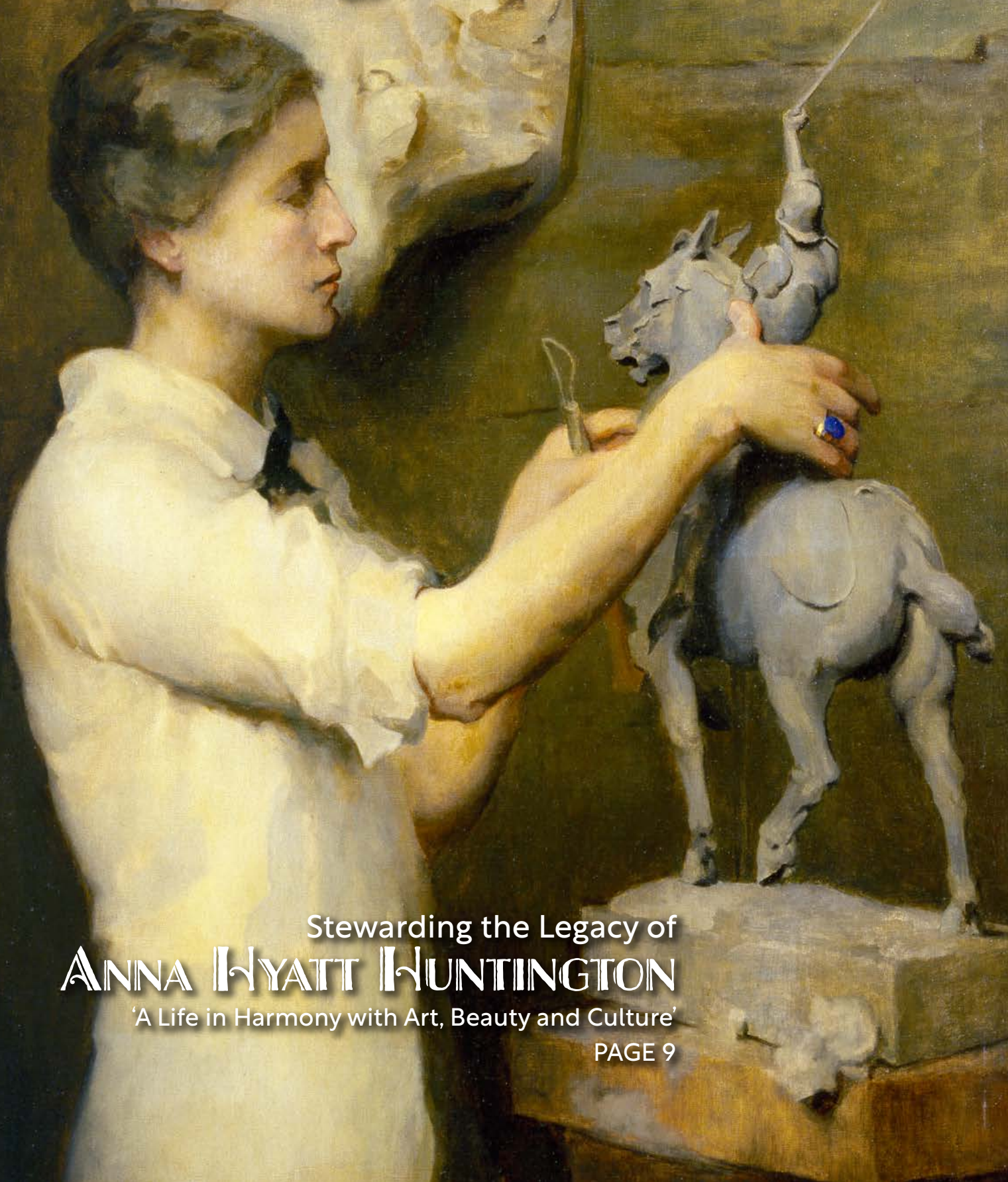


# Ahoy!

The Mariners' Museum and Park  
SPRING/SUMMER 2023



Stewarding the Legacy of  
**ANNA HYATT HUNTINGTON**

'A Life in Harmony with Art, Beauty and Culture'

PAGE 9



## Message from the President

Dear Mariners' Family,

Harvard Business School professor Ranjay Gulati recently published an article in *Harvard Business Review* titled "To See the Way Forward, Look Back." (*HBR*, Nov/Dec 2022, p. 53) Our corporate history, says Gulati, "...can actually drive progress in a way that provides continuity and offers stakeholders a sense of identity, pride and responsibility as custodians of a legacy. Organizations that understand these benefits can look back at and pay homage to their histories even as they strive to move forward and beyond them."

Indeed, just over seven years ago, our Mariners' team began an exciting and complete turn-around journey by looking back. We pivoted away from being merely an attraction to becoming a community resource because our 1930 Charter charged us with "promoting the public welfare." We chose the path of innovation because of a mid-1930s Archer Huntington missive:

*"On the whole, I think it is bad for the spirit to bother about what other museums have done, in view of the fact that we do not ever wish to do the same. If The Mariners' Museum has no new line of work, and no new museum principles to prove, it is a waste of time and energy."*

Gulati and our recent Mariners' approach seem to define stewardship — the care of something from our past that will serve us and others in the future.

Throughout the pages of this issue of *Ahoy!*, you will see countless examples of organizations and individuals taking ownership of, stewardship of, our past: from Newport News Shipbuilding to the National Oceanic and Atmospheric Administration to Blair Brothers, Inc., Crofton Industries, Conway Sheild, and even our own Mariners' team honoring Anna Hyatt Huntington.

This stewardship of the past sets the stage for and fills the rest of the pages in *Ahoy!*. Here we proudly share our advances in Conservation, adoption of Lean Principles, and reopening of Mariners' Lake with more purpose and service than ever before.

Thank you for your stewardship of our beloved Mariners' Museum and Park. That stewardship accomplishes so much more than simply maintaining the status quo. Your investment "promotes the public welfare," and we are all grateful.



**Howard H. Hoege III**  
President and CEO



## The Mariners' Museum and Park

Howard H. Hoege III  
President and CEO

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The Mariners' Museum and Park  
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"A life in harmony with art, beauty and culture" — George Dufek, RADM, USN, Ret., then Museum director, from *Anna Hyatt Huntington*, Cerinda W. Evans. Newport News, Virginia: The Mariners' Museum, 1965, p. 7.



## Meet a Mariner

# Conway Sheild

A perfect summer day at Yorktown Beach: fishing from his family's boat, hoping for a bite, and waterskiing on the York River. Conway Sheild's first memory of being on the water is one of many treasured days from childhood. While he has many experiences on and in the water, his passion for The Mariners' Museum and Park inspired Sheild to identify as a mariner.

Born and raised in Newport News, Sheild recalls riding bikes through Mariners' Park and running around the ship models in the Museum as a child. As an adult, he has contributed hundreds of volunteer hours to many community organizations. While he will insist that he is simply fulfilling his duty as a member of the community, his commitment to helping others is undisputed by all who know him.

Sheild completed nine years of service on The Mariners' Board of Trustees in December 2022. Mariners' President and CEO Howard H. Hoege III admires Sheild's dedication, saying, "As a Mariners' Trustee, Conway advocated more strongly than anyone that we settle for nothing less than recognition as one of the leading maritime museums in the nation and world. He backed that up in myriad ways during his tenure. Conway was one of the only trustees of ANY institution to regularly attend the Council of American Maritime Museums annual conference and the International Congress of Maritime Museums — a level of commitment envied by the leadership of our peer museums."

Sheild has served on the Museum's Collections Committee for years, impressed by the expertise and devotion team members have for The Mariners' Collection. Sheild's knowledge of and

enthusiasm for Collections care and Conservation has expanded greatly. In 2022, Conway and his wife Kay established an endowment fund to support the conservation of the Collection. For Sheild, the Collection is at the core of the Museum's work. He enthusiastically says, "The Collection will live beyond any of us. And stewardship is what ensures the future of the Collection."

As the Museum plans its centennial in 2030, Sheild emphasizes, "To be a steward, you must have a sense of ownership." He believes that much, if not all, of the Museum's continued success, can be attributed to the sense of ownership that emanates from the Museum's staff, leadership, Trustees, Members, supporters, volunteers, and the community. "We all share a sense of ownership of the objects, their valuable stories, and how we use these resources to serve."

When stewardship is viewed this way, everyone involved serves on one team, working together to accomplish a shared mission, and as Sheild believes, "That is the approach that will have true impact in the long run."

On behalf of The Mariners' family, thank you, Conway, for your time, unwavering dedication, and servant's heart.

*Olivia Harding*  
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# SHARED MARITIME HERITAGE

## Telling the USS *Monitor* Story through a 36-Year Partnership

On August 27, 1973, a research team aboard *Eastward*, Duke University's Marine Laboratory research vessel, noticed what appeared to be the uniquely shaped hull of USS *Monitor* lying in approximately 230 feet of water on the seafloor, 16 nautical miles off Cape Hatteras, North Carolina. *Eastward* towed remote sensing equipment (side scan sonar) and used still and video cameras to further document this new find.

Following months of reviewing black-and-white photos, video, and plan drawings of *Monitor*, on March 7, 1974, the project team, including underwater archaeologist Gordon P. Watts Jr., confirmed the ironclad had been found, identifying it as resting upside down on the seafloor. It had been 111 years since the ship's whereabouts were last known!

To provide stewardship over the wreck site, on January 30, 1975 (the anniversary date of the ironclad's launch in 1862), the Secretary of Commerce designated the resting place of USS *Monitor* as the United States' first National Marine Sanctuary and that it was to be protected and managed by the National Oceanic and Atmospheric Administration (NOAA).

Multiple expeditions were made to *Monitor* from 1977 through 1983, leading to the recovery of more than 100 artifacts, beginning with the vessel's iconic red distress lantern and ending with retrieving its unique four-fluked anchor.

When the anchor was raised, *Monitor*'s artifacts were without a permanent home. Out of this need, a lasting partnership was born. On March 9, 1987, NOAA announced that The Mariners' Museum and Park in Newport News, Virginia, was to be the principal museum for managing and curating *Monitor*-related materials. On that same date, the Secretary of the Interior designated the USS *Monitor* shipwreck a National Historic Landmark.

By the late 1990s, NOAA archaeologists determined that *Monitor* was in an advanced state of deterioration and that a major recovery effort was required to save the ship's most significant artifacts, including its revolutionary revolving gun turret. This project would be a herculean endeavor, the largest of its kind to date. Not only would it be challenging to raise the objects but also to conserve and preserve them. This was only possible through the partnership between NOAA's Monitor National Marine Sanctuary (MNMS) and The Mariners'.

Both organizations recognized that the artifacts provided a direct connection to the stories of the people who made and used them, and both believed their mission was to tell those stories.

Looking ahead to the 50th anniversary of the discovery of USS *Monitor*'s wreck site and other milestones, the 36-year partnership between the MNMS and The Mariners' continues to grow. Now more than ever, the focus is on telling the stories of "the little ship that saved the nation." Recently, staff from the University of West Florida, MNMS, and The Mariners' worked together to 3-D scan more than a dozen artifacts, including the anchor and many of the ironclad's gun tools. This project aims to provide the public access to the objects in new and innovative ways. Ultimately, 3-D printing technology will put *Monitor*'s history in their hands!

Much more to come; stay tuned!

*Will Hoffman*

Director of Conservation and Chief Conservator  
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### REFERENCE

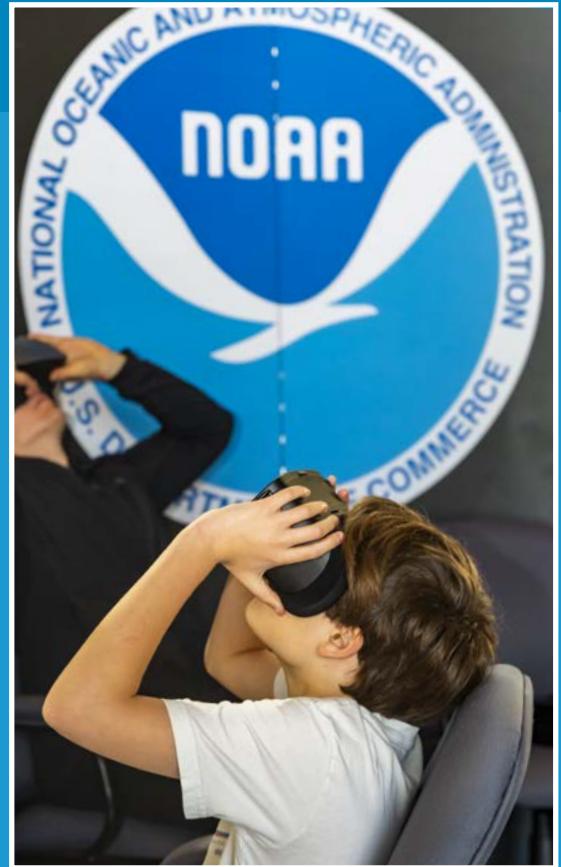
Broadwater, John D. *USS Monitor: A Historic Ship Completes Its Final Voyage*. College Station: Texas A&M University Press, 2012.





“We at NOAA are incredibly proud to build upon the 36-year partnership with The Mariners’ Museum and Park, finding innovative ways to share *Monitor*’s legacy. Utilizing some of the newest technologies, we’re bringing history to life through immersive 360 videos, virtual interactions, and 3-D prints of artifacts. I’m most excited by the prospect of putting a replica of a *Monitor* artifact in a child’s hand, knowing they will feel the same grooves and wear marks that the ship’s sailors did more than 160 years ago. That’s bringing history to the people.”

— **Tāne Rēnata Casserley**  
Research, Resource Protection, and Permit Coordinator  
NOAA’s Monitor National Marine Sanctuary



### **Touch. See. Connect.**

New technology allows unprecedented engagement with USS *Monitor* artifacts. The word is visitors love it!



Jennifer Boykin, president, Newport News Shipbuilding, and chair, The Mariners' Board of Trustees  
PHOTO: BROCK SWITZER

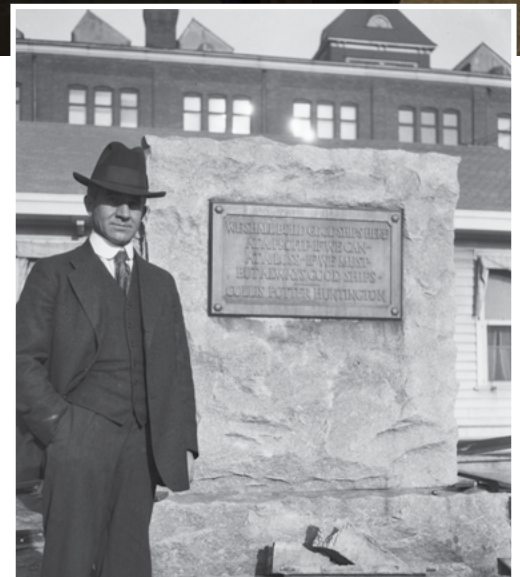
## Stewardship: *A 93-Year Legacy* of Servant Leadership

On January 1, 2023, Jennifer Boykin, president of Newport News Shipbuilding, became the first sitting president of the Shipyard to simultaneously serve as the leader of The Mariners' Board of Trustees since Homer Ferguson in the 1930s and 1940s. The occasion of Boykin's appointment as Chair of The Mariners' Board provides a wonderful opportunity to chart the Shipyard's long history of stewardship of The Mariners' Museum and Park.

In the early 1930s, the United States was in the first few months of the Great Depression. Many readers of *Ahoy!* will recall that beginning in June 1930, Archer Huntington (owner) and Homer Ferguson (president) of Newport News Shipbuilding refocused many Shipyard workers on constructing the newly chartered Mariners' Museum. As Shipyard workers completed the early structure, Ferguson dispatched buyers and agents around the globe, amassing the Museum's world-class Collection. This Collection uniquely positioned The Mariners' within maritime museums because of its local, national, and international scope.

Ferguson detailed George Mason from the Shipyard's Hull Technical Division to identify all the existing plants and trees within Mariners' Park. Mason subsequently secured a full-time position within the Park and was largely responsible for its early planning and cultivation. His work building the Living Collection — accentuated by Anna Hyatt Huntington's exquisite sculptures — created a truly unique campus for an institution like The Mariners'.

As the Museum outfitted its early displays, a Shipyard worker wrote to Archer Huntington asking whether or not an idea for the galleries was "the type of thing a museum would do."



Homer Ferguson standing next to a plaque at the Shipyard that reads: "We shall build good ships here. At a profit if we can. At a loss if we must. But always good ships. — Collis Potter Huntington." Edward Hungerford, photographer, n.d.  
The Mariners' Museum and Park  
MS0003--001.1078-02496

Huntington's visionary response to that employee still guides the Mariners' team today:

"On the whole, I think it is bad for the spirit to bother about what other museums have done, in view of the fact that we do not ever wish to do the same. If The Mariners' Museum has no new line of work, and no new museum principles to prove, it is a waste of time and energy."





In June 1935, construction of the Museum's Great Hall began. Shipyard workers pour footing; the first library section is at right. From The Mariners' Hidden Histories Collection. The Mariners' Museum and Park INST-EX-267\_02

Every issue of *Ahoy!* teems with examples of how Newport News Shipbuilding continues its stewardship of The Mariners' Museum and Park. The Mariners' tested its signature \$1 admission policy for two summers before permanently adopting it. The Shipyard was one of the lead businesses underwriting those summer experiments. Similarly, the conservation efforts in the Batten Conservation Complex distinguish The Mariners' from every other maritime museum in the world. Shipyard workers built tanks for the Wet Lab and re-supported *Monitor's* turret. Shipyard apprentices fabricated the life-sized evocation of the iconic USS *Monitor*.

Newport News Shipbuilding jumped into the Museum's early work to grow its stewardship of Mariners' Park, as well. Partnering with The Nature Conservancy in 2018, the Shipyard planted longleaf pines, "the tree that built Tidewater." Specific trees are dedicated to commemorate ships built at the Shipyard. The Shipyard recently invested financially to build the infrastructure needed to reopen Mariners' Lake to kayaks and canoes.

The success and significant local, national, and global impact of The Mariners' Museum and Park are reasons to celebrate. This is also a time to acknowledge, with gratitude, that The Mariners' success and impact is built on the foundation of Newport News Shipbuilding's 93 years of steadfast stewardship.

*Howard H. Hoege III*  
President and CEO  
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Nancy Petters, project sponsor, christens USS *Monitor* replica on June 11, 2006. PHOTO: © HUNTINGTON INGALLS INCORPORATED, INC. IMAGE REPRINTED WITH PERMISSION.



Longleaf Pine Grove located in The Mariners' Park. PHOTO: AMANDA SHIELDS





## The Mariners' Receives Major Donation of 19th- and 20th-Century Newport News Shipbuilding Records

There's a lot going on in The Mariners' Archives these days, and it is a sizable, heavy lot! The Museum is excited to announce that Newport News Shipbuilding has gifted well over 40 cubic feet of company archival material, dating from the 1990s back to the very beginning of the yard's existence in 1886. Imagine – that's about seven bathtubs full or 19 average beer kegs worth of material! Over the years, the Museum has received more than 30 collections of archival material from the Shipyard or its former employees, containing hundreds if not thousands of ship plans, photos, motion picture films, recordings, and other documents. However, this gift is the Shipyard's largest single donation of company records.

Archivists started closely examining this new collection in January, and its breadth is astounding. Students of the Shipyard's earliest days will love the letterbooks and ship order books, which provide rich historical evidence of the daily workings of one of the few enduring large yards in the country. Those who love the pageantry of a ship launch will find a huge number of slides, photographs, and video and audio recordings back to the days of *SS United States*, built in 1952. People whose relatives may have worked at the Yard during its centennial celebrations in 1986 may enjoy hearing some of the oral histories, more than 100 cassette tapes worth. For families who go back far enough, there are records about the Apprentice School, founded in 1919, and the programs created before World War I to educate Shipyard workers (such as the Daniels night school, the Washington school, and classes at the YMCA). Whether you are a Shipyard family member or not, you'll likely find some aspect of Newport News Shipbuilding's business compelling.

Items from Newport News Shipbuilding's donated records form a historical time capsule of the yard's first 140 years.

From First Ladies to floppy disks, carrier and sub launchings, early correspondence, and 1970s Apprentice School athletics, The Mariners' is proud to steward the care of this valued collection and its eventual public access.





But first, the hard part. With researchers in mind, the Archives team must organize, arrange, and describe what is in this collection and make it accessible in the online catalog. To help the three existing archivists already tasked with this massive project, the Museum is pleased to welcome Leland Riddlesperger – a former Mariners' volunteer, former Asaro Fellow, and former contract employee in Archives – back to the team after four years working as a professional archivist in California. Emilie Duncan, one of The Mariners' two paper conservators, will assist in ensuring some very fragile materials are housed in the best possible conditions. Anyone who has tried to preserve their family's belongings for the future knows this is both a time- and labor-intensive endeavor.

Once the Archives team has properly processed and cared for this collection (many items nearly 140 years old!), it will be shared with the public for research. In the meantime, if you have a question about a ship launch or a specific oral history, email [library@MarinersMuseum.org](mailto:library@MarinersMuseum.org). But rest assured, it will *not* be another 140 years before you can see these fantastic treasures for yourself!

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# 'A ROOM OF HER OWN'

## ANNA HYATT HUNTINGTON

In her landmark 1929 book, *A Room of One's Own*, English novelist and essayist Virginia Woolf wrote, "A woman must have money and a room of her own if she is to write fiction." These words brought to this writer's mind sculptor Anna Vaughn Hyatt Huntington, one of The Mariners' founders. Anna is considered among America's most successful (as in earnings) professional women in the early 20th century, supporting herself as an artist long before she married railroad heir and philanthropist Archer Milton Huntington in 1923. And last year, the Museum's Huntington Room was completely renovated and redesigned to showcase her work, including a pair of majestic limestone jaguars and a delightful menagerie of her aluminum and bronze animals. The crowning touch? The space is now named in *her* honor – the Anna Huntington Room.

Anna's path to becoming a world-renowned animalier (sculptor or painter of animal subjects) is paved with adventure. She was born in 1876 in Cambridge, Massachusetts. Her father, Alpheus Hyatt, a noted naturalist and Harvard professor, influenced Anna's lifelong fascination with animals and anatomy. Her mother, Ardella, was a talented painter and landscape artist. Anna spent her early years training to be a concert violinist. Her sister Harriet studied sculpture, often asking for Anna's help when a piece presented an anatomical challenge. Harriet saw Anna's artistic talent and encouraged her to pursue sculpting. So, at age 19, Anna began private art lessons, learning to make small animal sculptures. She moved to New York City around 1902, enrolling in the Art Students League to study sculpture. Her favorite pastime was observing the animals (especially the big cats) at the Bronx Zoo.

Anna began working with Gorham & Company and others to cast, stock, and promote her bronze statuettes. These miniatures were affordable and in demand for display in private homes. Her small pieces sold for \$25 to \$335; larger pieces were \$1,500. Her sales allowed her to live comfortably and share studio space with other artists.

In the early 20th century, to be recognized as a serious artist, one's work had to be seen at the Paris Salon, the world's premier art exhibition. Harriet and Anna made



*Baby Meets Jack Rabbit*, 1952.  
Aluminum sculpture, Anna Hyatt Huntington.  
The Mariners' Museum and Park 1963.0027.000003\_02



Standing a statuesque six feet tall, imagine Anna's dramatic entrance in this luxe gown. Portrait, *Mrs. Huntington*, Archer Milton Huntington, artist, n.d. Oil painting. Gift of the Estate of Anna Hyatt Huntington, Syracuse University Art Museum

PHOTO: AMANDA SHIELDS



several extended working trips to France beginning in 1906. Her life-size equestrian statue of Joan of Arc was accepted in the 1910 Paris Salon, earning (only) an honorable mention. Why? The jury said there was no way a woman could have done this massive creation alone! When a New York City committee commissioned Anna in 1915 to sculpt Joan of Arc for Riverside Drive, Anna dispelled any doubt that she, a woman, could do this. Manhattan's *Joan of Arc* is "life and a quarter size" and is the first public monument in New York City to honor a historical woman; Anna was the first woman to create a public statue in Manhattan. This would be Anna's last large-scale public monument until she married Archer.

Anna and Archer met in New York in 1921 when he asked her to design a medal for the Hispanic Society of America, which he founded as the Spanish Museum of Art in 1904. Married two years later, theirs was "the union of two kindred spirits."<sup>1</sup> The pair's legacy includes their founding or being principal patrons of 14 museums and 32 cultural institutions, including four wildlife preserves. They co-founded America's first outdoor sculpture museum, Brookgreen Gardens, in South Carolina.

Archer's vision of "a museum and library pertaining to nautical subjects ... and to advance learning, the arts, and sciences ... thus to promote the public welfare," along with Anna's interest in nature and animals, led to the establishment of The Mariners' Museum and Park (and Lake) in 1930.

"Anna Hyatt Huntington – what a pageant of humanity's development her name conjures up for those who know her work – is one of the greatest sculptors of all time."<sup>2</sup>

*Ed. note: Everyone on The Mariners' team fondly refers to Anna Hyatt Huntington as "Anna." This story follows suit.*

*Julie Murphy*  
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- 1 Evans, Cerinda W. *Anna Hyatt Huntington*. Newport News, VA: The Mariners' Museum, 1965.  
2 Costarelli, Emilie C. "Telling the American Story." *Italamerican*, December 1953.

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"Goddess, Heroine, Beast: Anna Hyatt Huntington's New York Sculpture, 1902-1936." columbia.edu. Anne Higonnet.  
Longbottom, Kerry. "From Miniatures to Monuments: The Legacy of Anna Hyatt Huntington." Graduate Studies Paper, George Mason University, academia.edu.  
Strasnick, Stephanie. "The Most Famous New York Sculptor You've Never Heard Of," January 21, 2014. [www.artnews.com](http://www.artnews.com)  
The Mariners' Museum. "Anna Hyatt Huntington, The Woman and Her Sculpture." 1985 exhibit file.



In May 1958, Anna visited the Museum, charming the grounds and buildings staff, winning "all hearts by her loveliness and friendly, gracious manner."

Evans, *Anna Hyatt Huntington*, p. 43.  
The Mariners' Museum and Park  
P0001.016-01



PHOTO: AMANDA SHIELDS



Scan me.  
Discover more!

Watch *Beyond the Frame: For the Fun of It*. Get a close-up look at Anna's portrait featured on the front cover.

Overlooking Lions Bridge and the James River stands *Conquering the Wild*, "Memorial to Collis Potter Huntington, 1821-1900, Founder of the Shipyard, Through His Undertaking This Museum Became a Possibility and a Reality, 1930." Anna Hyatt Huntington, sculptor; Robert Alexander Baillie, maker.



# Exploration Gallery:

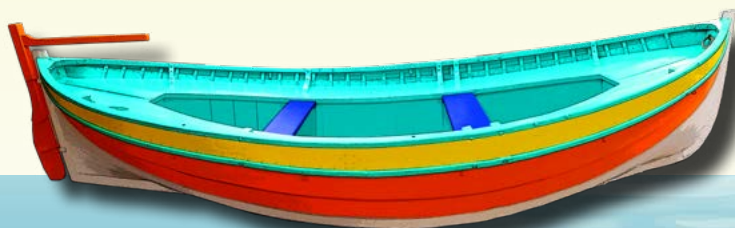
## What The Mariners' Team Has Learned So Far

The reimagined Exploration Gallery was in full swing this winter, hosting more than 3,600 third-grade public school students from Newport News, Hampton, and York County. Employing the Lean Startup strategy, The Mariners' team created a gallery specifically designed to meet the needs of third-grade students on an accelerated timeline and at minimal expense.<sup>1</sup> Relying entirely on the skills and expertise of staff from several departments, the design and construction of the gallery, or the "build" phase of the project, cost just under \$3,600. Proper stewardship of funds is an important component of the Lean Startup strategy. In the past, The Mariners' could spend an average of \$100,000 on a new exhibit of this size before unveiling it to the public. The Museum will continue to invest in the gallery, but in this new community-focused approach, all future spending will be guided by the project's next two phases, "measure" and "learn."

The "measure" and "learn" phases of the project focused on product iteration and evaluation. Over the three months of

programs, Museum educators tested different versions of the in-gallery activities using real-time feedback from students and teachers to make improvements. These changes included implementing new strategies for managing the noise level in the gallery, making the transition between activities more time-efficient, and incorporating additional opportunities for physical movement, all of which resulted in a highly engaging and enjoyable experience. A teacher from Hampton City Schools stated, "We thought the activities were very well thought out and aligned wonderfully with the curriculum. The educators were warm and welcoming with students, and we thought students really enjoyed themselves and reviewed their learning in a hands-on way."

1 Ries, Eric. *The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses*. New York: Crown Business, 2011. Ries offers a road map for companies to produce a product for their target audience in the most capital-efficient manner possible. For more information on how the Museum is using the Lean Startup strategy, see the Fall/Winter 2022 issue of *Ahoy!*; visit [MarinersMuseum.org/Ahoy](http://MarinersMuseum.org/Ahoy).







In addition to product iteration, The Mariners' team also built an evaluation strategy with a formalized observation system. Staff from across the Museum volunteered to serve as gallery observers. As students participated in gallery activities, observers answered a questionnaire that assessed three central questions:

- Are the students engaged?
- Do the students feel welcome in the gallery?
- Does the gallery help students find their maritime connection?

The observers watched for signs of active participation, such as students raising their hands to answer a question or collaborating with classmates. They also watched for playful behavior, including skipping, dancing, or jumping, indicating that students felt welcome and comfortable enough to be themselves (kids!) in the gallery. After three months of observation, data shows that most students were engaged, eager to participate, and displayed age-appropriate expressions of fun and enjoyment.

Data also showed that as students played and learned in this new space, they made connections between the maritime topics covered in the gallery and their everyday lives. For example, while learning about essential mariner skills, students compared learning to tie a square knot to how they tie their shoes. Similarly, while learning about ancient maritime trade routes in the Mediterranean, students enthusiastically pointed out areas on maps painted on the floor where their family was from or where their parents served in the military. Such small connections help students begin to see themselves as part of the larger community of mariners.



Top: Designed to be bright and engaging, the updated Exploration Gallery features a hand-drawn map of the Mediterranean and North Africa.

Above: Senior History Educator Brandan Adams discusses ancient maritime trade routes with students.

Now that the team better understands how to serve the target audience, the project's next phase will focus on welcoming more of the community into the gallery. Continuing to follow the Lean Startup strategy, the team will work to identify the needs of additional segments of the community and begin testing ways to provide a meaningful and engaging gallery experience.

*Harriet Smith*  
 Director of Education  
[hsmith@MarinersMuseum.org](mailto:hsmith@MarinersMuseum.org)

*"The educators were warm and welcoming ... students ... reviewed their learning in a hands-on way."  
 – Hampton City Schools teacher*

# ENGAGING WITH AMPHORAE

## Conservation Treatment Leads to Collection Access

At The Mariners', objects can be found in various states – exhibits, storage, conservation, in transit or holding areas, used for educational programming, and more. How objects navigate these paths is a balance between risk and access, damage and use, and between the present and the future.

Two amphorae (pottery jars used to transport goods in the ancient Mediterranean) from the Collection exemplify what the Museum tries to do with objects in this regard and how conservation carries objects' stories forward in different ways.

After its acquisition in 1992, the Museum's Phoenician amphora was placed in storage, exhibited from 2010 to 2017, then returned to storage. This forms the basic life cycle of many Museum objects. Periods of use and access, such as exhibits and educational programs (greater risk to the objects), may alternate with periods in storage (limited access but lower risk). In addition to helping prolong the lifespan of individual objects for future generations, this cycle also allows The Mariners' to bring new objects into the limelight, increasing access to the Collection's full variety.

Last year, a new Exploration Gallery was installed, tailored to Newport News Public Schools' third-grade curriculum. After 30 years of being part of the Museum's Collection, an old, minor adhesive repair on the Phoenician amphora began discoloring. During conservation, loose fragments of resin were found inside, which were analyzed and identified as plant resin (likely pine). This information was added to the object's story, allowing the exhibit to speak more directly about how amphorae were lined and waterproofed. Comparative samples of pine resin also provide students insight into the feel (and smell!) of objects from the past.

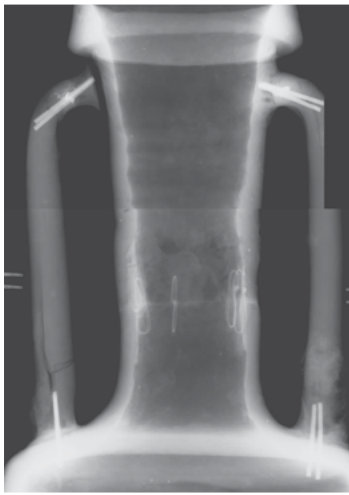
In contrast, the Museum's Roman amphora has never been displayed. It was in storage from 1992 until 2019, when a routine inspection noted active damage – small fragments were splitting off the handles. The object was brought into Conservation to discover why.

### 1 Objects' Life Cycle Begins

This pair of amphorae were used in Mediterranean trade, lost in use, recovered centuries later, and eventually brought into The Mariners' Collection. Shown in storage, foreground: 1992.0003.00002, 2nd c. CE Roman in origin, and 1992.0003.000001, origin 2nd c. BCE Punic-Phoenician.







## 2 Analysis & Needs Assessment

Composite x-ray of the Roman amphora's neck, handles, and shoulder shows the extent of cracking, revealing iron pins attaching the handles, and metal wire 'stitching' a join in the neck. As these repairs age, the iron pins corrode and expand, pushing pieces of ceramic off from the inside.

Out of crisis, however, comes opportunity! Conservation begins with complete documentation and analysis of an object, and only then progresses to stabilization, cleaning, and other treatments. The analysis of the Roman amphora revealed it is actually reassembled from four different amphorae, using iron pins, wire, and plaster – relatively common for ceramics restored in the 19th or early 20th centuries. The complexity of removing this old restoration lets the Museum tell new stories and engage with the object in new ways.

This has been an excellent engagement tool for the Conservation Clean Lab's viewing area and for educational tours. It lets the Museum talk about the history of conservation, how standards change, and how old repairs can age and cause damage, requiring new conservation efforts. In addition to engagement in lab spaces, the Roman amphora will be on view during Sips & Trips on June 24, the first time this treasured object will be displayed in the galleries. Having been stabilized and repaired, the Roman amphora's life is extended, and the object is now open to new uses and increased access. Such stewardship of the Museum's Collection means future generations will be able to enjoy the same world-class collection everyone knows and loves today.

*Erik Farrell*  
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## 3 Sharing Conservation Process

Archaeological Conservator Lesley Haines explains to Hampton University chemistry students the conservation in progress of the Roman amphora.

## 4 Public Access at Special Event

**BE AMONG THE FIRST TO SEE  
THE MARINERS' ROMAN AMPHORA!**



THE MARINERS'  
*Sips & TRIPS*  
Voyage Chartered by TOWNEBANK

**Saturday, June 24, 2023**

Departure time: 6:30 PM

*Enjoy hand-selected wine tastings from  
across the country and around the world,  
and curated food pairings.*

**[MarinersMuseum.org/Sips](https://MarinersMuseum.org/Sips)**

\$60 Member | \$70 Guest | \$35 Non-drinker



# BUILDING SOCIAL CAPITAL AND IMPACT THROUGH VESTED PARTNERSHIPS

The Museum's collections-based, community-focused strategy extends beyond its gallery spaces and spills into the Living Collection – the Park and Mariners' Lake. Since 2014, when Mariners' Lake closed to the public, the community has expressed a strong desire for access to this scenic waterway to return.

In the last issue of *Ahoy!*, the notion of Lean Principles was explored, specifically regarding how The Mariners' provides value to its community. It begins by identifying who the Museum has an opportunity to serve and the needs of that group. The Mariners' approach to the Lake reopening has followed suit. As with everything, the way the Museum is able to serve comes from partners who give their time and financial resources.

In early 2021, the Museum began fundraising to support the Mariners' Lake reopening. With several endowments, grants, and individual donations in hand, planning was initiated for the renovation of the boat docks and improvements that would make that area accessible to all, no matter one's ability level. The project was officially put out for bid by summer 2021, but lingering supply chain issues and staffing shortages resulted in few to no bids from contractors.

In December 2021, Newport News Public Schools approached the Museum about opening the Lake for the sixth-graders' kayak program, which would begin in March 2022. School resources were strained with a shortage of bus drivers and gas prices surging, making a two-hour round-trip field experience during the school day impossible. With a servant-leadership mindset – and specific needs identified – the Museum agreed to open the Lake for student programming at no cost. However, the overall infrastructure was in disrepair and inaccessible for most, with no contractor to complete the work.

Kenny Crofton, a Museum Trustee, saw value in the approach and pledged to help complete the project. Crofton Industries generously donated all of the new ramp and deck materials, hardware, anti-slip coating, and the railing for the ramp. In support of installation, Blair Brothers, Inc. donated labor to construct the new ramp and complete the deck renovation, paving, and parking area striping.

With only 90 days to prepare, Mariners' Lake was reopened in time to provide 713 middle schoolers with a safe and exciting on-the-water program. Many, if not all, of these young people had never been in a kayak!





As the Museum looks to fall 2023, its on-the-water education programs will grow to serve 2,000 sixth graders. The Mariners' mission is to foster a high level of social capital, defined as the level to which individuals identify as belonging to a larger community. Studies show that communities with a high level of social capital are more resilient and have greater potential for economic development.<sup>1</sup> Crofton Industries and Blair Brothers are excellent examples of this concept in action. Their contributions helped the Museum become more resilient and build capacity by serving more students. Partnerships such as this laid the foundation for all that Mariners' Lake can be in the future.

*Sabrina Jones*  
 Director of Strategic Partnerships  
[sjones@MarinersMuseum.org](mailto:sjones@MarinersMuseum.org)

<sup>1</sup> Read more at [apnorc.org/projects/two-years-after-superstorm-sandy-exploring-resilience-in-twelve-neighborhoods/](https://apnorc.org/projects/two-years-after-superstorm-sandy-exploring-resilience-in-twelve-neighborhoods/)

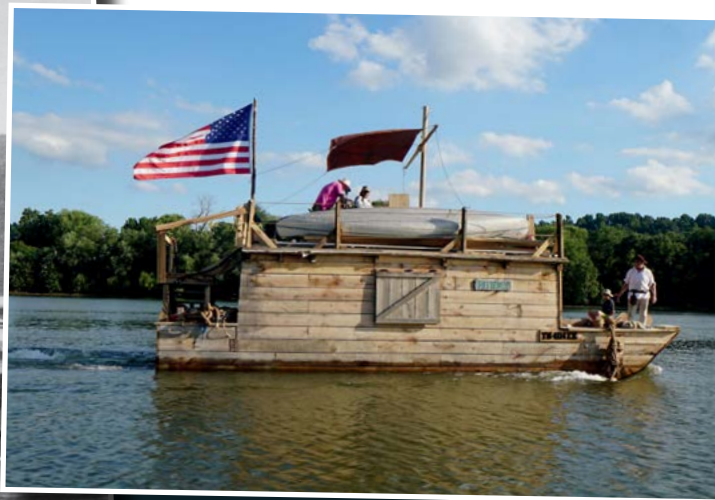
Community partners in action at The Mariners' Park and Lake —  
 L - R: Blair Brothers, Inc., Virginia Marine Police, Crofton Industries,  
 and Science teachers from the Bay Watershed Education  
 and Training (B-WET) program.

## Thank you

### to Our Mariners' Lake Partners & Supporters

Joan P. Brock  
 Blair Brothers, Inc.  
 Crofton Industries  
 Dominion Energy  
 Ferguson Cares  
 Impact100 Greater Peninsula  
 Newport News Shipbuilding  
 Virginia Outdoors Foundation  
 Bank of America  
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 Huntington Garden Club

The Mariners' Lake Endowment  
 • The Abbitt Family Foundation  
 • Keith and Greta VanderVennet Fund  
 • Thousands of Smiles Fund  
 in Memory of Dr. Daniel Mark Babcock



Left: *The Jolly Flat Boat Men*, George Caleb Bingham, artist, ca. 1847. Wallace & Co., New York, publisher, Thomas Doney, engraver. The Mariners' Museum and Park 1933.0355.000001

Right: *Patience* floating down the Mississippi. PHOTO: DAN CORJULO

## Evening Lecture Series

Select Thursdays at 7 PM

### REGISTER NOW!

#### IN PERSON AND LIVESTREAMED

The Evening Lecture Series is grounded in The Mariners' collections-based, community-focused strategy. Surveys of Museum attendees show favorite topics include history (military and maritime), exploration, and discovery (nautical and Polar). And each lecture ties to items in the Collection, such as the charming 19th-century engraving, above left.

### Lessons from America's Flatboat Era

**Rinker Buck**

Master storyteller & author

**August 31**

Seven years ago, readers fell in love with a singular American voice: Rinker Buck. His curiosity about history launched him across the West in a covered wagon pulled by mules and propelled his best-selling book, *The Oregon Trail*. Now, Buck returns to chronicle his latest adventure: building a wooden flatboat from the bygone era of the early 1800s. Buck casts off on *Patience* accompanied by an eccentric crew of daring shipmates. *Life on the Mississippi: An Epic American Adventure* is storytelling at its best from a writer who may be the closest we have today to Mark Twain.

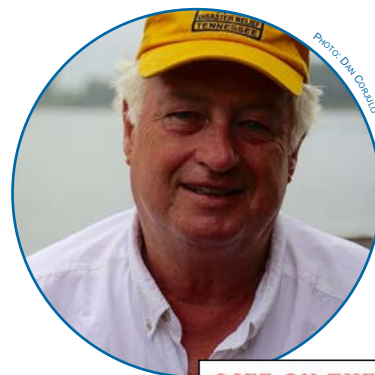
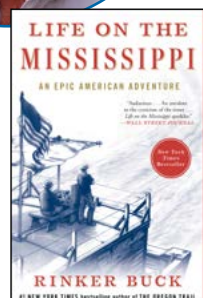


Photo: Dan Corjulo



**[MarinersMuseum.org/EveningLectures](http://MarinersMuseum.org/EveningLectures)**

Free for Museum Members; \$10 per guest. Book signings follow each lecture.

Sponsored by The Tom and Ann Hunnicutt Lecture Fund

### MORE EVENING LECTURES



**Wayfinding:  
How Humans  
Navigate the World**

**September 21**

**M. R. O' Connor**  
Journalist and author



**A Modern-Day  
High Seas  
Adventure**

**October 12**

**Will Sofrin**  
Master shipwright & author



**Churchill's American  
Arsenal**

**November 16**

**Larrie D. Ferreiro**  
Engineer, historian & author



# CELEBRATE collaboration Members IMPACT volunteer share supporters stewardship relationships

*When The Mariners' team reflects* on its work and the accomplishments you read about in these pages, a common thread is apparent: collaboration and stewardship.

One of the primary reasons the team comes together twice a year to produce *Ahoy!* is to ensure that the people – Members, supporters, volunteers, and partners – who invest their time, talents, and resources into the Museum's work have an opportunity to celebrate what they make possible. None of the Museum's successes are accomplished alone.

In all things, the team aims to be good stewards. Whether that is stewardship of the Museum's Collection, natural resources of the Mariners' Park and Lake, finances, or relationships, being a steward is a key tenet of The Mariners' culture.

The importance of stewarding relationships with members of the Mariners' family cannot be overstated. That is why the Museum's Individual Philanthropy team recently began producing *Mariners' Insider News*. These monthly emails are designed to keep Members and supporters up to date with projects, report on the impact of their support, and inform them of the amazing maritime connections happening at The Mariners'.

Everyone at The Mariners' encourages you to become more involved in the way that interests you most. From sharing your maritime connection with the team, attending an Evening Lecture, volunteering in the Park, becoming a docent, or something else, the team is happy to talk with you about your specific interests and hear what you love most about The Mariners' Museum and Park.

Don't know where to begin? To get started, contact:

*Rebecca Guest*  
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(757) 591-7740

*Olivia Harding*  
Philanthropy Coordinator, Individual Philanthropy  
[oharding@MarinersMuseum.org](mailto:oharding@MarinersMuseum.org)  
(757) 591-7730

## MUSEUM CALENDAR

Programs are offered in a variety of formats (in person, livestreaming, virtual), and subject to change. Times listed are Eastern.

### MAY

- May 14 9 AM **Friendly Hours**  
Quieter, less crowded Museum experience
- May 19 12 PM **USS Monitor Legacy Program**  
Captains of USS *Monitor*  
Presenter: John V. Quarstein
- May 27 10 AM **Rain Barrel Workshop**  
Registration required.

### JUNE

- June 9 12 PM **USS Monitor Legacy Program**  
Laird Brothers' Rams  
Presenter: John V. Quarstein
- June 11 9 AM **Friendly Hours**  
Quieter, less crowded Museum experience
- June 12 10 AM **Red Cross Blood Drive**  
Registration is recommended.
- June 23 12 PM **USS Monitor Legacy Program**  
Lt. John Mercer Brooke & The Brooke Gun  
Presenter: John V. Quarstein
- June 24 6:30 PM **The Mariners' Sips & Trips**  
Presented by The Bronze Door Society  
Museum closes at 3 p.m.

### JULY

- July 9 9 AM **Friendly Hours**  
Quieter, less crowded Museum experience
- July 14 12 PM **USS Monitor Legacy Program**  
John L. Worden in the Mexican War  
Presenter: John V. Quarstein
- July 25 6 PM **Oyster Gardening Seminar**  
Registration required.
- July 28 12 PM **USS Monitor Legacy Program**  
USS *Galena*: USN's First Seagoing Ironclad  
Presenter: John V. Quarstein

### AUGUST

- Aug 4 12 PM **USS Monitor Legacy Program**  
What Happened to All the Civil War Ironclads?  
Presenter: John V. Quarstein
- Aug 13 9 AM **Friendly Hours**  
Quieter, less crowded Museum experience
- Aug 16 10 AM **Red Cross Blood Drive**  
Registration is recommended.
- Aug 18 12 PM **USS Monitor Legacy Program**  
USS *Monitor*'s Multinational Crew  
Presenter: John V. Quarstein
- Aug 31 7 PM **Evening Lecture**  
Lessons from America's Flatboat Era  
Presenter: Rinker Buck

For additional programs, events, and pricing (when applicable), visit [MarinersMuseum.org](http://MarinersMuseum.org).

## **MarinersMuseum.org**

Explore new ways to engage with the Museum, in person and virtually. Learn more about the Museum's Collection and how we can help you discover your maritime connections!



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Newport News, VA 23606

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Park  
(757) 591-7741

Library  
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Museum Shop  
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**MUSEUM ADMISSION IS \$1 PER PERSON.**

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**THE MARINERS'**  
*Sips & TRIPS*  
Voyage Chartered by TOWNE BANK

**Saturday,  
June 24, 2023**  
Departure time: 6:30 PM

*Embark on an epic  
adventure to ports  
around the world!*

THE MARINERS' MUSEUM

To become a sponsor or purchase tickets,  
visit **MarinersMuseum.org/Sips**