is being given to this valuable heritage through the strength of community organisations such as Kysten (the “Coast”), the Oslo Maritime Culture Centre and the Hardanger Ship Preservation Museum in Norheimsund.
More traditional museums in Oslo feature past examples of boat building excellence (exploration vessel Fram, Kontiki and Viking Ships) and provide a wealth of interest for the public.

Almost all the maritime organisations visited feature youth education and involvement. Young people from Nature Schools in Denmark work closely with the Viking Ship Museum and experience adventures at sea. In northwest America, a new maritime centre is dedicated to education targeted at youth. Deliberate strategies by community organisations to attract and maintain youth involvement are matched by responsibilities shown by government agencies in Norway. Maritime organisations are playing important roles with such programs and youth, in turn, will carry forward the skills to perpetuate the heritage.

Waterfront developments are increasingly reflecting the influence of contemporary maritime culture. Traditional and heritage values are a distinct part of this culture. In a waterfront environment where traditions are a strong part of a city, heritage values can be adopted that reflect the city’s history. The outcomes of sensitive development bring pride to local inhabitants and interest for visitors. Sullivan’s Cove in Hobart is one such maritime development opportunity where such sensitivity has the potential to bring far-reaching rewards. It is hoped that this report serves to bring inspiration to the process.
USA North West Region

Centre for Wooden Boats

Location: Lake Union, (about 4 kms north of Seattle)
1010 Valley Street, Seattle WA 98109-4468
www.cwb.org

Key personnel: Dick Wagner, Founding Director
Bob Perkins, Executive Director

Type of organisation: educational non-profit.

Mission:
The Centre’s mission is to provide a community centre where maritime history comes alive and where small craft heritage is preserved and passed along to future generations. (Dick Wagner, July 2003)

Staff: Ten, part or full-time staff

Membership: about 3,000

Range of Activities:
- Boat building
- Boat repair
- Annual festival
- Education
- Youth & community programs
- Sailing lessons
- Boat rental
- Bi-monthly Newsletter
- Gifts and boat hardware
- Maritime skills course and demonstrations

The range of activities reflects the mission, as does the high level of enthusiasm and dedication I found during my time at the Centre.

Its founder and primary director, Dick Wagner, is highly active in the organisation after more than 20 years of involvement. His office is located in limited space in a small house boat but is full of the never-ending paperwork that gives life to the many local and widespread networks that allow the Centre to thrive and grow.

My arrival coincided with preparations for the Centre’s 27th Annual Wooden Boat Festival. The Festival is a tool for inviting the public to donate to the Centre, while raising revenue from exhibitors, food stalls and commercial boat builders. Refer to my Report to the Australian Wooden Boat Festival for a full description of the weekend’s activities (see Appendix D).

History

Dick and his wife Colleen lived in the Old Boat House, a houseboat on Lake Union, before turning their interest in collecting wooden boats into a boat hire business.
Pioneering the modern interest in wooden boat building and ownership, Dick began renting and selling small wooden boats during the 1960s. It is a lifestyle that has continued up to this day, although over the years the business has changed into a non-profit organisation with a focus on education.

Original activities and courses consisted of sailing and rowing. However, they have been expanded to include all aspects of small boat building and maintenance, such as lofting, foundry work, planking, caulking, sail-making, rigging, tool-making, and using adhesives.

The educational workshop programs now available, for students of all ages, are held on weekends and cover topics such as: half model making, knots, forging, kayak building, oar making, canoe repair, lofting and set-up, skiff building, foundry techniques, woodworking, paddle construction, clinker boat building, carving, and rig building.

**Promotion**

The Centre for Wooden Boats distributes a newsletter every second month and prints an annual 24-page newsprint information paper in time for the July Festival. The Festival itself is a promotional activity and draws interest from far and wide. In the past 25 years there have been several articles in *WoodenBoat* magazine featuring the Centre. Its website [http://www.cwb.org/](http://www.cwb.org/) is updated weekly.

**Membership**

Annual membership is $30; $10 for seniors and students; $45 for a family. Pledges are invited at levels of $75, $150 and $500. Discounts are given to members for a range of items.

**Business and income**

The Centre for Wooden Boats has a financial structure which is supported equally by two revenue streams – membership and contributions; and “earnings”. Contributions consist of income from the annual appeal, corporate donations and sponsorship, foundations and government sources. Earnings are: boat rental, maritime skills instruction, merchandise sales, Wooden Boat Festival (eg $30,000 surplus), an annual auction, boat sales and after hours rental of the boathouse.

**Boats**

The Centre owns more than 100 boats, including many replicas and historic vessels. Long promoted as a museum, the Centre has a ‘stable’ that features a replica 1850s New Haven Oystering boat. Other noteworthy displays were the famous “Blue Moon”, designed by American Thomas Gillmer, and a “No Mans Land” boat in excellent condition.

**Summary**

The Centre for Wooden Boats can teach a great deal about how a vision can be realised through persistence and commitment. Dick Wagner’s energy and enthusiasm has rewarded him and many others and contributed significantly to the transfer of maritime skills to future generations.
As Dick writes, “The Centre for Wooden Boats is an organic operation. New programs, new boats, new facilities are part of our ethic (sic) and the public’s involvement”.

Recommendations

As a model community organisation, the Centre for Wooden Boats (CWB) could suggest a direction for the Wooden Boat Centre (WBC) in Franklin. Growth for the WBC could expand towards some of the activities offered by the CWB.

Suggested reading: Appendix A, Folder 1.

Wooden Boat Foundation

Location: 380 Jefferson Street, Port Townsend, WA 98368
Type of organisation: Not-for-profit, community organisation
Key personnel: Chris Kluk, Executive Director
Staff: 20 positions with 14 full time (or equivalent) staff

History

Located in beautiful Puget Sound, full of islands with pine forests, Port Townsend was the scene of a small waterfront party in 1976. Participants were a group of like-minded boat owners with sailing in their blood and the party was such a success that another was held a year later. The party grew to become a festival and the circle of ‘friends’ grew very quickly, too. The region has a long history of boat building, with the vessels traditionally wooden and the construction techniques and skills long established.

The annual Wooden Boat Festival began with enthusiastic local government support. The town saw the economic potential of its maritime culture after generations of stagnation in development that had begun more than 100 years earlier when Port Townsend had been overlooked as the premier trading port in the region.

The event generated new enthusiasm in the town, with activities centred round the Wooden Boat Foundation maintaining stimulation. The activities are listed below.

As part of the new approach, the need for boat building education was quickly recognised and in 1978 the Northwest School of Wooden Boat Building was established. The Northwest Maritime Centre is another organisation spawned from enthusiasm arising from the successes and growth being experienced. The Centre’s details are also described below.

It is said that Port Townsend has been rebuilt on the strength of its non-profit organisations. The new enthusiasm and growth has been harnessed through individuals with vision who understand the wooden boat business and culture. Not only have they maintained control since the early days but they have endured the growth pains and given birth to a modern industry combining tourism, education and woodworking skills based on traditions and local culture.
Activities (2003)

February: 12th Annual Shipwrights Regatta
March: Volunteer Potluck Party (social)
March: Sea Dogs Regatta (fun seamanship regatta)
April-Oct: Adventure at Sea (schools and groups)
April-May: Spring White Cap Series (6 race series)
April: 10th Annual Maritime Swap Meet (2nd hand trading)
May: 12th International Pacific Challenge (youth)
May: 5th Annual Wooden Boat Foundation Membership Meeting (sailing/rowing)
June: 20th Annual Classic Mariners’ Regatta (regional classic boat regatta)
June-July: Summer Sailing Regatta Series (6 race series)
June: 6th Annual Port-to-port Sail Race (2 days of sailing)
June-August: Public Livery at Point Hudson (rowing)
June-Sept: Sail Training on 45’ gaff cutter Bryony and 68’ schooner Martha
May-Sept: Sail Training aboard 65’ schooner Alcyone
June-Aug.: Community sailing lessons (instruction for beginners-advanced)
September: City of Pt. Townsend’s Official Wooden Boat Week (workshops at School)
September: 27th Annual Wooden Boat Festival
Sept-Oct: Fall Sailing series (6 race series)
Sept-June: Puget Sound Explorers (school year, high school students program)
Dec: Holiday Open House (social)
Year-round: Port Townsend Rowing Club (rowing for fun and fitness)
Sea Scouts (youth)

The Foundation’s activities are well supported and indicate the region’s high level of public interest in it. There are several factors leading to this:

1. Local maritime history and heritage
2. The natural beauty of adjacent Puget Sound, a protected waterway ideal for cruising
3. High population numbers in region
4. Good supply of local boat building timber
5. Enthusiastic professionalism driving the organisations involved
The Annual Wooden Boat Festival in Port Townsend has a long history, since 1976, and has clearly been a catalyst for the modern-day resurgence of interest in wooden boat activity. The event also has a significant purpose in attracting many boats and visitors to Port Townsend and the region annually.

The Foundation employs a Festival Coordinator (see Appendix D for more details on the Festival and a comparison with others).

The Wooden Boat Foundation also has a shop that sells traditional boat hardware, books, plans and fastenings. Boats can be hauled out alongside the existing Foundation office and business centre (Cupola House) for winter or for repair and maintenance.

The Foundation is closely associated with both the Northwest School of Wooden Boat Building and The Northwest Maritime Centre. However, the three organisations are separately run with independent boards and management structures.

Northwest School of Wooden Boat Building

Location: 251 Otto Street, Port Townsend, WA 98368
e-mail: info@nwboatschool.org and/or woodboat@olympus.net
Organisation type: Not-for-profit educational institution
Mission Statement: “...to teach and preserve the skills and crafts associated with fine wooden boatbuilding and other traditional maritime arts with emphasis on the development of the individual as a crafts person.”
Key personnel: Bill Curry, Managing Director
Staff levels: 6 boatbuilding instructors and two admin. support staff
Board of Directors: 10 community positions
Advisory Committee: 2 industry positions
Program Committee: 4 positions

Location and infrastructure

The school is located on the waterfront about seven kilometres south of the town of Port Townsend in a 900 square-metre building. Up to 50 students can simultaneously work in areas that are set up for lofting, working wood with machinery or on benches, metal working and boat construction for several vessels. The building also houses an administration area, library and lunchroom. Another building half the size is used for timber storage and extra boat building if required.

History

It was not long after Master Shipwright Bob Prothero moved to Port Townsend from Seattle that a new school for wooden boat building opened its doors. This was in 1981 and followed the early enthusiasm arising from the annual local Wooden Boat Festival.

The local boat building industry responded favourably to a supply of trainees and over the years the range and number of courses offered by the school has grown significantly.
In a region blessed with pine forests, extensive waterways for cruising and a relatively wealthy population, boat ownership is high. The formula makes for strong boatbuilding business opportunities. It also provides the opportunity for people who are ‘handy’ to build their own boats. The Northwest School of Wooden Boatbuilding serves these communities and provides an impressive range of course types and lengths. Hundreds of boats have been built at the school under the control of master boat-builders who are committed to the art of transferring the exacting skills passed down over generations.

Boats built at the school can be sold on the open market – and often are – in competition with professional boat yards. Buyers must weigh up the fact that a student-build boat is made by ‘learners’ within with the timeframe of the school’s curriculum and at a competitive price, as opposed to the situation of a commercial boat where they will pay a higher price but get the benefit of professional experience and quicker time frames.

The school is focused on traditional boat building techniques based on a view that mastery with classic methods will provide the necessary skills for the building of any boat constructed using modern materials.

A ratio of at least one instructor to 10 students is maintained. The knowledge and skills of the master boat-builder instructors engaged at the School ensures that students can gain a high level of proficiency during the course of their choice. There is generally an equal balance of students seeking to begin a career and those pursuing personal interests. Their ages range from high school students to retirees and their origins are predominantly North American, although students are attracted to the courses from around the world.

**Programs available**

1. Associate Degree Program 9 months (1440 contact hours)
2. Certificate Program 6 months (920 contact hours)
3. Graduate upgrade 3 months (520 contact hours)
4. Supplementary Courses:
   - Yacht Interiors 3 months (520 hours)
   - Blacksmithing 10 weeks (75 hours)
   - Sailmaking 12 weeks (75 hours)
   - Rigging 10 weeks (75 hours)

Suggested reading: Appendix A, Folder 1

**The Northwest Maritime Centre**

Location: 914 Washington Street, #3, Port Townsend, WA 98368

Organisation type: Not for profit

Key personnel: Dave Robison, Executive Director

Board Members: 4 Officers, 10 Directors.
History
As the growth of the Wooden Boat Foundation’s continued through the late 70s and early 80s, the Northwest Maritime Centre (NWMC) was established as a separate organisation to further the development of appropriate accommodation for the maritime organisations blossoming in and around Port Townsend.

Today, the NWMC is driving a scheme to build a US$10 million waterfront centre at Port Townsend. The project involves a fundraising exercise that already has passed the halfway mark and has seen many high profile people donate time and support. The 25,000 square feet complex is due for completion by 2005. Dock reconstruction and extending it by a further 60 feet into deeper water will permit tall ships with a draught of 20 feet to lie alongside. The work is expected to begin soon.

The Centre, already rated as a national “sailing museum” before construction begins, aims to preserve maritime heritage for all of Puget Sound. A goal to get “kids on the water” is a strong theme. Sailing, rowing, wooden boat building and sailmaking will be offered.

Two separate buildings will be constructed:

1. The Maritime Heritage & Resource Building featuring
   - Information/Exhibits
   - Chandlery/Retail
   - Livery (rowing shells/kayaks and equipment)
   - Meeting rooms
   - Resource Library
   - Maritime Offices

2. Maritime Education Building
   - Discovery Lab
   - Craft demonstration area
   - Wood shop
   - Class rooms
   - Mezzanine

The outdoor public areas feature
   - Viewing decks
   - Public commons
   - Boardwalk
   - Docks and pontoons

Suggested reading: Appendix A, Folder 1

Alliance for Northwest Maritime Education
A concentration of maritime knowledge in the Puget Sound has been achieved through the collective of separately established maritime education organisations and maritime heritage sites. Known as the Alliance for Northwest Maritime Education and made up of
six non-profit organisations listed below, this model of collaboration fosters coordinated experiences of Port Townsend and Puget Sound.

The organisations are:

1. Port Townsend Marine Science Centre – local environmental themes
2. Wooden Boat Foundation
3. Jefferson County Historical Society – local preservation and education
4. Northwest Maritime Centre
5. Sound Experience – Puget Sound sailing adventures
6. Northwest School for Wooden Boat Building

SUMMARY OF VISIT TO NW REGION OF USA

With the Centre for Wooden Boats on Lake Union enthusiastically supporting the dreams of wooden boat lovers in and around Seattle, and the Alliance for Northwest Maritime Education working to ensure that Port Townsend becomes THE centre for wooden boat culture in the Pacific Northwest, this region is one with a big future.

The area is well populated with forests of pines; it has Puget Sound, a wonderful cruising ground. Its history is strong in maritime exploits going right back to the time of discovery by Captain George Vancouver in 1792 – the same year Admiral Bruni D’Entrecasteaux explored Recherche Bay in Southern Tasmania. The region’s maritime heritage is rich and long.

Through Port Townsend maritime developments outlined above, it is clear that the local community respects its heritage; is sensitive about caring for youth development, its environment and employment growth; and is responding with the aid of tourism to build perhaps the strongest centres in the world.

Suggested Reading: Appendix A, Folder 1.
USA North East Region

WoodenBoat Publications

Location: Naskeag Road., Brooklin, ME
Key Personnel: Jon Wilson, Chairman & Editor in Chief
Carl Cramer, Publisher
Matt Murphy, Editor WoodenBoat
Tom Jackson, Associate Editor
Type of business: Private publishing company, also including events, practical education and retail.

History
The first edition of WoodenBoat Magazine was printed 29 years ago in 1974. The efforts by the young Jon Wilson to make the new magazine work are legendary. He combined passion and clear vision with tenacity and commitment to quickly reach global sales of around 100,000 for every bi-monthly edition.

Leading a revival of wooden boat appreciation at a time when modern materials were dominating the boating market, WoodenBoat preached the benefits of wood construction. In Jon Wilson’s editorials and content he praised those who had continued to build wooden boats over the years in an environment where “new materials are better”.

The response has been astonishing. WoodenBoat has captured a widespread and regular readership the world over, creating and sustaining a communication medium that meets the needs of wooden boat owners, builders and designers. The bi-monthly magazine provides discounted advertising space for wooden boat builders and organisations, while the content is always well-researched and documented.

There is no doubt that WoodenBoat magazine has played a leading role in the resurgence of timber as a viable and valued material for boatbuilding. The values of education, information and integrity underlie the magazine’s philosophy and success.

Retiring himself from the role of editor some 10 years ago Jon has recently thrown himself into a new magazine called Hope. This magazine reflects his attitude to humanity as well as his integrity and energy in contributing to his community.

Business activities
- WoodenBoat magazine
- Maritime Life & Traditions (co-owned with French Company Glenat)
- Professional BoatBuilder magazine
- The International BoatBuilders’ Exhibition & Conference (IBEX)
- WoodenBoat Show
- WoodenBoat Store
- WoodenBoat School (incl. Elements of Seamanship and Related Crafts)

WoodenBoat Publications’ staff and operations are located at Centre Harbour, adjacent to Eggemoggin Reach – a 20-minute walk from the small town of Brooklin in Maine.
The 20 acre site features a three-storey mansion overlooking the adjacent waterways and islands. Here, editorial, publication, advertising, accounting and distribution staff for three magazines (including *Hope* magazine) share the building with a host of associated facilities such as a large library, kitchen, lounge and entertainment area.

Success with the *WoodenBoat* magazine was quickly followed by the establishment of a retail store, the Wooden Boat Show and the WoodenBoat School. Readers can purchase specialised tools, books, plans, model boat kits, clothing and other merchandise that is part of the resurgence of wooden boat culture from the Store. A new building has recently been opened for that purpose after many years of the Store’s location in the basement of the old estate’s great house.

The WoodenBoat Show is described in Appendix D, Report to the Australian Wooden Boat Festival.

The WoodenBoat School offers a wide range of craft and art-associated skills. More than 60 specialist instructors and the published course catalogue for 2003 lists 57 separate courses from June to September. During summer, 24 separate Elements of Seamanship courses are offered. Full details are available in the WoodenBoat School 2003 Course Catalog. Students have a choice of accommodation offered by WoodenBoat or can use a camping site near the school.

The school site has full facilities and equipment. Each Friday evening, a student and staff lobster bake is held to wrap up the week and it is typical to have 80 people attend. Ballots are drawn for the purchase of finished boats and the winning student pays only for the cost of materials.

IBEX is an annual three-day trade show held in Florida for boat builders, designers, repairers, surveyors and marina operators. This event is recognised as the largest of its kind in the world and attracts international industry representatives.

**Maritime Life and Times**

A partnership with *Chasse Marée*, (Douarnenez, Brittany, France) has resulted in a high quality magazine focused on maritime heritage. The magazine is printed in English and compiled in the UK but the format is similar to the *Chasse Marée* magazine in France. *Maritime L & T* is published every quarter.

**Summary**

*WoodenBoat* has had, and continues to have, a major influence on the direction of modern wooden boat culture. Through the passionate dedication of staff at *WoodenBoat*, wooden boat lovers all over the world are rewarded with news reports, technique descriptions, boat designs, building options etc. The education value of the magazine is very high.

Jon Wilson’s judgement in identifying the market nearly 30 years ago has been well and truly vindicated. Growth in *WoodenBoat* readership has resulted in the successful and dynamic enterprise that can continue to serve the wooden boat industry into the future.

Suggested reading: *WoodenBoat* magazines 1- present day; Appendix A, Folder 2.

**International Yacht Restoration School (IYRS)**

Location: 449 Thames Street, Newport, Rhode Island (a 2 acre site)
Description of School

The IYRS is situated on the waterfront in Newport, a busy and wealthy recreational boating area. The IYRS building houses all facilities required for boat building and restoration. A wharf projects into the waters of Newport Harbour and is the berth for a number of restored and historically important yachts, the most significant being the IYRS flagship *Coronet*.

At 133 feet LOD, *Coronet* was launched in 1887 at New York and has been owned by IYRS since 1995. Fund raising activities are actively directed to the complete and detailed restoration of this vessel.

Students typically engage in a two-year course during which they build small boats, such as the local 14 Beetle Cat, Herreshoff dinghies, canoes etc. But the primary aim for students is a full time vocational program specialising in yacht restoration.

The IYRS Certificate Program in Yacht Restoration is nationally accredited and certified by State education organisations.

Organisation

The IYRS is active in attracting a wide range and levels of membership necessary for funding – and associated social fundraising activities – essential to the progress of the School. A newsletter, *Restoration Quarterly*, informs members of current activities, while visitors to the site can obtain information and a free tour year-round.

The IRYS is also working to preserve the working waterfront in historic Newport in Rhode Island.

Suggested reading: Appendix A, Folder 2, Newport Rhode Is. IYRS
Mystic Seaport

“The Museum of America and the Sea”

Location; 75 Greenmanville Avenue, Mystic, Connecticut
Organisation type: Not-for-profit Education centre - National Collection and Working Maritime Museum
Key Personnel: Douglas Teeson, Director; Dana Hewson, Vice President of Watercraft Preservation & Programs.
Staff: 250 Full time positions, 80 part time, 120 seasonal staff and 1,100 volunteers.

Description of Museum

The Mystic Seaport Museum is situated beside the Mystic River close to the old town centre of Mystic. The area covers several acres and is divided by Greenmanville Ave. The eastern area includes car parking and the Collections Research Centre. The Centre has recently been housed in a renovated building at high standard to preserve the extensive collection. It houses more than two million examples of nationally significant maritime art and artifacts. Many items are still waiting to be properly stored and catalogued.

Between Greenmanville Avenue and Mystic River is a re-created 19th century village of historic buildings and tall ships. The museum’s entrance includes a visitor centre featuring some historic interpretation of the site. The Museum Store includes an extensive book and merchandise shop and coffee and food outlet.

At the southern extent a shipyard area contains a lift dock, shipyard, boat building yard, timber storage and cutting area, paint and equipment store together with a collection of office buildings for the running of this area. Docks house many of the Museum’s boats.

The Museum employs skilled craftspeople to maintain all its ships and watercraft. Boat building timber and hardware is stored and shaped on site.

The village area to the north is bounded by more ships and boats in the water, such as Resolute, Hereschoff’s launch and tender for the America’s Cup defender of the same name), the Grand Banks fishing schooner Dunton, steam boat Sabino, and famous for its exploits in World War II, Danish fishing vessel Gerda III. Children are well catered for on the site; on one occasion a group learning the art of signal flag semaphore messaging on the Village Green with old fashioned lemonade served nearby.

Further along were boat sheds which included one featuring the John Gardner Boat Shop Courses, where 11 different skills could be learned during the year. The courses continue even though Gardner died five years ago.

A rope walk and a Chandlery building with an old sail loft and rigging shop above are all maintained in original condition. Further along is an old school house, a coopering expert, an old grocery store, an ale house, chemist etc.

Ships decorate the waterfront right along the river, including the training ship Joseph Conrad, followed by Middle Wharf where the whaling Bark Charles W. Morgan is berthed. These vessels are complemented by other famous but smaller ships on which it is possible to take a free ride.
A theatre is conducted at another open air site, surrounded by a variety of active maritime interpretation.

**History**

The collection was originally set up as a Marine Historic Association in 1929, to preserve relics, pictures and publications related to the “Age of Sail”. The collection expanded over decades, growing in membership and national importance.

Its location on the Mystic River is significant as Mystic was a prolific wooden ship building area for generations in the 19th century. The largest yard in Mystic operated opposite the Museum.

**Financial**

Mystic Seaport receives government grants for specific projects such as the fit-out of the Collections Research Centre but strives to survive on income from gate entry, members grants etc.

**Observations**

I learnt that about 10 years ago the Museum was attracting as many as 150,000 visitors annually but the numbers have dropped in more recent times. It should be recognised that the local market population is around 40 million (NE region of United States).

The Collections Research Centre was recently completed as a state-of-the-art national storage and preservation facility and sells copies of its hundreds of original plans. From personal experience the service is excellent. While still a long way short of having the entire collection fully catalogued and interpreted, the quality of the selection is outstanding and the variety of items stored includes historic and contemporary films, more than 100,000 ships plans, art works, figureheads, tools, artifacts, engines, scrimshaw and other objects related to the American maritime experience – a total of more than 500,000 objects are already catalogued.

The construction of a Hall to provide a home for the Museum’s collection of more than 500 vessels is the next target for funding and donations.

Entry costs are US$17 for adults, $9 for teenagers and children under 5 are free, with tickets valid for two days. Membership of Mystic Seaport offers a range of activity choices throughout the year and discount prices for purchases. Members receive a 12 page bi-monthly newsletter, *Wind Rose*, which includes invitations for donations to the Museum.

Suggested reading: Appendix B, “Mystic Seaport” and “Mystic Seaport Watercraft”; Appendix A, Folder 2, Mystic Seaport information
France – Brittany region

Le Chasse Marée/ArMen

Organisation Type: Publishing

Magazines - Chasse Marée, ArMen, Maritime Life & Traditions, books, prints

Location: Abri du Marin, Douarnenez, Brittany, France

Products
- Chasse Marée (8 issues per year and printed in French)
- ArMen (9 issues per year) Mostly focused on Brittany’s celtic, heritage and ethnological aspects from past to present
- Maritime Life and Times (4 issues per year and owned in partnership with Wooden Boat, USA, and printed in English)
- books (mainly French but also English language); and
- prints and posters

Key personnel: Bernard Cadoret (founder with his wife Michele and other family members); Andre Linard, (editor Chasse Marée); Jenny Bennett, (editor Maritime L&T).

Recent developments

Gléнат Publishing, a significant French publishing house, has purchased the family owned Chasse Marée publishing company during 2003. All existing staff (including Cadoret’s) remain with the business, which is expected to continue its mission of promoting France’s maritime heritage.

History

Initially established in the East of France, Bernard Cadoret began an historic maritime magazine. A move to Douarnenez in the early 80s saw the launch of Chasse Marée/ArMen.

Chasse Marée has been instrumental in leading a range of initiatives in the Bretagne region over 20 years. This has raised the profile and recognition of maritime heritage on the French Atlantic coast which had been in danger of being lost.

Pors Beach was the birth site in 1982 of the first maritime festival in Brittany. It was sponsored by Chasse Marée. Growth through regular events finally resulted in Brest’92, the largest maritime event in the world. Chasse Marée gave the festival to the city of Brest, a partner in Brest’92, and the city has since developed the event, staged every four years, as a tourism-based attraction to promote Brest as a historic maritime city. The Festival also promotes the region in general. For a detailed report on the Brest Festival, see Appendix D.

Founder of Chasse Marée, Bernard Cadoret, challenged the ports of Brittany and beyond to build a replica vessel representing the unique tradition of that port and to arrive at
Brest’92 with the boat. About 80 boats were built at a total cost of many millions of French francs (or Aus$’s), stimulating widespread interest in maritime heritage. While mainly focused on the French coastal fishing vessels of a century ago, the challenge to build representative replicas spread to other countries like Norway, Russia, Greece, Spain, the Faeroes, resulting in a spectacular variety of vessels for the public to witness.

*Le Chasse Marée/ArMen* have published many books, mostly of a maritime nature and usually in French. However, some of these publications are of such high quality that even for readers not fluent in French, they are worth purchasing for the superb art and drawings. An annual catalogue details the selection of material on offer.

*Le Chasse Marée/ArMen* promote activities such as the Young Sailors’ Challenge & Youthstart. Cadoret promoted the adoption of a 200-year-old type of French gig as the type of boat used for the international competition, the Atlantic Challenge. With commitment and a high degree of risk taking, *Chasse Marée* has encouraged and supported youth participation in the traditions of maritime heritage.


**Brest 2004**

<table>
<thead>
<tr>
<th>Organisation type:</th>
<th>Non-profit, business and community event staged each 4 years in Brest, Brittany.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key personnel:</td>
<td>Anne Burlat &amp; Jakez Kerhoas, media and event organisers.</td>
</tr>
<tr>
<td>Organising partners:</td>
<td>City of Brest, National Marine, Brest local communities, Finistère general council, Brest Chamber of Commerce, Le Crédit Agricole, E. Leclerc (supermarket chain), <em>Quest France</em> (newspaper) and <em>Le Télégramme</em> (newspaper).</td>
</tr>
</tbody>
</table>

History and general information can be found in the report to the Australian Wooden Boat Festival, Appendix D.

**Comments**

Through the initiative shown by *Chasse Marée* in 1992, the city of Brest has benefited from this large festival. The challenge of staging the event that hosts around 2,500 vessels and over one million visitors has tested the city’s capacity to cope but also delivered a host of benefits and promoted Brest, Brittany, and the unique maritime heritage of the region nationally and internationally. This has been achieved through the determination, integrity and bold creativity of Bernard Cadoret and his magazine.

Brittany has long lost the oak forests that supplied ship builders of the past. However, its strong maritime themes and boat building traditions are maintained through an abundance of tourism themes and products in the region. These include the incredible diversity of different traditional fishing boats that represent each port, the commitment to preservation of skills, using and maintaining the boats through local community organisations and through a central driving force provided by *Chasse Marée*.
Sweden

Blekinge Archipelago Raid

Location: Hällevick, Sweden

Please note: A separate report has been furnished to the Living Boat Trust in Tasmania which has an interest in developing a similar event in Tasmania.

Description

This is a ‘raid’ for small open boats using oars and sails for propulsion and was held in July 2003, starting at Hällevick (a small port near Solvesborg) and finishing at Karlskrona, to the east, several days later. Twenty-four vessels of different sizes (16 feet to 27 feet) and from different countries took part. The French organisation, Albacore, was invited to stage the event together with the Swedish National Marine Museum.

Comments

The D’Entrecasteaux Channel is an ideal stretch of cruising waters for sailing in small boats, in company. An event such as this could bring international awareness to the region, provided it was well organised and supported locally. Tasmania’s distance from Europe makes it unlikely that boats from that region would attend.
Denmark

Vikingeskibs Museet (Viking Ship Museum)

Location: Vindeboder 12, DK 4000, Roskilde
Organisation: National Museum
Key personnel: Tinna Damgård-Sorensen, Director; Søren Nielsen, Head boatbuilder
Staff: 25 full time and up to 110 over a full year.
Visitor numbers: around 500,000 per year.
Entrance costs: (Summer) 60 Kr (+/- $14) adult, with concessions for children, pensioners, aged and families.

Membership
The museum offers individual and corporate memberships for 200 Dk and 2,000 Dk respectively. Membership provides benefits by way of admission to special events and talks, free entry (including other maritime museums in Denmark) and discounts for purchases.

Financial
A quarter of the annual budget is covered through direct government funding. This is augmented by visitor entrance fees, sponsorship and grant applications where appropriate.

History
In 1962 five large Viking ships were excavated from the Roskilde Fjord at Skuldelev, where the Fjord is narrow. During the 11th century these ships were deliberately sunk to permit only small boats to pass thereby providing some protection for the city from attacks from the sea.

The boats have provided a great deal of material for archeologists and researchers interested in Viking times and particularly their boats. In 1969, a special Museum building was constructed to house and present these boats to the public. Reconstruction of the five ships has enabled learning about the skills and technology of Viking boats and their construction methods. The fifth and last to be restored, a 30 metre longship, is now about half completed on the Museum site.

The reconstructed Viking Ships and the replicas are frequently used and lie in the protected harbour at the Museum. Up to 40 other different vessels complete the collection. These boats originate from throughout the region occupied by the Vikings and represent the development of boat design and construction over the past 1000 years.

The region that comprised Viking territory includes Finland, Norway, Faeroe Islands, Ireland, France Denmark and Sweden.

The Viking Ship Museum in Roskilde works closely with the Roskilde Nature School. Students and the School provide voluntary help at the Museum, in the boatyard and with visitors in return for use of a classroom for educational purposes. About 1400 voluntary
hours are provided each year. The Nature School often provides materials through its own funding grants for the construction of special boats located in the purpose-built channels around the Museum’s 1992 expansion site.

The visitor experience at the Museum in Roskilde is second to none. Viking culture, from weaving (such as for the wool sails), crafts, clothing and jewelry to tools are on show. However, it is the ship building methods, specialised tools and skills associated with maritime heritage that features most strongly at the Museum.

Discussions with the Museum Director and the Head Boat builder were held for the purpose of building a relationship between Tasmania and Denmark through a common interest in maritime culture (see Report to the Australian Wooden Boat Festival for details, Appendix D).

Summary

The Nature School (see Folder 4, Appendix A) offers a wide range of vocational experiences for students, including boat building. Nature Schools in Denmark accept students from 17-27 years of age who conform to the entry conditions and are seeking experience regarding career options. They remain up to one year in the School.

The School’s relationship with the Museum provides excellent opportunities for students. The Viking Ship Museum is world-class in its presentation, interpretation, and preservation of important 1,000-year-old wooden ships. The reconstruction method used in the building of replacement ships involves the Vikings’ original processes, hand tools and skills. The approach therefore provides the maximum opportunity to learn about every aspect of boat building and operations of the local students’ forefathers.

Most boat building operations take place publicly, in the open air – as would have been the case originally – allowing a high level of interaction between boat building staff and visitors.

Suggested reading: Appendix A, Folder 4; Appendix B, Viking Ship Museum Boats and others; Appendix D, Report to Australian Wooden Boat Festival
Finland

Kotka

Organisation: Kotka Centre for Wooden Boats
Location: Kotka (approx. 140 km east of Helsinki)
Key personnel: Allan Savolainen, Manager; Leo Skogström*, founder/consultant
Staff: 5 separate boatbuilders and occasionally 1 or 2 students, all in a large single waterfront complex

History

The city of Kotka was involved in a “Cutty Sark” Tall Ship event in 1988 and sought to develop a boat building industry following that event. Leo Skogström was charged with the task on behalf of the city.

The result is a wooden boat building facility in which five boat builders operate using shared equipment and a manager. Even on a Sunday, a tour through the Centre with Allan Savolainen reflected much activity.

Allan, a boat builder himself following a course in the USA, also organises the Kotka International Wooden Boat Festival. This is an annual event and has been running for three years (see Appendix D).

Allan is keen to establish a wooden boat school in Kotka.

Finland also has its own wooden boat magazine, Puuvene, a quarterly colour 70 page magazine produced in good quality. This supports a strong wooden boat ownership community all around the coast where Metre style yachts (eg 5, 5.5, 6, 8, 10), Folkboats, Cruisers, Dragon Class, local and international designs are numerous and often highly varnished.

Suggested reading: Appendix A, Folder 4; Appendix B, “Suomalainen Puuvene” 1995; Appendix C, Puuvene magazines

Laviisa

Key personnel: Dierk Kühn

The small coastal town of Laviisa (population approximately 7,500 – similar to that of Port Townsend) is approximately 90km east of Helsinki and is also active in recognising its particular maritime heritage as a milestone in the town’s quest for tourism recognition.

The construction of a replica commercial sailing ferry Packet, Österstjernan, is well advanced in a temporary building near the water. The vessel carried passengers from

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* Leo Skogström has also played a role in the publication of a book Finnish Wooden Boats (Suomalainen Puuvene), which, although written in the Finnish language, nevertheless outlines, with the assistance of images, the extent and nature of wooden boat activity in Finland.
Sweden to Finland during 1815-1848. The size of this vessel is: 21.6m LOD, 6m beam, draft 1.9 metres and displacement of 60 tons.

The building site, as well as an area adjacent to Dierk Kühn’s café/restaurant, is the former site of and jetty for the city’s saltimport (salt batteries).

Another important event held at Laviisa is the Small Ships Race, held annually and attracting many small wooden boats from the region.


**Baltic coast**

**Key personnel:** Mike Hanyi (Raid Finland)

Raid Finland is an event for small craft along the island’s dense coastline. It is held every year for seven days, attracting 20 or so entries. Mike Hanyi also writes for *Puuvene* magazine.
Norway
(Oslo and Oslo Fjord region)

Kysten

Organisation type: Non-profit, community based, national
Key personnel: Per Hillesund, Director
Membership: around 9,000 throughout Norway and aboard, in more than 100 local branches and 70 affiliated societies and foundations with similar objectives.

Aims
An association established to use and preserve historic vessels and the coastal environment. Kysten is a national movement, drawing together and collaborating with all those interested in coastal culture, to protect and “preserve by using”.

Funding
Government -1 million Norwegian kroner (+/- $220,000); membership provides 3.5 m Nk.

History
Forbundet Kysten («Association, The Coast») was founded in 1979 and initially its focus was centred on the preservation of maritime heritage, particularly ships and boats. The scope of activities has widened considerably since.

A quarterly, high quality members’ magazine serves as the general method of communication (see Appendices A & C for 2003 issues).

Activities within Kysten include the use of small coastal boats in restricted regions for adventure and discovery – Coastal Fairway. Accommodation during voyages is in historic wooden buildings, preserves the boats, skills and buildings, and encourages youth involvement. Two such regions are Kristiansand to Søgne, on the southern coast of Norway; and the coast north and south from Bergen, extending a total of 120 km. The latter network of overnight stoppages, fjord crossings and island hopping also includes nature walks.

Kysten rotates an annual festival around local branch ports. In this way, the varying maritime culture of centres along the long Norwegian coastline can be represented and appreciated in turn.

The organisation is also committed to caring for Norway’s 84 lighthouses, preserving a very rich maritime heritage.

Involvement in the Atlantic Challenge (see also Chasse Marée) through the building of a Bantry Bay gig in Kristiansand in 1990/1 has drawn youth into the organisation and provided them with international experience at events in France, Sweden, USA and other countries.
Summary

Kysten’s significant patriotic contribution is a powerful statement with outcomes of great significance for Norway’s coastal environment, maritime culture and communities, particularly the youth and the retired segments.

Suggested reading: Appendix A, Folder 5; Appendix C. “Kysten” quarterly magazine

Oslo Maritime Culture Centre

In a move to prevent the loss of maritime heritage of significance to Oslo, its region and Norway, the Oslo City Council and the Oslo Harbour Authority agreed to a proposal supported by Kysten. The proposal was for the special use of a designated dock area in the city’s waterfront. The Oslo Maritime Culture Centre, which initiated its proposal in 1988, submits vessels considered worthy of preservation, for consideration to a specially formed committee. To date, acceptance for seven vessels in regular use now means they have a permanent place in the harbour.

The original plan also includes the restoring of adjacent pavement, nearby buildings and details to their historical condition. In time this corner of the harbour in Oslo will acknowledge Norway’s floating maritime heritage within docks reflecting the historic period of the vessels themselves. Regular maritime events in the area will bring a focus on special occasions.

Oslo’s new planning laws for its waterfront now include the designation of the seafront area specified above for ‘recreation with maritime associations and maritime heritage’.

The vision for the Oslo waterfront, long ignored in terms of appropriate development, is to bring a balanced and interesting working port to citizens and visitors alike. The Maritime Centre, with its historic ships, restored harbour sheds, old storehouses and workshops open to the public and set on original cobbled paving, will provide Oslo’s waterfront with a vital asset.

Suggested reading: Appendix A, Folder 5 (Oslo Maritime Culture Centre)

The Viking Ship Museum

Entry fee: 40 Nk (approx A$9)

Located close to the Oslo waterfront at Bygdøy, the purpose built Museum is open to a constant stream of visitors daily.

Three famous Viking Ship discoveries from over 100 years ago are on permanent display at The Viking Ship Museum in Oslo in a purpose built Museum. The Tune ship was discovered in 1867, the Gokstad ship in 1880 and the Osberg ship in 1904. All were buried around 850-900 AD.

The carefully reconstructed hulls of the Godstad and the Osberg ships permit visitors to eye the artistic beauty and skills of the Viking ship builders. Careful observation of the two smaller boats found in the Gokstad ship reveals highly superior skills, particularly when taking into account the basic tools used in building the boats.
The Museum design and day to day operation accords a high level of respect to all ships on display through passive security systems, quality merchandise, building design (almost church-like in appearance and layout) and internally through management of lighting, acoustics and use of space. Guides are available to inform groups and individuals.

**The Norwegian Maritime Museum**

Key personnel: Johan Kloster, Chief Curator

**History**

Founded in 1914, the Norwegian Maritime Museum’s current building at Bygdøy on Oslo’s waterfront was opened in 1974. The complex consists of a Central Hall, Supervideo Auditorium, sections for marine paintings, ship models, ship building; and a separate hall, Coastal Norway.

The Boat Hall in Coastal Norway contains an excellent collection of historic working boats from the general region that includes Norway, Finland and nearby Viking and Eskimo settlements. The observant visitor will find the links from centuries ago, that connect boat building technology from log construction to iron fastened clinker construction.

Outside, a number of traditional craft lie moored to the wharf, reinforcing the Museum’s role in presenting maritime culture to the public.

**Allocation of funding**

A major role for the Museum is to allocate government funding (from the Heritage Department) for the restoration, maintenance and repair of floating ships that are considered an important part of the nation’s maritime heritage. For a number of years 20 million Nk has been allocated for this purpose but was doubled to 40 million Nk in 2003.


**Follo Museum**

Key personnel: Stein Barli, Director and Christian Holm, Senior Curator

The Follo Museum complex is situated at Drøbak, in the County of Follo, immediately south east of Oslo,. The large site includes old wooden farm and workers houses, school houses, blacksmith sheds and other special use buildings. Each building contains period furniture and equipment typical of 100 years ago.

The boat collection of more than 90 vessels was given by families throughout the region and represents the widest possible use that could be imagined. The state of repair of each vessel varies and as yet the Museum has no funding to begin the big task of restoration, let alone the appropriate display of such valuable boats. They are presently stored in three different locations, including a temporary marquee and an old two-storey barn. In most cases the boats have trailers, rigging, sails, engines etc.
Bergen and Hardanger Fjord

**Hardanger Fartøyvernsenter – Hardanger Ship Preservation Centre**

- **Location:** Norheimsund, Hardanger Fjord, Norway
- **Key personnel:** Nils Moldøen, Director; Geir Madsen, Deputy Director; Gunnar Furre and Åsmund Kristiansen, consultants; Peter Helland-Hansen, boatbuilder; Anja Hertzberg, rope-maker; Hallgeir Kjosås, youth program leader.
- **Staff:** 30 permanent positions, 5 apprentice boat builders and 5-6 students.
- **Organisation structure:** Non-profit, semi-government
- **Departments:** Ship restoration; *Mathilde* – sailing adventures and training; Small boat building; Museum; Youth projects

**Financial/visitors**

The Centre receives about 15,000 visitors each year. Entrance fees are 50 Nk for adults with discounts for family, student, aged and pensioner. The 2003 budget runs at over 12.5 million Nk (+/- A$3 million).

The ship restoration department accounts for half of this income, primarily through government sources, while the youth program is another major income source (again mostly government). The balance is made up of *Mathilde* programs, small boat sales, gate entry takings, café, merchandising etc.

It would appear from the annual balance sheet (described in Norwegian language) that the Centre is also carrying a substantial bank loan. The annual repayment appears to be around half a million kroner.

**History**

The Hardanger Ship Preservation Centre began with the restoration of *Mathilde* during 1984-1989. In the years since it has become one of only three Centres in Norway that has been awarded national accreditation for historic ship preservation.

During the development period following the *Mathilde* restoration, a range of departments featuring various aspects of maritime culture have evolved. They include:

- **Youth on an “even keel”** – Government-funded programs for disadvantaged youth. Young people from 16-20 years who have dropped out of the mainstream, live with local families while they work, learn and develop self-esteem and skills.
- **Maritime interest tour for visitors or groups** – exhibits, film show, guided tours, rowing rental, rope making etc.
- **Café** – for groups and individuals; coffee, lunch etc. with views over the fjord.
• *Mathilde* – scheduled for vacation and theme-oriented voyages, typically over five days, for youth and groups of up to 30, with a focus on maritime life and seamanship. *Mathilde* also sails to nearby countries for four weeks in spring and similarly in autumn.

• Small boat building – skills that have been long established in the Fjord for over 1,000 years are passed on to students and apprentices during the construction of faerings (four oared) and larger open sailing and rowing boats. The Museum reaches out internationally through participation at Brest’96 and 2000 and is planning to attend Brest2004.

• Ship preservation (also mentioned above) is a strong focus for the Centre. Funding from the Heritage Department and through the National Maritime Museum (see Oslo region above) ensures that important ship preservation work is performed in Norheimsund. Two other national centres approved for this type of funding are in Kristiansand (mostly for steel and iron ships) and Gratangen, near Trondheim to the north.

The Museum employs two expert consultants who manage the historic, ethnological, drawings and technical details for ship preservation work. Their records and skills are vital to national data base information and to the integrity of the entire restoration process for the preservation of each vessel.

The annual magazine published by the Museum, *Fartøyvern*, is excellent, especially for those fluent in Norwegian, and reports in considerable depth on the projects of interest to organisation.


**Summary**

Situated beside the Hardanger Fjord on the west coast of Norway, two hours bus ride from Bergen, the Ship Preservation Centre is highly regarded in Norway.

Only months before the author’s arrival in Norheimsund, a long-standing boat building school across the Fjord closed, placing pressure on the Centre to pick up that role for the region.
Conclusions

Of the 16 establishments visited in five countries, no two wooden boat centres, schools, magazines or museums were alike. However, each organisation was dedicated to preserving maritime knowledge, skills and history pertaining to its particular culture, although some had a more global outlook.

Publications

*WoodenBoat* magazine, in keeping with its cultural focus, includes articles about all parts of the globe. It also preserves the more local maritime culture through its comprehensive education program.

WoodenBoat, a private company, provides stable employment for many people. Its founder and Chairman, Jon Wilson, provides to the community of wooden boat designers, owners and users, a wide choice of high quality options in education, boats, designs, ideas and interest. Passion for the culture is alive and well within this privately owned organisation.

*Chasse Marée* in France, a regional magazine publisher, has also reached out globally in partnership with WoodenBoat through the magazine *Maritime Life and Times*. The high quality books published by Chasse Marée/ArMen promote the rich Brittany maritime culture in an outstanding manner.

*Puuvene*, promoting Finnish wooden boat culture and current activities, is another magazine that raises national awareness but as it is written only in the local language, it has limited effect outside its own country. The book, *Soumalainen Puuvene* (see Appendix B), also written in Finnish, nonetheless provides an excellent summary of wooden boat activity in Finland.

Publications by non-profit community organisations, such as *Kysten’s* quarterly magazine, Mystic Seaport’s information books, the annual magazine/technical report from Working Ship Museum in Norheimsund, and the very informative papers and printed products from the Northwest area of USA, are testament to the high level of energy within the wooden boat culture receives. Such products spread enthusiasm and specific knowledge to other areas of the world, as well as draw attention to the cause of specific organisations.

Non-profit organisations

Non-Profit organisations that strive to keep alive and preserve maritime skills, but are not museums, are a distinct group, particularly in the USA and Norway. Driven by community passion and need for preservation of maritime culture through a diverse range of activities, non-profit and community organisations serve a powerful need for local grassroots involvement. These groups appear to be well-organised and led by career executives who live and breath maritime culture.

*Kysten* in Norway is a particularly good example of an organisation that is serving the needs of its members. Members are encouraged to take care of the significant cultural icons and skills that pertain to the relevant part of the coast. This gives ownership to the members of that group in a similar way to Australian organisations such as those dedicated to land protection, including *Coast Care.*
Maritime Museums

Maritime museums are increasingly becoming more interactive in their presentation of maritime culture to the public. The central issue for museums is the preservation of maritime heritage and this is being extended from the traditional preservation of objects to the preservation of skills. By building boats and understanding them through maintaining, restoring, sailing and rowing them, as well as appreciating the specialised tools required to build and repair boats, the important skills can be preserved. This approach benefits the general public, the broader culture and, of course, museums gain through increased visitation. Good examples of this approach are found at Mystic Seaport in USA, the Viking Ship Museum in Denmark, the Ship Preservation Museum in Norheimsund and the National Maritime Museum in Norway.

At the same time, this concept is yet to be introduced in Australia.

While entry fees clearly offset the operating costs of maritime museums, the public increasingly wants to leave a museum satisfied, entertained and to some extent, educated. Active boat building, demonstrations and/or public participation are a means to provide independent support for maritime museums and ultimately minimise the need for government funding in the long term.

Boat Building Timber

The Churchill Fellowship trip spanned northern hemisphere latitudes sufficiently high, both in North America and Scandinavia, to observe land well populated with forests of pines suitable for boat building.

It is not surprising that boat building using timber that is light, strong and easy to work is in demand today for boat construction. While exotic materials have been commonly adopted for mass production of boats for at least two generations, it is the use of timber that engages our passions today and gives wooden boat owners pride of ownership.

Tasmania has a rich maritime heritage and some of the best boat building timber in the world but our native timber supplies are limited and not readily renewable. This threatens any sizeable boat building industry and it endangers our current strategies to build a sustainable maritime tourism industry based on wooden boat building.

While the Brittany region of France is more impoverished than Tasmania in terms of its local timber sources, it has an extremely rich and diverse maritime heritage that has been developed through festivals and entrepreneurial enterprise by Bernard Cadoret and Chasse Marée/ArMen.

Tourism

There can be no doubt that interactive boat building/restoration/skill demonstrations are an attraction for tourists. While serving to preserve important maritime heritage, active boat building demonstrates the use of tools and methods, thereby educating and entertaining simultaneously.

The growth of festivals that promote the wooden boat culture demonstrate the high level of public interest in wooden boat building and skills. Maritime museums with vision are moving towards staging similar activities on a day to day basis. They are being
supported in part by their governments, which also recognise the value adding of “preserving maritime skills”.

**Schools and education**

Education for wooden boat building is available in a number of areas in all of the countries visited. The higher skills of restoration are being addressed by the IYRS in Newport and also at the Ship Preservation Museum in the Hardanger Fjord. The Viking Ship Museum describes its even more advanced approach as “reconstruction”, where original tools, methods, timbers, fastenings and finishes are researched and adopted as part of the process.

In Tasmania, the Centre for Wooden Boats is recognised as an education facility of high standing. Its role in Tasmania is crucial for youth boat building training in particular.

**Youth**

Scandinavian countries lead the way in placing an emphasis on the inclusion of youth in maritime heritage programs. This demonstrates the level of care extended to nurturing the involvement of the next generation. The study tour highlighted that wherever possible, museums and non-profit community organisations saw it as their responsibility to be inclusive of young people and the response appears to be positive. This vision and investment will mature in the future as these young people develop to take on a range of roles.

**Festivals**

Most organisations that were visited hold an annual festival of some kind. Some are small, like at Norheimsund, which provides a focus for enthusiasm and a promotional window for the public.

The report to the Australian Wooden Boat Festival (see Appendix D) indicates some growth opportunities for loyal supporters. The festival is pivotal to Tasmania’s maritime culture and should build on its core values to maintain this position.

**Waterfronts**

This trip provided the opportunity to look at many important waterfronts and the developments on them. It proved interesting to explore future plans for some of them and, while often complicated and somewhat drawn-out by political and public involvement processes (particularly Oslo and Boston), it is worthy of note that the inclusion of some form of maritime heritage was accepted.

Sullivans Cove in Hobart is ripe for an exciting period of renewal and, provided a balance is kept between unit and commercial development and cultural entertainment/educational attractions, Hobart could take a lead in waterfront development. The danger will be the ‘dead hand’ of bureaucratic processes taking control over the more important direction arising from a lead vision.

With Hobart recognised as a city of heritage values, its rich maritime heritage could build on the example provided by the Oslo Maritime Culture Centre. For example, sympathetic development of Watermans Dock, could see timber replacing concrete and careful design allowing the public to get close to extraordinary examples of local floating maritime heritage.
Alliances
The alliance of several maritime organisations in the Port Townsend region provides a good model for a group linked by common maritime goals to capitalise on combined strengths. This includes the sense of presence, as well as promotional benefits that can be derived for all participants in a region pursuing tourism outcomes.

Community Pride
Non-profit organisations in the USA and Scandinavia that are focused on maritime culture are actively building community pride while preserving their region’s heritage. To preserve Tasmania’s maritime culture, it is vital that similar organisations develop a level of enthusiasm, passion and professional commitment that mirrors the overseas example.
RECOMMENDATIONS

1. A wooden boat building activity to restore or replicate important vessels should be created on Hobart’s waterfront with the aims of preserving and showcasing our traditional skills, entertaining locals and visitors; and generating income. The existing Maritime Museum would appear to be an organisation ideally positioned to deliver this objective on Hobart’s waterfront. Alternative organisations could be either a non-profit organisation such as the Wooden Boat Guild of Tasmania, the Centre for Wooden Boats (Franklin), the Living Boat Trust or a private entrepreneur.

2. Youth must be included in maritime organisations if skills are to be preserved. This is crucial to the future and must be actively recognised by governments and community organisations working to achieve an inclusive and positive society. Policies and strategies that ensure youth participation in development of events and in a range of roles appear to be working overseas and should be examined for the benefit of our community.

3. Hobart’s waterfront is a tourism icon. Its future development presents a special challenge for the community. Constitution Dock remains special due to its recognition as a haven for yachtsmen, whilst the Mawson Place development has overlooked this historic role and has consequently failed to attract users. Sydney Hobart Yacht Race participants have brought fame and international interest to Hobart for over 50 years, a recognition which could be harnessed for the benefit of the city. Watermans Dock, similarly famous due to its historic base for Hobart’s watermen, should be redeveloped to accommodate historic wooden vessels that reflect our special maritime heritage. Appropriate wooden landings and viewing decks that are both people and boat-friendly should be included in plans.

4. The State Government should work in a coordinating role with the maritime community to promote a full range of benefits to the State arising from maritime heritage and its potential. In addition, the State should consider appointing a full-time specialist charged with this responsibility. Allied to this, given that maritime heritage is not currently supported by any formal structure, an organisation such as the Maritime Museum should take on this role to deliver the benefits that maritime heritage promises.

5. A quality publication devoted to the existing wooden boat culture (past and present) should be funded and delivered, either regularly or specifically, as in a book, for the purpose of promoting Tasmanian and/or Australian wooden boat activity.

6. A sustainable wooden boat building culture and industry can only be developed and maintained in an environment in which the supply of Tasmania’s special timbers can be guaranteed in the future. Measures to ensure this should be given immediate consideration by the State Government.
7. The Australian Wooden Boat Festival is already a big attraction and focal point for the wooden boat industry in Tasmania. Appendix D contains a report to AWBF and includes a number of recommendations that are designed to introduce an international component to the event.

8. An alliance of the primary wooden boat organisations should be developed to strengthen the base of Tasmania’s wooden boat culture. Relevant organisations include:

- Maritime Museum of Tasmania
- Wooden Boat Guild of Tasmania
- Centre for Wooden Boats, Franklin
- Australian Wooden Boat Festival
- Living Boat Trust
- Lady Nelson
- May Queen Pty Ltd

_Extending to bail three times in two days does not prevent a boat from navigating the oceans._
(Quote found at the Viking Ship Museum)
Appendices

A. Printed matter, Folder 1 – USA North West
   Folder 2 – USA North East
   Folder 3 – France Brittany
   Folder 4 – Denmark & Finland
   Folder 5 – Norway, Oslo Fjord
   Folder 6 – Bergen & Hardanger Fjord

B. Books

C. Magazines

D. Report to Australian Wooden Boat Festival