

# Ahoy!

FALL/WINTER 2018

  
The  
**Mariners' Museum  
and Park**



#iamaMariner

## Greetings from Newport News!

I open this message with an announcement of which I, and our whole team, could not be more proud...

This holiday season, The Mariners' Museum and Park will go to \$1 Admission for all time!

Philosophically, intellectually, and culturally, this decision culminates a two-year process of exploration, discovery, and reflection for our team, our membership, and our community. This process included redoubling our conservation efforts and committing fully to our collection, lowering the barriers to entry for our community and school children, and providing value to our guests through a wide variety of exhibits and programs. With partial access to our library and archival collection reestablished, we are once again able to provide value through our research support, as well.

We now view ourselves as much more than an attraction. We fully embrace our responsibility as stewards of our region's, our nation's, and our world's maritime heritage—the shared heritage that cuts through race, gender, age, and socioeconomics to bind us together as a community, and sits at the heart of our mission:

*We connect people to the world's waters, because through the waters – through our shared maritime heritage – we are connected to one another.*


From a mission perspective, \$1 Admission is the right thing to do. It provides the greatest possible access to the Museum's strongest assets: our collection and our team—which together, reinforce a strong sense of a shared past and, most importantly, a shared future. So, why not simply provide free admission? We ask our guests to pull one dollar from their wallets as a reminder that, through the water, we are one city, one region, one nation, and one world.

Although \$1 Admission was initially a mission-focused decision, it has delivered tremendous business results, which gives us optimism that we will sustain it. You have seen some of my past reports – summer visitation during our \$1 Admission experiments is up more than 200% and the earned revenue and contributed revenue tied to that visitation is up over 2015, when summer visitors were paying approximately \$14 a head to enter the Museum. More groups are visiting us, and over the last two years, the Travel Channel, the History Channel, and National Geographic have all filmed in our galleries, seeking access to our collection and the powerful human stories it tells.

I close this message with a sentiment by which I, and our whole team, could not be more humbled...

*Thank you for all of the wealth, wisdom, and work that you have contributed over so many years to make our beloved Museum the incredibly special place that it is.*

We look forward to building our exciting future with you! Now, enjoy *Ahoy!*



**Howard H. Hoege III**

President & CEO, The Mariners' Museum and Park



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# Meet a Mariner

## Niko Brabham

According to word usage data, the use of the word “mariner” has been on the decline for over a century. What exactly is a mariner? Do you identify as a mariner? Here at the Museum, we believe everyone has a tie to the water and we are on a mission to bring new life and personal meaning to the word “mariner.” From this quest, the *#iamaMariner* campaign was born.

This isn’t your typical branding campaign. The campaign intends to be thought provoking, and engages our audiences to start thinking about their own relationship to the world’s waters.

The Museum team knew we needed a stellar videography crew to help bring our vision of this campaign to life. Enter Niko Brabham and his team at SoundVision Studios, a multimedia creative company.

Brabham is a Virginia Beach native, currently living and working in downtown Norfolk, where his studio is located. Brabham’s passion for art began with music, but evolved into visual arts. When asked to partner with the Museum to produce videos for *#iamaMariner* campaign, Brabham was excited, but unsure of what to expect because he had never visited the Museum before and didn’t (like many others) fully grasp what a mariner is.

However, after a two-hour visit to the Museum, he was completely blown away.

“I was deeply intrigued, I wanted to tell my friends, family, and more (and I did),” Brabham said of his time at the Museum. “The tour I was given sparked something in me - more than just excitement for the opportunity to produce visuals for the campaign. I felt a connection to the story because this history is *my* history, and seeing it did something for me that just reading about it never could.”

After the first campaign meeting, Brabham was surprised to realize that he was connected to the Museum more than he originally realized. He *IS* a mariner. He walked away ready to help us achieve our vision.



Filming inside the Port of Virginia and Norfolk Naval Base, and working with the Newport News Shipyard were eye-opening experiences. Brabham recognized that these different industries are connected through the water and work through each other to serve us all as one local, regional, national, and global community.

“It was a profound revelation to me that we all are somehow connected through the waters, and I was given creative freedom to help tell and share this fresh perspective. *#iamaMariner* is not a campaign, it is a truth - for everyone. For that reason alone, I believe *#iamaMariner* will impact people nationally,” Brabham said.



## New Paper Conservation Lab: Science Meets Art

This summer, the Museum's Batten Conservation Complex (BCC) opened its long-awaited paper conservation laboratory and hired Emilie Duncan as assistant paper conservator. For the first time ever, the Museum no longer has to outsource the conservation of manuscripts, documents, and works of art on paper which include treasured watercolors, drawings, prints, maps, and rare books.

The new conservation work area represents another giant step forward in the Museum's ability to stabilize and carry out conservation treatment of artifacts within its care, having recently expanded its capability to conserve 3-D objects and conduct scientific analysis with the hiring of Paige Schmidt (assistant object conservator) and Molly McGath, PhD (analytical chemist).

Emilie Duncan (Master of Science in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation) came to the Museum's Conservation Department from the Library of Congress book and paper conservation laboratories. Previously, she worked in conservation labs at the University of Virginia and Colonial Williamsburg Foundation. Among her tasks at the Museum thus far: conserving objects for The Mariners' Gallery Crawl, repairing posters that complement the display of cruise liners in the Ship Models Gallery, working with Library and Archive personnel in surveying the condition of objects within the Collection, and assisting the Digital Services Department with weekly requests for images of materials from the Chris-Craft collection.

Duncan describes the steps for even a minor paper conservation treatment as "lengthy, no matter how 'simple' or complex the job may be." Techniques commonly used to treat paper include dry cleaning, bathing, and filling losses/inpainting. The integrity of materials selected to conduct paper conservation is of paramount importance and in spite of many



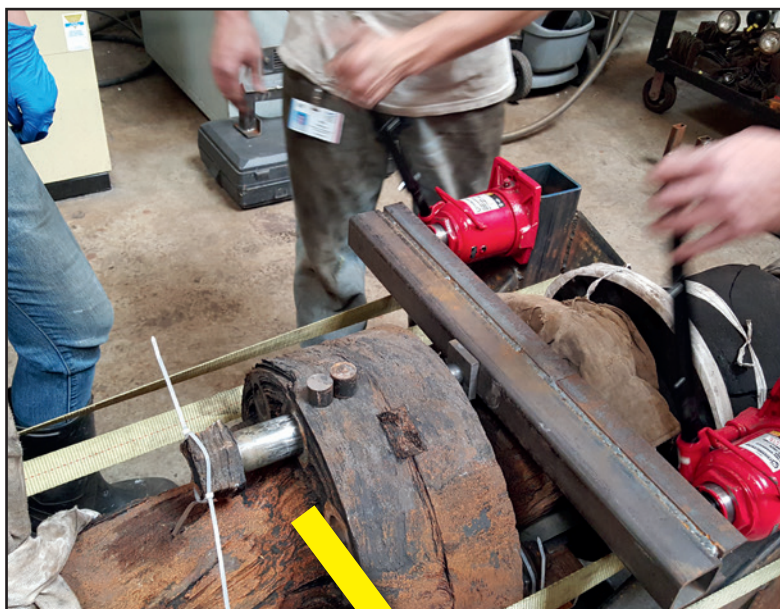
Emilie Duncan removes old tape hinges from Japanese woodblock prints prior to their being shown at the Gallery Crawl.

modern advancements, Duncan says it is hard to beat the tried and true, centuries-old method of using Japanese tissue paper (koko) and wheat starch paste.

To accommodate the expanding Conservation Department, space within the existing Conservation dry lab was repurposed to house Duncan, along with Schmidt and McGath. Newly-acquired lab equipment for paper conservation includes a large wash sink, work tables, board shear, suction table, and two flat file storage units. In addition, modification will soon be made to the lab's fume extraction system with the installation of two more fume trunks.

## USS *Monitor*'s Propeller Shaft Disassembled, First Time in 156 Years

This spring, in conjunction with a dry ice cleaning campaign, the Conservation team took on the ambitious task of disassembling two sections of USS *Monitor*'s propeller shaft, attached together by eight large wrought iron bolts at a flange joint. The goal: the ability to conduct individual treatment of the component parts, advancing the overall conservation of the artifact assembly. To do this, a custom-made bolt extraction apparatus was constructed within the laboratory. Conservators were then able to direct 40 tons of hydraulic pressure on each bolt, facilitating their removal. After about four weeks of work, the team successfully separated the components, the first time they'd been apart in 156 years! Final inspection revealed the bolts had been not adversely affected from their burial-at-sea. Now as bright and shiny as the day they were made, the bolts are happy in the lab until time for further direct treatment.



Above:  
Conservators working with  
their custom-made bolt  
extraction apparatus.

Right:  
An iron bolt extracted from  
USS *Monitor*'s propeller shaft.



A "Providence" capstan from the  
American Ship Windlass Company, ca. 1900.

## Artifacts Stored Indoors with Help from Local Businesses

This summer, staff in the Batten Conservation Complex began the process of transferring 142 artifacts from exterior storage into the Museum's former boatbuilding shed to prevent damage and minimize the long-term exposure of the objects to outside elements. The project was made possible through partnerships with Hudgins Contracting Corporation, that graveled and graded the shed, and Hampton Roads Crane & Rigging Company, which assisted with the movement of large artifacts.

Director of Conservation Will Hoffman said, "This re-use of existing space highlights the Museum's commitment to ensuring the long-term preservation of artifacts entrusted to its care and our focus on creating pathways to connect the public to the Collection."

## AHOY There!

The Museum's Department of Interpretation is working on an exhibition idea and needs your help. Think back to your childhood. Did you play with maritime themed toys? Like toy boats? Navy G.I. Joe? Noah's Ark? Sailing Barbies?



Please share your memories about your adventures with maritime toys. Contact Sarah Puckitt Scruggs at [sscruggs@MarinersMuseum.org](mailto:sscruggs@MarinersMuseum.org).



Launching Day:  
*Cricket* and *Mosquito*  
on Lake Maury.

## Boatbuilding Camp Buys Life Skills

What do you get when you combine eight excited middle school boys, an experienced team from the Tidewater Wooden Boat Workshop, and the dedication of Museum staff members, all working for eight 6-hour days in an outdoor tent during the hottest week of August? Answer: two wooden row boats that float!

The Museum provided facilities and logistical support as it hosted its first boatbuilding program in many years, thanks to the support of an anonymous donor and the Newport News Public Schools' award-winning SPARK program (Summer Program for Arts, Recreation, and Knowledge). The "all hands on deck" program was taught by Tom Brandl and his team from the Tidewater Wooden Boat Workshop, and was provided free of charge to the students. By working with these partners, the Museum was able to make an important impact on these young people and our community.

The camp's grand finale was the launching of the two boats, *Mosquito* and *Cricket*, on Lake Maury. The rowboats are 12-foot Bevin's skiffs, a style of rowboat created in 1997 by Joe Youcha and others at the Alexandria Seaport Foundation. Easy to build and sail, this design remains a mainstay of the amateur boatbuilding community.

As they made new friends, the campers experienced the value of working as a team, honed their math and science (STEM) skills, and learned basic woodworking and seamanship.

The Museum's Mark Arduini, manager of public programs, can't say enough about how hard everyone worked to make this project such a success. He wishes to continue this type of program in the future and says, "It was very gratifying to see, at the end of it all, these kids experienced what it means to be a Mariner."

For more information about this program's partners, visit [www.twbw.org](http://www.twbw.org) and [www.nnschools.org/spark](http://www.nnschools.org/spark).



"Measure twice, cut once." – English Proverb

### PROGRAMS

# Nearly 100 Kids Meet STEM Cup Challenge

In June, The Mariners' Museum and Park partnered with Newport News Public Schools for their annual Engineering Design Challenge. Twenty-four elementary schools were represented by a team of second and third graders. Utilizing engineering, science, and design thinking skills, the students participated in the first-ever STEM Cup Challenge: build a 'yacht,' make changes after two test sails, and compete in a timed (and hotly contested) race.

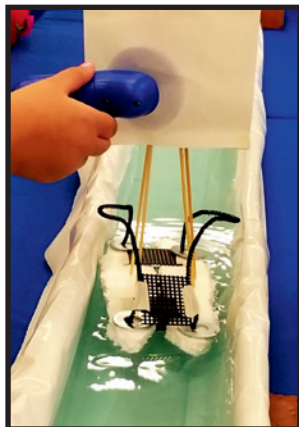
The challenge, inspired by the Museum's exhibition, *Speed and Innovation in the America's Cup*, encouraged the kids to work as a team, to think critically, problem-solve, and to be innovative.

The program, held at Newsome Park Elementary, began with helping prepare the students for the challenge ahead. After watching a video produced for the Museum's Speed and Innovation gallery, it was time to get to work. Physical/cognitive exercises – like doing 25 jumping jacks then solving a visual puzzle – were conducted, just like Oracle Team USA trained for the America's Cup.

Each team was provided the exact same materials to make their sailboat, and then study and test the concepts of buoyancy and energy. Once the designs were completed, each team had the opportunity to make two test runs in a 12-foot rain gutter filled with water. The craft were powered by 'wind' created by hand-held electric fans aimed at the sails. If tests proved the boats were slow or unstable, the teams could go back and make changes ahead of their timed race.

The top three teams all had final runs of around 11 or 12 seconds. The judges had to go to *hundredths* of a second to decide the champion -- the team from Hilton Elementary.

"I cannot emphasize enough how cool it was for the Museum to partner with Newport News Public Schools and to be part of something that connected these young people with our mission," said Lyles Forbes, vice president of collections and chief curator. Forbes, along with Harriet Smith, Jane Jones, Erica Deale, and Jenna Dill participated as consultants for the students and with timing the test runs.



The winning team's catamaran sailing in the rain gutter regatta course.



Way to Go! Team Hilton Elementary is STEM Cup Champion.



Cast and crew of the video *Date at the Museum*.  
Courtesy Hampton City Schools.

## Not Your Parents' Summer School

It's a new day and a new way of learning about career pathways for high school students participating in Hampton City Schools' new Academies of Hampton, a partnership with Ford Next Generation. The Mariners' Museum is proud to be one of the program's inaugural business partners.

This summer, 20 rising sophomores from Hampton High's Maritime Academy took on the role of public relations and marketing advisors for the Museum. Their goal? To reach and attract a younger, more diverse audience to the Museum. The students conducted in-person surveys, produced a social media (rap!) video, designed a blueprint for an exhibit, and presented their recommendations to Museum President and CEO Howard H. Hoege III and staff.

When Hoege asked the group what the strongest takeaway was from their experience, student Valerie Jefferson answered, "Seeing how the jobs are individually unique and how everyone has a part in making this {the Museum} all come together."

Hoege thanked everyone for their work: "...this has been really valuable for us, and I hope you take a lot of pride."



Watch the students' engaging production, *Date at the Museum*, posted on the Museum's Facebook page under "Videos."

## EXPLORERS THEATER

**NOW SHOWING:**  
*Oceans 3D: Our Blue Planet*

Movies are subject to change.

Please visit [MarinersMuseum.org](http://MarinersMuseum.org)  
for showtimes and pricing.



## Interpretation Department Internship a Win-Win

Stephanie Deach, a graduate student in exhibit design and installation, came to The Mariners' Museum seeking a summer internship at a critical moment. The recently-established Department of Interpretation had been tasked with finding new ways of engaging with visitors in addition to updating selected exhibits and developing programmatic ideas. The Interpretation team had identified Millennials as a target audience and was actively exploring ways to reach and impact this "non-traditional" maritime museum-going population. So, when Deach approached Sarah Puckitt Scruggs, curator of photography, about a volunteer position, the time was right.

Drawing from her program at University of the Arts, Philadelphia, Deach immediately embraced working with the Interpretation and Exhibition Design Departments. As the use of prototyping is emphasized in her coursework, she was instrumental in helping set up a method to receive feedback from Museum visitors on an exhibit idea under development through the use of surveying. This allows Museum staff to test and get input from audiences early in the planning stages. Working with Priscilla Hauger, Museum director of exhibitions, she brought fresh ideas to label design and use of hierarchical label text. Scruggs praised Deach for her "ability to couch survey questions in just the right way to get the information we needed. Stephanie also quickly identified what Millennials respond to; her can-do attitude has proved to be an important resource for us."

Lyles Forbes, vice president of collections and chief curator, said that this sort of experiential learning opportunity is invaluable in cultivating the next generation of cultural leaders as well as providing new perspectives for the Museum community.

## What I Learned This Summer

"I have immensely enjoyed my time as a graduate intern at The Mariners' Museum. While here, I learned a lot about working in today's museum industry. Several lessons that really made an impression on me were the importance of being accessible to the general public, be it through admission, meeting ADA requirements, or through exhibit design and museum label text. I will be taking everything I learned from this experience with me into my future career. Everyone here at the Museum openly welcomed me and valued my opinions as well as my ideas. I am extremely grateful to Sarah Scruggs for giving me this opportunity."

- Stephanie Deach

Sarah Puckitt Scruggs (left) and Stephanie Deach discuss new ways of presenting artifacts' interpretation in the Ship Models gallery.



Morris Rosenfeld, photographer, Horace Havemeyer III Collection, gift of Eugenie C. Havemeyer.

## SEIZING THE MOMENT: The Evolution of Action Photography

Opening February 23, 2019

In 2015, The Mariners' Museum received a significant gift in memory of Horace Havemeyer III, a native of New York and avid sailor — a collection of 336 gelatin silver prints by early 20th-century master marine photographers Edwin Levick and Morris Rosenfeld, as well as works by David Thrum and others.

Havemeyer's grandfather purchased these photographs from Edwin Levick; and over the years, they were passed down to his son and then grandson, Horace III, who founded *Metropolis* magazine in 1981. He served as its president until his death in 2014. His wife, Eugenie C. Havemeyer, is now at the helm of this publication, considered the vanguard of architecture and design today.

Levick and Rosenfeld pushed the limits of the photographic medium, capturing exciting, point-of-view images. Their photographic output overlaps about nine years. Levick's work often placed the viewer squarely on deck, seemingly as part of the action. Rosenfeld worked for Levick before he opened his own studio in 1910.

*Seizing the Moment* will feature never before seen images from the Havemeyer Collection as well as work by contemporary photographers. The evolution of marine photography from a documentary approach to more of an artistic perspective will be explored.

### SAVE THE DATE!

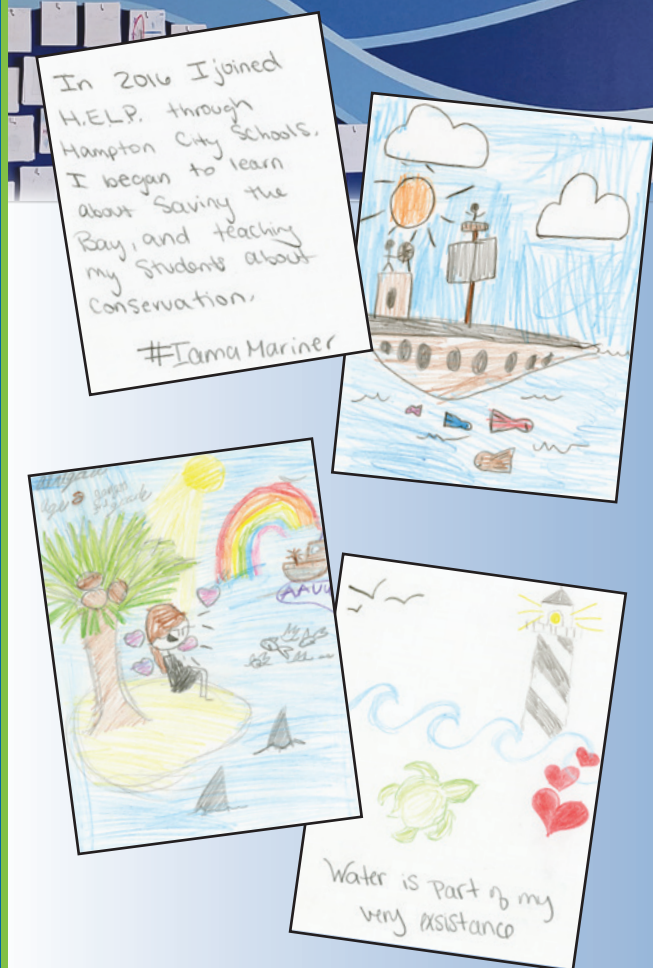
Friday, February 22, 2019

Members' Preview of *Seizing the Moment:  
The Evolution of Action Photography*

*Invitation to follow.*

Connected to the water,  
we are all MARINERS!

Tell us your maritime story...



## Sharing Your Connection

As a way of engaging visitors on a more personal level, staff recently installed a 'Story Wall,' where guests are asked to draw or write their connection to the water on a small note card. Many of the cards tell stories of loved ones who have served (or are serving) in the US Navy, Coast Guard, Army, Marines, and Air Force. Others recount memories of seeing the ocean for the first time or traveling on a cruise. The work of artists of all ages is on display with illustrations of mermaids and pirates, surfers and kayakers. The goal of the Story Wall is to create a mosaic of stories, thoughts, moments, and memories that connect people to the world's waters.

# Partial Library and Archives Access Renews Research Capabilities

## All boxed up.

Until this summer, nearly all of the largest maritime history collection in the Western Hemisphere was inaccessible to anyone: wrapped, boxed, and stored on pallets in climate-controlled storage. It has been that way since 2016, when The Mariners' Museum Library moved from Christopher Newport University to temporary storage at the Museum.



## Moving in.

To date, the Museum has raised more than \$900,000 towards making the majority of this world renowned collection — more than two million books, magazines, manuscripts, maps, vessel plans, photographs, Chris-Craft archives, and Museum archives — accessible to Library staff. Funds raised include \$350,000 in challenge grants, more than \$520,500 from individual donors, and \$29,624 in corporate and private foundation support. Special thanks go to The Cabell Foundation; Mr. George R. Goodson Jr., in memory of Mrs. Patricia A. Goodson; and The Mary Morton Parsons Foundation for major contributions to this project.

## 'Home' at last!

The recent conversion to partial access of the Library collection was a gargantuan task, taking more than a year to complete, requiring the expertise of specialized library vendors. The purchase and installation of compact shelving now allows access to 90 percent of the Library and Archives. Although current Library storage does not include public access space, the staff actively works on maritime research requests from students, educators, authors, scientists, collectors, and historians, as well as colleagues at the Museum. A long-term plan for the future of the Library is under development with an emphasis on providing a public reading room. The compact shelving will be relocated to the Library's permanent home, on-campus at the Museum.



Visit [MarinersMuseum.org/library](http://MarinersMuseum.org/library) for the list of donors to the Library Partial Access project. If you wish to make a gift to the Library, contact the Development Department at (757) 591-7705.

## Archivists Assist US Coast Guard with Research on WWI Shipwreck Site

*Few words carry as much weight in the annals of Coast Guard history as the word 'Tampa.'*

– United States Coast Guard Atlantic Area

*"History for USCGC TAMPA (WMEC 902)," [www.atlanticarea.USCG.mil](http://www.atlanticarea.USCG.mil).*

As 1918 is the centennial of America's involvement in World War I, Museum archivists receive inquiries requesting research assistance on subjects as diverse as genealogical connections to identifying a shipwreck site overseas. Until this summer, the Museum's archives were not accessible to Library staff so information was restricted to the online catalog's records. But when the US Coast Guard reached out to Archivist Bill Barker, partial access to the archives was possible. The Coast Guard was searching for plans for the WWI cutter, *Tampa*, hoping to confirm the location of the ship's wreck site. Although the Museum does not have the plans, a rare book did provide as-built information about the vessel that was useful.

On September 26, 1918, the Gibraltar-based, 190-foot *Tampa*, originally named *Miami*, was in the Bristol Channel, on yet another mission, escorting a convoy to Wales. Torpedoed and sunk by the German submarine *UB-91*, all hands on *Tampa* were lost—111 Coast Guardsmen, four US Navy sailors, a captain and 10 Royal British Navy seamen, and five civilians. This marked the single largest casualty suffered by any naval unit due to enemy action, with the Coast Guard incurring the greatest loss of any armed service in the war. To mark the 100th anniversary of this fateful voyage, commemorative ceremonies are planned in Washington, D.C. and Great Britain.

Archivist Nora L. Chidlow with the US Coast Guard Historian's Office, lectured at the Museum on October 18 at 7:00 p.m. Her talk was titled "Remember the *Tampa*! A Legacy of Courage during World War I."



Lost at Sea: Crew of USCGC Tampa

Image: [media.defense.gov/2017/Aug/07/2001789227/-1/1/0/170807-G-OY189-007.JPG](https://media.defense.gov/2017/Aug/07/2001789227/-1/1/0/170807-G-OY189-007.JPG).



Chris-Craft production line at Holland, MI, plant, ca. 1950.

## Interest Grows in Chris-Craft Collection

Among The Mariners' Museum Centers of Excellence is the archives of the Chris-Craft boatbuilding company, the undisputed leader in powered pleasure craft for more than 60 years. One of the most complete histories of any boatbuilder ever, the Museum acquired the collection in 1986. It covers every Chris-Craft model produced from 1922 to 1980.

Just how big is this archive? If laid out flat, the records would measure more than 350 linear feet (note: football field = 360 feet!). The collection is comprised of 119,000 hull cards (*the* source of information about each hull and its optional features); 25,000+ photographs; more than 55,000 original design plans; and a nearly complete collection of sales catalogs, engine manuals and the like. Museum Library staff assist people from around the world with research requests.

Increasingly, items from the Chris-Craft collection are being digitized which helps preserve the collection. And since the Library is now partially accessible to staff, the number of research requests is rising - about 50 to 75 a week - according to Patti Hinson, Chris-Craft archivist. Chris-Craft's legacy continues to attract inquiries from boat restorers, bloggers, owners, collectors and others enamored with these boats' speed and craftsmanship.

Hinson says, "I look forward to the day when the Museum's archives are in a space accessible to the public so that people will be able to conduct their own hands-on research." Until then, the staff is ready to help prepare tailored research packages. Museum Members receive discounted pricing on research. For information, contact [chriscraft@MarinersMuseum.org](mailto:chriscraft@MarinersMuseum.org).

# FIRST WOMAN NAVAL ARCHITECT

## EMPLOYED IN NEWPORT NEWS DURING WWI

The term 'Renaissance Woman' seems to describe Miss Lydia "Rose" Gould Weld to a tee. Consider this: Weld was one of the first women to graduate with an engineering degree from any college in the United States. In 1903, the then-male bastion, Massachusetts Institute of Technology (MIT), awarded her a degree in Naval Architecture and Marine Engineering, a first for that school. The same year, she was accepted as a member of the American Society of Mechanical Engineers (ASME). Weld began her long and fascinating career here in Newport News at the shipyard.

Born in 1878 in Boston to a well-known, wealthy family, Lydia ("Rose") had a twin sister, Julia, called "Violet." To help tell them apart, a pink ribbon was tied on Rose's wrist, and a purple one about Violet's. The Welds traveled extensively, spending winters in the South and summers on Cape Cod. They visited Virginia often, enjoying the James River from a houseboat. Rose Weld was a good tennis player, an avid baseball fan, and an ardent stamp collector. The twins were schooled by governesses and attended finishing school as preparation for college.

Weld was accepted at Bryn Mawr. Her aptitude for Mathematics was undisputed, but her spelling – well, not so much. She resented that she would have to take an extra English class before being admitted. Some of her male friends encouraged her to apply to MIT instead, which she did, despite her mother's protest. A professor there told Mrs. Weld not to worry – surely the strenuous manual labor required of the program would take its toll on Rose and she would quit. That only spurred this determined young woman further, and in 1898, she entered MIT. Fully engaged in her engineering coursework, Weld also learned blacksmithing and locomotive design.

Her credentials earned Weld a position as a draftsman at Newport News Shipbuilding and Dry Dock Company in its engineering division. One of only five "charge men," her duties involved getting out finished plans of all machinery installed on naval ships, requiring exact tracing and careful inspection of ships. Active in her church, she taught Sunday school at St. Paul's Episcopal in Newport News. She worked at the yard for 14 years until 1917, when she resigned due to a chronic bronchial condition.

However, Weld was not one to be idle. From 1918 to 1933, she managed 320 acres of her brother's California ranch, and was involved in the League of Women Voters, the Right to Work Campaign, and MIT alumni activities. When she heard of the attack on Pearl Harbor and that the US was again at war, Weld announced, "I must get back to work, in spite of being over 60."



Lydia "Rose" Weld (1878-1962), ca. 1907, gift of Miss C. W. Evans, librarian emeritus, The Mariners' Museum.

She became a ground observer from a 40-foot tower at Cypress Point in California, working the 4:00 a.m. to 8:00 a.m. shift. She decided to go back to school and took a course in airplane design at UC-Berkeley. Moore's Dry Dock Company in Oakland, California, then recruited her as senior draftsman. The firm's only engineer, Weld remained there until she retired (again!) in 1945. She lived in San Francisco until her death January 5, 1962, at age 84. Weld is buried in her family's plot in Forest Lawn Cemetery near Boston.

### Sources:

*Daily Press*, "Woman Graduate Naval Architect Enjoyed Illustrious Career at Local Shipyard," Cerinda W. Evans, September 2, 1962.

Elsie M. Duval Typescript, "Miss Lydia Gould Weld," The Mariners' Museum, MS0456.

Lydia G. Weld Papers, MC 570, Massachusetts Institute of Technology, Institute Archives and Special Collections, Cambridge, Massachusetts.

MIT alumni magazine, *Technology Review*, 1962, Weld tribute and obituary.

## ANSWERING AMERICA'S CALL

### Newport News in World War I

For more about Lydia Weld and other World War I maritime stories please visit our website [MarinersMuseum.org/Answering-Americas-Call](http://MarinersMuseum.org/Answering-Americas-Call).

### COLLECTIONS

## What's New in the Galleries?

Thanks to support from The Bronze Door Society visitors can now marvel at a Viking sword in the Age of Exploration gallery, and be captivated by a newly-conserved, turn-of-the-century oil painting in the Ship Models gallery. The Bronze Door Society is the Museum's oldest, member-managed affiliate group; its focus is supporting the Collection's conservation.



### Iron Viking Sword

This stunning, double-edged sword was archaeologically found in England. Unlike spears and axes which were commonly used as weapons, swords were intended for one thing: fighting wars. Period. A Viking warrior's sword was proof that its owner had the time to learn swordsmanship, as well as the means to invest in his weapon's intricate decoration, a status symbol for the time.

Ca. 975 to 1025,  
gift of The Bronze Door Society.



*Steamship Kaiser Wilhelm II Among the Pyramids*, ca. 1903,  
Atelier Bollhagen, Otto Bollhagen, founder (1861-1924).  
Conservation of this oil painting was funded in part by The Bronze Door Society.

### Conserved Painting

Why do you think this painting, possibly an advertisement for the North German Lloyd line, depicts *Kaiser Wilhelm II* at the Great Pyramid of Giza? Perhaps the company wanted to show the sheer scale and grandeur of its fastest passenger liner in comparison to the equally impressive technological achievement of Egypt's pyramids.



## If This "Trophy" Could Talk...

Jeanne Willoz-Egnor, the Museum's director of collections management, was intrigued by an engraved loving cup that reads: "Virginia, Pilot Boat, Yorktown, July 10, 1926." Surely this was traceable to the Virginia Pilot Boat Association. So volunteer Wayne Rodehorst started digging for details. After coming up with no leads as to this trophy's history, Cindi Verser, collections management specialist, joined the search. And as Verser says, "When an item is meant to be found, it'll be found."

After trying every conceivable combination of Google search terms, Eureka! The research revealed this is not a trophy at all, but a truly clever means of hiding alcohol and mixing cocktails during Prohibition. Patented by its designer, parts of the container can be rearranged to create a juicer, strainer, and cocktail shaker. A similar one is on display at The Museum of the American Cocktail (in New Orleans, where else!). Its label text reads, "...an elegant example of how otherwise civic-minded citizens were transformed into outlaws by Prohibition."



Prohibition era loving cup "trophy,"  
E. & J. Bass, Inc. of New York, William L. Bass, designer,  
ca. 1926-1930.



United Way volunteers  
at work (and at play!)  
in the Park.

## Preserving Your Park is Our Duty

To ensure The Mariners' Museum Park remains a beautiful resource for the community for many years to come, Museum staff has come up with a three-tiered approach for maintaining the Park: Health and Sustainability, Education and Programs, and Recreation and Wellness.

The Museum is currently focusing on fostering a healthy and sustainable Park. This includes initiatives like removing invasive plant species, and identifying endangered and non-endangered plants, animals, fish, and reptiles, in order to foster a more sustainable environment for Park inhabitants.

Maintaining the Park's health is the most critical step in preserving the 550-acre outdoor collection. The aim is to maintain a healthy forest, a safe Lake, and a plethora of wildlife, according to Erica Deale, Park education coordinator.

"Our biggest goal is always going to be making the Park the best possible version of itself," said Deale. "We want it to be a space for everyone in our community to enjoy."

Part of keeping the Park healthy is understanding what lives within its parameters. A recent Museum-led Park survey identified 96 tree species and shrubs within the Park, 72 of which are native to Virginia. Other aspects of the Park's health include reducing stormwater flow into Lake Maury, and reducing

nutrient levels in the Lake, thereby lowering the overgrowth of aquatic plants.

The second tier, Education and Programs, will involve staff creating new public and educational programming to inform the community about the Park's ecosystem and overall health. This tier also includes fostering research partnerships with universities, such as Hampton University, who will soon begin a Park-wide insect study. This research will yield a more comprehensive and updated list of the insects and other arthropods in the Park. Staff has also partnered with the Virginia Institute of Marine Science to debut a new program that investigates the water quality of Lake Maury using a variety of methods.

Throughout the third tier - Recreation and Wellness - staff will develop new outside activities for the public, like concerts, festivals and sporting events. Ultimately, all three tiers will contribute to creating a healthier, more sustainable Park for years to come.

"The sustainability of Park health is critical to all the living species within the vast acreage," said Dave Kennedy, Park operations manager. "Good health directly relates to a longer lifespan and better overall quality and diversity of life."



## Membership Makes a Difference

Contributions from Museum Members—just like you—enhance our ability to connect people to the world's waters. As a Member, you can take pride in knowing that, through your generosity, you help provide the financial foundation necessary to connect people to one another right here in our community and around the world!

This year, our Members not only financially supported our initiatives to preserve, conserve, and interpret our world class collection, but as a Museum, we were able to reach out to our local community in several meaningful ways. Museum staff, Members, and guests generously donated nearly 900 items in support of our deployed military service members in May; we hosted two blood drive initiatives in partnership with American Red Cross; and in September, we partnered with the Virginia Peninsula Foodbank where Museum Members and guests donated canned food items for Hunger Action Month.

*Thank you for making a difference.*



## A Tax-Saving Way to Support The Mariners' Museum and Park

At The Mariners' Museum and Park we believe in the power of our community—locally and around the world—to come together to make a positive impact in the lives of the children and adults that access our world-class collection in person and online. This issue of *Ahoy!* showcases fundamental initiatives the Museum has undertaken to continue to build a lifelong appreciation for our maritime history. Our work is only possible with the support and commitment from our community. We invite you to join us in these important efforts!

There are many ways to support The Mariners' Museum and Park's mission to connect people to the world's waters and to one another! If you are 70 ½ years old or older and own an individual retirement account (IRA), you must take a required minimum distribution (RMD). You may give up to \$100,000 per year from your IRA directly to The Mariners' Museum and Park. Your generous charitable distribution helps you avoid that increase in taxable income – and supports our work to conserve our collection and provide access to cultural experiences for all.

If you are already planning to make a year-end gift to The Mariners' Museum and Park, or do not need the required minimum distribution amount by year-end and want to learn about other ways to support the Museum, do not hesitate to contact Luisa A. Vázquez-López, director of individual philanthropy, at [lvazquez@MarinersMuseum.org](mailto:lvazquez@MarinersMuseum.org) or (757) 591-7705.

Note: This information is not intended as legal or tax advice. For such advice, please consult your attorney or tax advisor.

**Mariners' Park Café**

**OPEN DAILY**

Healthy whole foods!

The Mariners' Park Cafe offers a delicious variety of handcrafted wraps, burgers, bbq and sandwiches, quesadillas, soups, salads, and desserts.

Stop by the cafe during your visit to the Museum or Noland Trail for a tasty and nutritious meal.

## MUSEUM CALENDAR

### NOVEMBER

- Nov. 12:30 PM **Civil War Round Table**  
November 2 and 9
- Nov. 10:30 AM **Maritime Mondays** Storytime and a Craft  
November 19 and 26
- Nov. 3 2:30 PM **Maritime Connections Lecture**  
The Art of Paper Conservation
- Nov. 8 7 PM **Fall Lecture Series**  
*Black Flags, Blue Waters*
- Nov. 14 7 PM **Fall Lecture Series**  
The New Golden Age of Oysters
- Nov. 17 **\$1 Admission for All Time**
- Nov. 17 1 PM **Textiles of World War I**  
Lecture, Trunk Show, and Panel Discussion
- Nov. 17 2:30 PM **Civil War Lecture**  
Rear Admiral John A. B. Dahlgren

### DECEMBER

- Dec. 10:30 AM **Maritime Mondays** Storytime and a Craft  
December 3, 10, and 17
- Dec. 12:30 PM **Civil War Round Table**  
December 7 and 14
- Dec. 10 AM **Breakfast with Santa**  
December 8 and 15
- Dec. 1 2:30 PM **Maritime Connections Lecture**  
Edward Hungerford: A European Travelogue
- Dec. 8 2:30 PM **Civil War Lecture**  
Last Days of the *Monitor*
- Dec. 15 1 PM **Scrimshaw Workshop**

### JANUARY

- Jan. 10:30 AM **Maritime Mondays: Storytime and a Craft**  
January 14, 21, and 28
- Jan. 12:30 PM **Civil War Round Table**  
January 4 and 18
- Jan. 12 2:30 PM **Civil War Lecture**  
The Siege of Vicksburg
- Jan. 24 7 PM **Spring Lecture Series**  
The Untold Story of the Long Leaf Pine

### FEBRUARY

- Feb. 12:30 PM **Civil War Round Table**  
February 1 and 8
- Feb. 2 2:30 PM **Maritime Connections Lecture**
- Feb. 9 2:30 PM **Civil War Lecture**  
Forts Henry and Donelson
- Feb. 23 **Seizing the Moment:**  
*The Evolution of Action Photography*
- Feb. 24 **Safety at Sea Seminar**

### MEMBERS-ONLY EVENTS

- Oct. 26 7 PM **Members' Night at the Museum**  
Dazzle Painting
- Nov. 14 5:30 PM **President's Reception**  
Featuring Rowan Jacobsen  
(Beginning at Beacon Level Membership)
- Dec. 6 6 PM **Members' Holiday Social**  
New merchandise, special discount, and wine tasting
- Feb. 22 **Members' Preview**  
*Seizing the Moment*



**Give the Gift of MEMBERSHIP!**

**Share *Your* Connection,  
Share *Your* Museum!**

Receive a **FREE** ornament with your purchase of a Gift Membership!

Valid 11/6/18 - 12/31/18.  
While supplies last.

[MarinersMuseum.org/Membership](http://MarinersMuseum.org/Membership)



**“The sea, once it casts its spell, holds one in its net of wonder forever.”**  
— Jacques Yves Cousteau



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**The Mariners' Museum and Park**

100 Museum Drive  
Newport News, VA 23606  
[MarinersMuseum.org](http://MarinersMuseum.org)

Non-profit Org.  
U.S. Postage  
**PAID**  
Norfolk, VA  
Permit No. 287

## General Info

■ **Museum Hours** Monday - Saturday: 9 AM to 5 PM, Sunday: 11 AM to 5 PM. Memorial Day to Labor Day: 9 AM - 5 PM daily. For general information, call (757) 596-2222.

■ **Park Hours** Open daily 6 AM – sunset. The Mariners' Museum Park and the Noland Trail are free and open to the public.

■ **Mariners' Park Cafe** Open Monday – Saturday: 10:30 AM – 3 PM, Sunday: 11 AM – 3 PM.

■ **Library** The Library is not able to accommodate in-person research at this time; however, the staff is happy to assist with remote requests and welcomes your research inquiries at [library@MarinersMuseum.org](mailto:library@MarinersMuseum.org) or (757) 591-7782.

■ **Admission** As of November 17, Museum admission is \$1 per person; ages 3 and under free. 3-D movies in the Explorers Theater are \$5 for Members, \$6 for guests with admission.

■ **Group Tours** Group rates for parties of 10 or more are available by calling (757) 591-7754 or emailing [groups@MarinersMuseum.org](mailto:groups@MarinersMuseum.org).

■ **Education Programming** For information on student groups, call (757) 591-7745 or email [schoolprograms@MarinersMuseum.org](mailto:schoolprograms@MarinersMuseum.org).

■ **Membership** Museum Members receive exciting benefits, including unlimited admission and program discounts. Call (757) 591-7715 or email [membership@MarinersMuseum.org](mailto:membership@MarinersMuseum.org) for more information.

■ **Location** The Mariners' Museum and Park is located at 100 Museum Drive in Newport News, VA. Take exit 258A off I-64 and follow J. Clyde Morris Boulevard for 2.5 miles. Cross over Warwick Boulevard and take your first left onto Museum Drive. Go straight until you reach the Museum.

■ **Event Space** Nestled on the banks of Lake Maury, The Mariners' Museum boasts spectacular indoor and outdoor settings for your special occasions. To make an appointment to view our facilities, call (757) 591-7714 or email [events@MarinersMuseum.org](mailto:events@MarinersMuseum.org).

■ **Museum Shop** Stop by Unclaimed Cargo to find the perfect nautical gift for yourself or someone special. Members receive a 10% discount.

■ **Image Collection** Visit [images.MarinersMuseum.org](http://images.MarinersMuseum.org) to explore The Mariners' Museum image collection. To order photo reproductions, email [photography@MarinersMuseum.org](mailto:photography@MarinersMuseum.org) or call (757) 591-7769.

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connected...



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