

THE DAYBOOK

A PUBLICATION OF THE HAMPTON ROADS NAVAL MUSEUM VOLUME 22, ISSUE 1



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COVER: The stern emblem of the sloop-of-war USS *Hartford* (1858), which was reconditioned at Norfolk Naval Shipyard after its sinking there almost a century later. It is one of a number of *Hartford* artifacts held by the Hampton Roads Naval Museum (*Photograph by M.C. Farrington*)

THE DAYBOOK

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The Daybook's purpose is to educate and inform readers on historical topics and museum-related events. It is written by staff and volunteers.

Direct questions or comments to the Editor at (757) 322-3107, Fax (757) 445-1867, E-mail hnavalnmuseum@navy.mil or write *The Daybook*, Hampton Roads Naval Museum, One Waterside Drive, Suite 248, Norfolk, Virginia 23510-1607. The museum is on the World Wide Web at www.hrnm.navy.mil.

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Before dawn, hundreds of Chief Petty Officer selectees assemble before the Nauticus building before boarding USS *Wisconsin* for a morning of training followed by an afternoon of competition for the CPO Heritage Trophy during the 16th Annual CPO Heritage Days in 2016. (Photograph by M.C. Farrington)

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FROM THE DIRECTORS

PAST AND PRESENT



Outgoing HRNM Director Becky Poulliot and prospective Director John Pentangelo render honor to the colors during a Change of Directorship held aboard USS *Wisconsin* (BB 64) on August 31, 2016. (Photo by M.C. Farrington)

By Elizabeth "Becky" Dove HRNM Director, 1989-2016

As the former director, I am honored to share a few thoughts about my favorite museum. In August 1989, I arrived to celebrate the museum's tenth birthday; I retired in August 2016 on its thirty-seventh birthday. Between those decades, both the institution and I matured together. It has been the work of my career and that of the Hampton Roads Naval Museum to preserve our military's material culture in order to educate and enlighten. It has been an awesome responsibility. From its infancy, both *The New York Times* and *The Virginian Pilot* acknowledged the museum as a "jewel." It remains so in terms of collections, educational programs, academic content, new exhibits, and preservation efforts. Yet, to quote Deputy Director Joe Judge, it is "not a stuffy place."

Becky Dove
Continued on page 10

By John Pentangelo HRNM Director

I personally want to thank Becky for her vision and for the culture of excellence she established to make this museum a nationally recognized educational institution.

When the Pennsylvania commission selected Independence Hall as the model for their state's exposition building for the 1907 Jamestown Exposition, little did they dream that another historic event besides the signing of the Declaration of Independence would take place there: the opening of the Hampton Roads Naval Museum in 1979. Before moving to our present location at Nauticus in downtown Norfolk in 1994, the museum operated in the graceful waterfront pavilion. The exhibits on the Battle of the Atlantic and the Civil War in that space helped tell the story of the United States Navy in Hampton Roads.

John Pentangelo
Continued on page 25

The Hampton Roads Naval Museum A FORTY-YEAR HISTORY



Early Days at Pennsylvania House

By Joseph Judge
HRNM Curator

The United States spent 1976 celebrating 200 years of freedom and democracy. The anniversary allowed Americans to regard the recent troubles of Watergate and Vietnam as closed chapters. Gerald R. Ford reflected the national feeling when he stated that one of the greatest moments of his life was serving as President during the bicentennial celebrations.

The country was also in a reflective mood, as the Smithsonian Institution opened an exhibit that replicated the look and feel of the 1876 Centennial Exposition, and unveiled the National Air and Space Museum. The spirit of remembrance and renewal traveled down the Chesapeake Bay, albeit a few months late. On December 29, 1977, Rear Admiral William Ellis, Commander Naval Base Norfolk (COMNAVBASE) requested authority from the Chief of Naval Operations (CNO) to establish and operate “a Naval Museum at the Naval Base, Norfolk.”

Staff and volunteers celebrate the installation of a new sign for the Hampton Roads Naval Museum (HRNM) at Naval Station Norfolk, circa 1982. The designation "G-29" on the top refers to the building number on the Pennsylvania House, the museum's original home. (*Hampton Roads Naval Museum file*)

Rear Admiral Ellis, and his supportive boss, Atlantic Fleet Commander-in-Chief Admiral Isaac Kidd, made the venue for the museum a major selling point for the CNO. They proposed that it be housed in the Pennsylvania House, a 2/3rd replica of Independence Hall, built in 1907 for the Jamestown Exposition. Admiral Kidd outlined the importance of the building: “Establishing Pennsylvania House as a museum offers an opportunity to put to good use a structure ideally suited to, and closely associated with, national/naval history: a replica of Convention Hall, the birthplace of our Constitution; the Administration of Theodore Roosevelt, a distinguished Assistant Secretary of the Navy ... the Great White Fleet, a symbol of emergence as a world naval power.” Kidd called the building a repository of “epochal symbols.”



Registrar Patricia Gleeson and Director Michael Curtin were the first two employees of the museum in 1979. (*Hampton Roads Naval Museum file*)

Epochal symbolism was surely the original purpose of Pennsylvania House, which began life at the Exposition as an exhibit hall for the state of Pennsylvania “situated in the most conspicuous spot on the entire exposition grounds.” Visitors heard the sound of the Seth Thomas clock in the soaring clock tower “from end to end of the Exposition Territory.” The interior contained, among other things, a replica of the Declaration of Independence.

The Navy purchased the Jamestown site in 1917. In that year, Pennsylvania House served as

an “Officer Material School,” a kind of Officer Candidates School. One candidate remembered his course of study as “seamanship, ordinance, regulations, and navigation,” with the day beginning at 5 a.m. and extending until lights out at 10 p.m.

It was in the 1940s and later that many Navy personnel made fond memories as the old exhibit pavilion jumped with life as an Officers' Club, including the fabled “Green Room.” According to one employee of the club, it was very popular because it was the “only place [to] sit down and order a meal with beef on it.”

In 1975, the Navy's Public Works Department declared the building, still an Officers' Club, “unsound and dangerous.” Also in 1975, perhaps with an eye to a future museum, the Navy submitted a successful application to place the building on the National Register of Historic Places as part of the larger Jamestown Exposition district. In 1977, workers demolished the post-1907 additions with the intent of restoring the building to its original appearance.

As workers stripped the Green Room from Pennsylvania House, the Navy moved with dispatch to approve Admiral Ellis' recommendation in a little over two months. On March 1, 1978, the CNO granted approval “to operate a Naval Museum at the Naval Base, Norfolk.” Staff in future years referred to this document as the “birth certificate.” Helpfully, the CNO advised,

“The Director, Naval Historical Center, can be relied on for long term loan of appropriate artifacts and paintings for display.” Less helpfully, he also advised, “Regrettably no additional funds or personnel ceiling points can be granted.”

The memos of COMNAVBASE, CINLANTFLT and the CNO constitute the museum's founding documentation, and they all addressed the purpose of the institution. Admiral Ellis wrote, “The Naval Base Sewells Point Complex is included as an integral part of the Norfolk Tour, and it is planned that the museum will be one of the highlights of this tour.” Admiral Kidd Jr. stated that “exposure through the facilities of the Norfolk



Director Mike Curtin accepts a donation of a Jamestown Exposition "Blue Book" in 1979. In the background are some of the original museum exhibits. (Hampton Roads Naval Museum file)

tour system presents a propitious occasion to publicize and enhance the Navy's image not only in Tidewater but through tourism, nationwide." The CNO urged that these modest goals be expanded to "encompass the role of the Navy in the Tidewater area from the days of the Revolution to the present day." Remarkably, while much has changed for the museum, that mission has never changed.

The museum now had a purpose, but the Navy knew it needed professional advice for the new entity. In 1978, the Naval Base hired Leonard C. Rennie of Washington D.C. to shape the organization and recommend staff. A report at the time notes that Mr. Rennie's "expertise goes back to the period of 1907/1908 when as a young man living in Sydney, Australia, he had the opportunity to view 'The Great White Fleet' during its round-the-world tour." The Navy also called on retired Vice Admiral Bernard B. "Beetle" Forbes to stand up the museum at its inception. In ensuing years, Forbes would ask all

subsequent directors, "If you are the director then who am I?" before laughing.

The Navy also hired a professional director and curator for the museum. Michael Edmund Curtin was a native Washingtonian who graduated from the University of Maryland with Bachelors and Masters degrees in US History. He worked for five years for the Naval Historical Foundation in Washington. Mike Curtin explained his exhibit philosophy in a 1979 newspaper article: "A museum exhibit should include three-dimensional artifacts, contemporary art and relevant photographs." In practical terms, this approach meant that the young museum focused its collection on ship models, prints, and artifacts from the collection of the Naval Historical Center in Washington. Mr. Curtin was joined by Registrar Patricia Gleeson to round out the initial civilian staff of two.

The Hampton Roads Naval Museum opened to the public on August 31, 1979. The opening was co-



The signature exhibit during the museum's years in Pennsylvania house was "The Civil War in Hampton Roads," featuring a replica of the USS *Monitor* turret. (*Hampton Roads Naval Museum file*)

celebrated by the change of command for the Naval Base. Admiral Harry D. Train II, Commander in Chief of the Atlantic Fleet, spoke to the crowd.

The museum's permanent exhibits included material on the Battle off the Virginia Capes, the Civil War in Hampton Roads, the Great White Fleet, and World War II. One technological marvel added later was a large electronic map that detailed the Navy's role in the Battle of the Atlantic. President Roosevelt issued his order "to shoot on sight" several times a day via the press of a button.

Later on, the staff mounted temporary exhibits on the "The Black Naval Experience;" artwork by local artist Casey Holtzinger; "Our Nation's Amphibious Ambassadors;" the Submarine Force; Currier and Ives naval prints; and "Images of a Combat Artist," featuring the work of Edward Condra, USMC.

The old building welcomed the many visitors who debarked from the Naval Base bus tour. It was a rite of passage for new museum staff to climb into the tower and learn to change the light bulb in the electrical closet there. Other high (or low) lights included pigeon control in the tower, and cleaning the chandelier that lit the long staircase to the second floor.

On Sunday, November 6, 1983, the *New York Times* travel section promoted the Chesapeake region with a major review of historic resources entitled "A Rich Harvest of Maritime History." The author, William Tazewell, described HRNM this way: "Although not easily found, the Hampton Roads Naval Museum holds unusual rewards for the traveler. . . . Pennsylvania House itself is worth seeing, with its crystal chandelier and grand staircase, and the exhibits in the museum are attractive and professional."

A major effort during the museum's tenure at Pennsylvania House was the 1984 installation of a permanent exhibit, "The Civil War in Hampton Roads." When it opened on May 30, 1984, the newspaper described its main feature, a replica of the USS *Monitor* turret, this way: "You can't miss it. The nine-foot tall, overwhelmingly black turret that greets you as you enter the Hampton Roads Naval Museum." Director Mike Curtin described the purpose of the exhibit: "We want people to understand that the Battle of Hampton Roads was connected to the blockading . . . the blockade caused the Confederacy to adopt the innovative policy of building ironclads."

Founding a Foundation

From its inception, HRNM, like all museums, ran up against the limits of available funding. The staff sought to augment the Navy's budget with private funding in the form of a foundation to support the museum. On May 11, 1983, the Hampton Roads Naval Historical Foundation (HRNHF), the museum's non-profit support group, was chartered. Admiral Ralph Cousins, a former four-star flag officer, was the first President.

The Foundation was fortunate to have as a counsel and guiding spirit Edward W. Wolcott, a native of Norfolk and graduate of the University of Virginia Law School. His

numerous legal achievements were perhaps dwarfed only by his enthusiasm for the Navy and its history. Mr. Wolcott had served aboard a sub chaser in World War II and retired as a commander in the Naval Reserve.

In 1984, the Navy granted the Foundation space in the Tour and Information Center on Hampton Blvd to operate a gift shop. The shop took advantage of the popular Naval Station tour business to generate income for museum projects (as it does to this day). Colonel Edward

Condra, the combat artist mentioned above, worked to establish this shop as the Foundation Executive Director.

Later in 1990, the Navy entered into a more formal relationship with the Foundation via a Memorandum of Understanding, wryly referred to by Mr. Wolcott as “the new Treaty of Versailles.” The document allowed the Foundation to assist the museum ably in coming years, including pledging and paying for the museum’s new galleries at Nauticus; a *Wisconsin* exhibit; a Steel Navy exhibit; and many other things. During this formative period, and ultimately for thirteen years, Executive Director Major General Dennis J. Murphy, a Marine Corps veteran, managed the Foundation.

History from the River Bottom

The museum’s early years coincided with important developments in the region’s underwater historic sites. In 1980, Clive Cussler, popular novelist best known for his book, *Raise the Titanic*, pursued a long-standing interest in the two Civil War ships whose remains lie in the James River: USS *Cumberland* and CSS *Florida*. Cussler contracted with a local archaeological firm, who in turn called on the knowledge of local watermen to help locate the ships. This knowledge, combined with a remote



The guiding spirit of the Hampton Roads Naval Museum Foundation, Edward W. Wolcott (center), talks museum business with the Commander, Navy Region Mid-Atlantic, Rear Admiral Tim Ziemer, as museum historian Gordon Calhoun looks on, circa 1996. (Hampton Roads Naval Museum file)

sensing survey, led archaeologists to the two wrecks. The recovery of numerous artifacts confirmed that these shipwrecks were most likely *Cumberland* and *Florida*.

The archaeology team transferred the artifacts to the Virginia Historic Landmarks Commission, where they quickly became a source of contention. The Navy asserted its rights to them with a frosty note from the JAG corps that stated, “these vessels and related artifacts are considered the property of the United States ... it is therefore requested that these artifacts be transferred to the Hampton Roads Naval Museum.” In November 1983, HRNM received the artifacts, which became a cornerstone of the collection. Director Mike Curtin summed up the swirling debate about who owned the artifacts to a newspaper reporter: “There’s a lot of ego involved.”

HRNM continued to provide resources to understand and protect the sites. In 1986, the museum contracted with Tidewater Atlantic Research of Washington, NC, to conduct a magnetic and acoustic remote sensing survey of the area. This survey produced a preliminary site map that showed that *Florida* had a high degree of structural preservation. No artifacts were recovered during this work.

Cumberland and *Florida* were not the only Civil War shipwrecks that occupied HRNM in the 1980s. Also in the news was the famous ironclad USS *Monitor*. The Navy, perhaps misguidedly, gave up title to the *Monitor* shipwreck in 1953. Subsequently the shipwreck site off Cape Hatteras became the nation's first marine sanctuary, under the control of the National Oceanic and Atmospheric Administration (NOAA). On December 15, 1986, NOAA issued a Request for Proposal to pick a museum to conserve and display *Monitor* artifacts.

Thus, the museum entered what the *Virginian-Pilot* termed "a new battle of Hampton Roads." HRNM formed a hasty consortium with the Smithsonian Institution and the State of North Carolina. Interestingly (and incredibly), the proposal included the promise of between 10 and 15 acres of land on the Naval Base for a conservation facility. Director Curtin sounded a note of caution that proved prophetic when he said of the proposal, "It's very very complex. It's contingent on people agreeing on many things." He was right to be cautious, for on March 9, 1987, NOAA designated the Mariners' Museum in Newport News, Virginia, to be the principal museum repository to conserve and display *Monitor* artifacts, historical material, and research data.



The original class of volunteer docents, a crucial part of the museum's success, pose on the grand staircase of the Pennsylvania House in 1993. (*Hampton Roads Naval Museum file*)

The museum staff in front of the Pennsylvania House just prior to "moving on up" to Nauticus in downtown Norfolk. New director Elizabeth "Becky" Poulliot, the author, and Administrative Specialist Ofelia Elbo, were joined by Lieutenant Junior Grade Rob Haas, assigned to the staff by Commander Naval Base. Haas was one of a large group of military personnel who worked for the museum in various capacities over the years. (*Hampton Roads Naval Museum file*)



The 1980s: Movin' on Up?



The Maritime Capital Of The World Is Now Home To The National Maritime Center.

This illustration appeared on invitations to the Nauticus grand opening ceremony on June 1, 1994. (*Hampton Roads Naval Museum file*)

While Civil War archaeology and exhibits diverted the museum staff, events that would have a profound effect on HRNM were coming to a head. Famed explorer and environmentalist Jacques-Yves Cousteau, whose Cousteau Society moved to Norfolk in 1980, hoped to build an ocean research center in Hampton Roads. However, Norfolk officials canceled the project in 1986, after spending nearly \$1 million to study the proposal, citing concerns about Mr. Cousteau's fundraising. They were also skeptical about the center's projected number of visitors—650,000 annually—and the admission price needed to pay the bond deficit—\$6.95 per person.

The City of Norfolk ended its romance with the French explorer and instead on September 10, 1986, asked the Navy to participate in a similar maritime museum-type facility to be located on the downtown Norfolk waterfront. The city's most important and specific request was to relocate HRNM. Admiral Carlisle A. H. Trost, the Atlantic Fleet Commander, and rear Admiral Jackson K. Parker, COMNAVBASE, concurred with the request, and forwarded the memo to Secretary of the Navy John Lehman, who concurred on November 28, 1986. Within two-and-a-half months, HRNM was involved with a new facility called Nauticus.

The devil being in the details, it took another 14 months for the parties to outline a proposed deal. On February 24, 1988, Norfolk Mayor Joseph A. Leaf wrote Rear Admiral Jimmy Pappas, COMNAVBASE,

requesting that the Navy formally concur in the relocation of HRNM to Nauticus. Pappas was perhaps more circumspect than his predecessors, for 16 months passed before he responded on June 9, 1989, to accept the offer to relocate the museum. He also added a proviso: that there would be no cost for transportation of the museum and its utilities at Nauticus.

In the midst of this momentous proposal, and perhaps because of it, COMNAVBASE also downgraded HRNM to a division status, and placed it under the base Public Affairs Office. Museum director Curtin disagreed with this reorganization, and resigned, stating, "Although I enjoy an occasional sprint for the miraculous, and I have pulled off my share of stunts, I did not sign on for this." Mike Curtin went on to become the curator of the Ronald Reagan Presidential Museum and Library in California. The administration of Naval Station Norfolk then searched, and found, someone who could sprint for the miraculous.

The second civilian director of HRNM, Elizabeth "Becky" Dove Poulliot, a native West Virginian, came to HRNM with an M.A. in American History and a certificate in Museum Studies from the University of Delaware. Becky Poulliot had been involved in museum work for three decades, having worked in museums in Delaware, Louisiana, and California prior to her arrival in Norfolk in 1989. A museum consultant summed up the importance of her hire in a later situation analysis: "The museum is blessed with an innovative director, seemingly

Becky Dove
Continued from page 2

We all know an institution is inanimate until populated with advocates and stakeholders. The people always bring both a ship and a museum to life. The Hampton Roads Naval Museum is continuously blessed with talented staff, volunteers, leaders, and board members. Together, they channel a lively personality for the institution; they shape its future.

Over the next forty years, there will undoubtedly be challenges ahead and even a few stumbles. However, I am convinced that those who claim the Hampton Roads Naval Museum as their own will continue to search for new ways to excel both on and off-site.

Happy fortieth birthday, dear museum. Continue to shine for all of those military and civilian staff, and particularly for the dedicated volunteers, who came before and worked tirelessly on your behalf because they believed in your mission.

Fair winds and following seas.



HRNM Director Becky Poulliot conducts an underwater archaeology hands-on program in the museum's Civil War gallery. (Hampton Roads Naval Museum file)

tireless in her efforts to position the Museum to best advantage, furthering the aims of the Navy as well as the City of Norfolk, all the while supporting the very best in museum practices. She thinks and lives the concept of team, inspiring her staff to innovate and collaborate, while managing upward under difficult circumstances.”

The Navy immediately gave Becky Poulliot two important charges: to professionalize the museum’s basic operations in accordance with American Association of Museum standards and to prepare the museum for the move to Nauticus. She immediately directed the staff to organize the museum’s collection for the new and expanded museum. She also instituted the museum’s first automated collections management system and

tackled the underwhelming storage facility (including rousting out sleeping naval personnel from that building), a former liquor store known in the alphanumeric jargon of the base as G-29C. She also advanced the museum’s profile by promoting the first publication for HRNM, *An Illustrated History of the Jamestown Exposition*, authored by an extremely able military staff member, Ensign Mark Hayes. In subsequent years, the museum followed this success with publications about USS *Wisconsin*, the Naval Station, and CDs featuring historic photographs and documents. Becky Poulliot also established important ties to the Admirals’ Row historic district by arranging historic tours of the former Exposition pavilions.



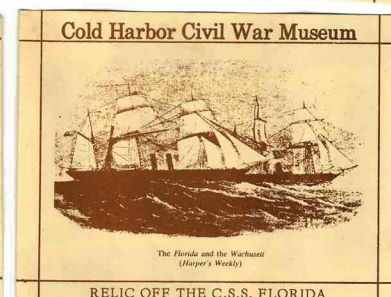
MORE ARCHAEOLOGY



COLD HARBOR CIVIL WAR MUSEUM
THE U.S.S. CUMBERLAND WAS
SUNK BY THE C.S.S. VIRGINIA
(MERRIMAC) MARCH 8, 1862 AT
HAMPTON ROADS.
These items were dredged by
ROGER HASTINGS, JR.



Cold Harbor Civil War Museum
RELICS FROM THE BLOCKADE RUNNER
(CSS FLORIDA)
The CSS FLORIDA was captured by the
Union Ship WACHUSETT while in Port
in Bahia, Brazil. The FLORIDA was
towed to Port Monroe, Va. While she
lay at anchor near Port Monroe, the
FLORIDA was involved in a collision
with the Army trans-port ALLIANCE.
This caused the CSS FLORIDA, over
a short period of time to sink.
(Relics dredged by Chris Christman)



This mirror holder seen at left was one of dozens of artifacts looted from the remains of *CSS Florida* by amateur artifact hunters, who advertised them as part of their "museum." (Hampton Roads Naval Museum file)

While HRNM and the Navy mulled over the implications of moving to Nauticus, local watermen looted the shipwrecks *Cumberland* and *Florida* using clamming tongs and buckets.

Concerned citizens alerted the FBI and the Navy, who jointly pursued prosecution under the Archaeological Resources Protection Act. Part of the preliminary legal maneuvering included a deal in which the looters surrendered their artifacts to the museum.

On August 5, 1993, the curator and one of the military staff received *Cumberland* and *Florida* artifacts from the looters at the Mariners' Museum in Newport News. "They are turning them over to say they understand that what they did was wrong and to show they accept responsibility," said the attorney who represented both men.

Felony convictions ended a successful prosecution of the looters. Nevertheless, the two Civil War ships were shown to be vulnerable. Furthermore, neglect, abuse, and misguided "conservation" attempts greatly damaged this collection, prohibiting proper exhibition.

The staff wrestled with the collections condition for years until 2002, when HRNM made a successful application for conservation monies from the Navy's cultural resources budget. Two hundred and ninety-two artifacts received conservation treatment from the Warren Lasch conservation center in Charleston, South Carolina, the lab responsible for the spectacular treatment of the submarine *CSS Hunley*.

In May of 1993, the museum worked to obtain a Department of Defense Legacy Resource Management Program grant to conduct further investigation into the wrecks. Panamerican Consultants of Tuscaloosa, Alabama, assessed the condition and integrity of the vessels. Archaeologists noted the impact of commercial shipping on the sites, in particular destruction caused by modern anchors and clamming. Archaeologists also noted that the wrecks were covered with sediment, and that they may be exposed and then covered up again by the constantly moving sediment, a phenomenon witnessed in other shipwreck sites. No artifacts were recovered from the 1993 work.



A REVOLUTION A
New Steel Navy

THE N HAMPTON ROADS NAVAL MUSEUM



DIRECTORS

VICE ADMIRAL BERNARD
"BEETLE" FORBES JR.,
1978-1982
MICHAEL E. CURTIN,
1982-1989
ELIZABETH DOVE POUILLIOT,
1989-1916
JOHN PENTANGELO,
2016 - PRESENT

CURATORS

TRUDY KELLEY
WILSON WEST
JOSEPH M. JUDGE,
1990-2019

BATTLESHIP OPERATIONS MANAGER

MARY MOSIER,
2000 - 2005

REGISTRARS

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1979 - 1983
MARY RUTH COLEMAN,
1989-1990
MICHAEL V. TAYLOR,
1999 - 2010
KATHERINE A. RENFREW,
2008 - PRESENT

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1990-1991
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2012 - PRESENT

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OFELIA ELBO, 1990 - 2010
MICHELE LEVESQUE,
2014 - 2016
ANGELIQUE PAYNE,
2017 - PRESENT

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ROBERT MATTESON,
1993 - 2004
E. LEE DUCKWORTH,
2005 - 2017
ODEAN J. VAN'T HUL,
2005-2008
JENNIFER A. HURST,
2006 - 2008
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2007 - 2013
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2008
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2008 - 2013
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2010 - PRESENT
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2012 - 2018
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2012- 2013
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2013 - PRESENT
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2014 - 2016
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2014 - 2019
JULIUS J. LACANO,
2016 - 2017
REECE NORTUM,
2017 - 2018
ZACHARY SMYERS,
2018 - PRESENT
ANTHONY J. ORLIKOFF,
2018 - PRESENT
ALICIA PULLEN,
2018 - PRESENT

SPECIAL EVENTS COORDINATORS

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M. HELENE TISDALE, 1999-2000
CHRISTOPHER ALLEN-SHINN,
2014
THOMAS M. DANDES,
1994 - PRESENT

HISTORIAN AND EDITOR

GORDON B. CALHOUN,
1994 - 2014
M. CLAYTON FARRINGTON,
2015 - PRESENT

ACCREDITATION COORDINATOR

JULIE BOUCEK, 2005 - 2007

VOLUNTEER COORDINATORS

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1994-1996
EDWARD LANE, 1996
DARCY SINK,
2018 - PRESENT

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1994-1995
BETH BILDERBACK,
2002-2003
JARED MYERS,
2002-2003
KATHLEEN MARTIN,
2004-2005
EMILY CASS, 2005
SUSANNE GREENE,
2005 - 2018
MAX LONZANIDA,
2018 - PRESENT

MUSEUM TECHNICIANS

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KEITH L. HUDSON
JODI ULLMAN

HOUSEKEEPING

MRS. GEORGIA NELSON,
1979 - 1999

A SALUTE TO SERVICE

MILITARY OFFICERS

LT (JG) MARK HAYES,
1988 – 1990

LT (JG) WILLIAM L. PON,
1990 – 1991

LT (JG) ROBERT E. HAAS,
1991-1992

LT RICHARD T. HORVATIS,
1991-1993

ENS BRYAN K. COMBS,
1992-1993

ENS THOMAS A. MANOR,
1992-1993

ENS PETER A. SHEA, 1993

CWO3 VAUGH VANCE,
1993-1994

LT (JG) SCOTT A. SWOPE,
1994

LT (JG) KEITH RUEGGER,
1994

LT THOMAS WHALEN,
1997-1998

ENS RODNEY R. HARTSELL,
1997-1999

LT(JG) JULIUS MCCLOUD,
1999

ENS CHAD MAJIROS,
1999-2000

ENS MICHAEL GIGLIO, 2000

LCDR WILLIE POSADAS,
2001

LT (JG) JAMES
WUSTERBARTH, 2001

ENLISTED PERSONNEL

SM1 ROBERT BLACKBURN,
1991-1993

HAROLD C. MCKENZIE, 1993

EMCS BRIAN MCMURTRIE,
1995

EM1 FRANCIS CANNON,
1995-1997

BM1 DAVID CAMP, 1997

YN1 BRAD SALTZMAN, 1997

FC1 MICHAEL ROSA, 1998

OCS MICHAEL COUGHLIN,
2000

AO1 HORACE SONNY W.
HALL, 2000-2001

QMI CLAYTON PICKARD,
2000-2001

EM2 JAMES HEVERT, 2001

ENC WILLIAM A. BROTHERS,
2001-2002

ITC MARION L.
CLINKSCALES, 2001-2002

EY1 PAUL DUER, 2001-2003

GMC KEITH RYAN, 2002-
2005

LIC MICHAEL J. ROBERTS,
2002 - 2005

NCC LISA K. ROBINSON,
2002 -

BMC LAWRENCE R. CORFEY,
2002-2003

LI2 DARRELL L. MEDINA,
2002 - 2004

OS1 GARY BROWN, 2003

ET2 LAKESA WHITE, 2003

ABE1 JAMES J. CAPASSO,
2004 - 2007

GMC DANA MARTIN,
2005 – 2008

NC1 DAVID BUCKNER,
2005 – 2007

MC2 STEVEN C. HOSKINS,
2004 – 2008

NC1 MICHAEL WOODS JR.,
2006 - 2007

SN BRANDON CLARK,
2007 – 2008

GMC LEONARD BLACKMAN,
2007

ET3 MYSTIE ADKINS,
2007 – 2008

MM3 ERIC GARNER,
2007 – 2009

SN JEFFREY HICKMAN,
2007 – 2008

MC2 B'TRISSE MORRIS,
2007 – 2008

ETC ELIZABETH BARNES,
2007 - 2009

MCSN KENNETH MAYS,
2007 – 2008

CS2 RUTH NASH, 2007 - 2009

CS2 MONIQUE PROFIT, 2008

YN3 MICHAEL BELTRAN, 2009

SK1 KELLY CHASTAIN,
2008-2009

OSSN SHERRY MOORE, 2008

SK3 ASHLEY MOODY-DAVID,
2008

SN JAMIE HERRING, 2008

BM2 SHEILA WATKINS,
2008

CTT3 MICHAEL R.
EISENBERG, 2008

ABH2 SHARNA
MIDDLEMAS, 2009 - 2010

BMC DAWN M. GREENE,
2009 -2010

EM3 MELANIE
MCFARLAND, 2009-2010

DCFN SUCCOVIA CORDLE,
2009 - 2011

STGSN HEIDI WELTE,
2009 – 2011

YNC ERICA H. GRUBB,
2010-2011

FCC THOMAS O. PERRY,
2010

ET2 STEPHANIE SHORETTE,
2010 - 2011

OS3 TIFFANY DARNELL,
2010 - 2011

BM3 REGINA GRAICHEN,
2010 - 2011

ABE3 CLARISSA DAVIS,
2010 - 2011

MMFN CAITLIN MYERS,
2009 - 2012

BMSN JASON LIGHTBURN,
2010 - 2012

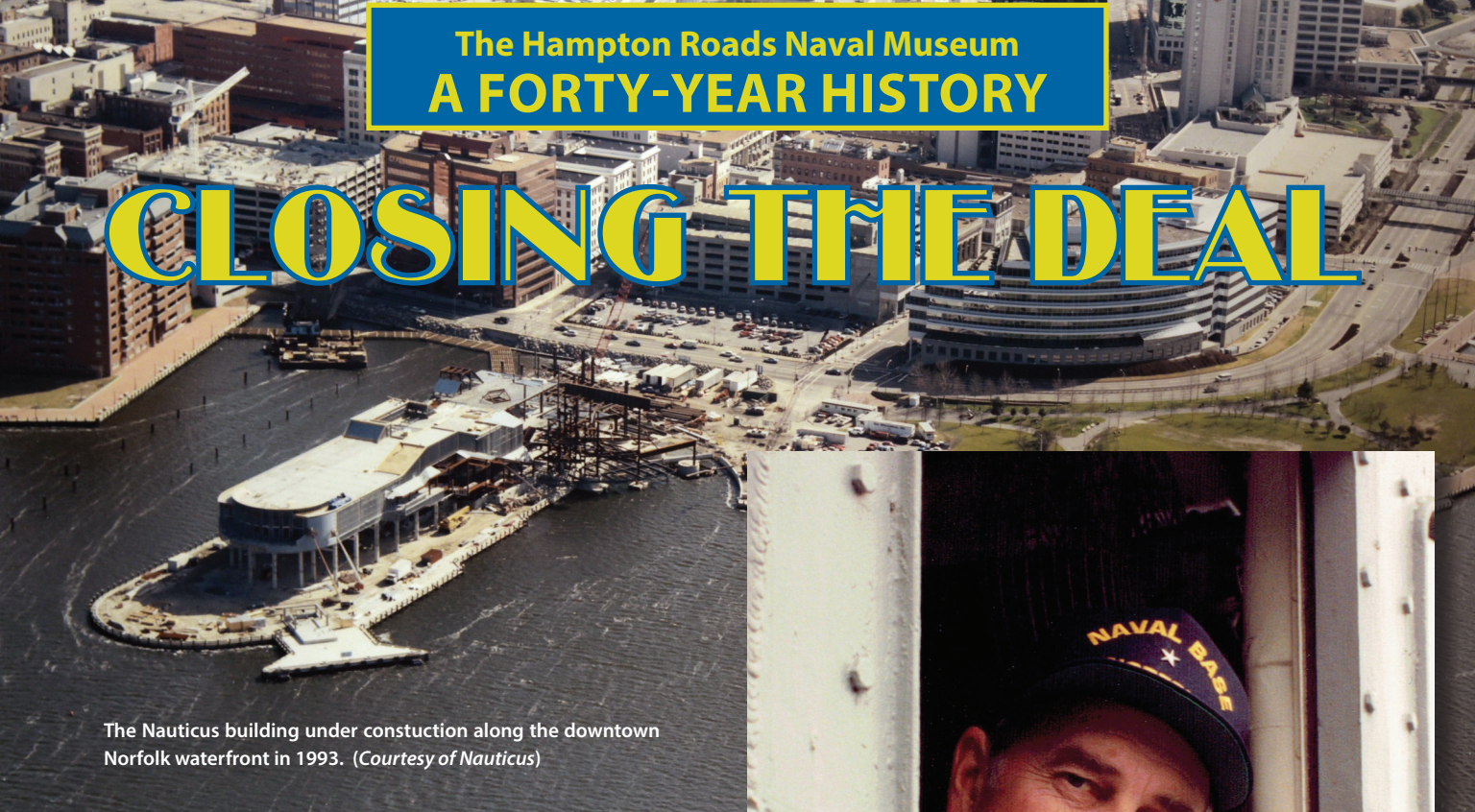
ASAN BRYTNEY WASNEA,
2011

CTTC CEDRIC L. COPPAGE,
2011-2012

ITCM JAMES LEUCI, 2015

The Hampton Roads Naval Museum A FORTY-YEAR HISTORY

CLOSING THE DEAL



The Nauticus building under construction along the downtown Norfolk waterfront in 1993. (Courtesy of Nauticus)

In February of 1993 Admiral Byron “Jake” Tobin, COMNAVBASE, expressed the desire of the Navy to formalize the theretofore-informal agreement to relocate HRNM. Almost immediately, the museum plunged into eleven months of difficult negotiations that covered the amount of space required for museum operations; appropriate storage and educational programming space; multiple re-designs of HRNM space; and other issues. Director Poulliot informed the Navy, “Nauticus is being redesigned and built at the same time. A lot of things that are being done have flaws because of the rush involved.”

The Norfolk city government wanted Nauticus to open in June 1994, and it was at the proverbial eleventh hour, in March 1994, that the Navy and Nauticus signed a Memorandum of Understanding (MOU) that allowed HRNM to relocate. It covered several hot-button issues, the leading one being that the museum as a Department of Defense museum would remain free to the public. HRNM did lose space from the original planning for the facility. Becky Poulliot explained the benefits of the MOU to her chain of command this way: “the agreement was in the best interests of the Navy for two reasons: (1) Greater exposure for the Navy's history and the Navy in general (2) No additional costs for the Government in terms of rent and utilities.”

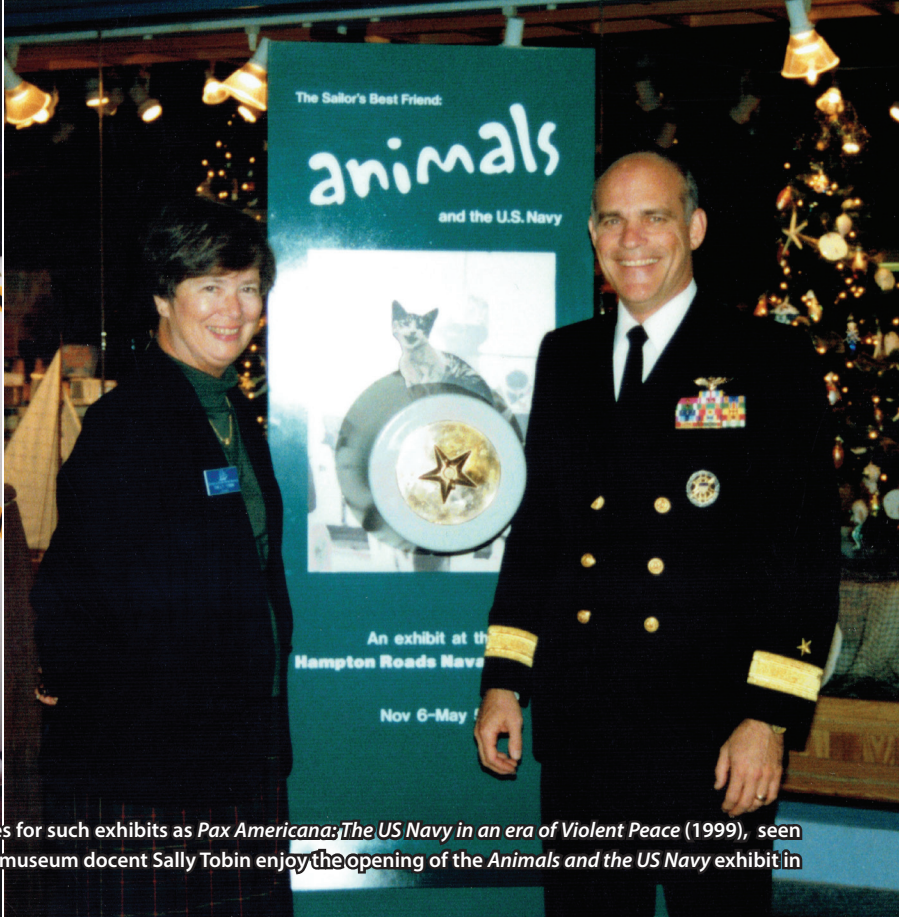
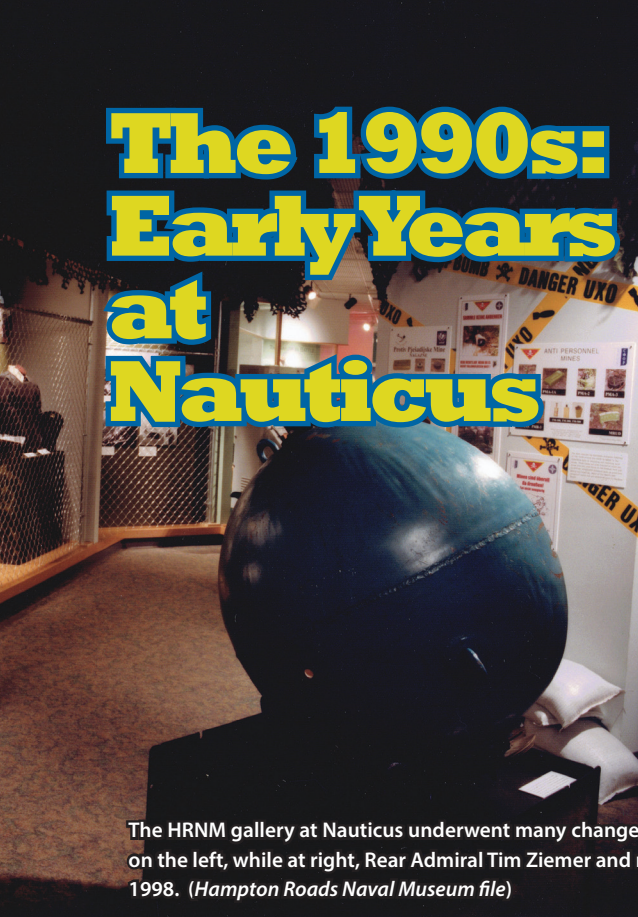


Aboard a YTB harbor tug, Rear Admiral Byron "Jake" Tobin observes ships returning from Operation Desert Storm in April 1991. (Hampton Roads Naval Museum file)

On December 16, 1993, HRNM closed at Pennsylvania House in preparation for its relocation to Nauticus. On June 4, 1994, it re-opened on the downtown Norfolk waterfront, the culmination of years of planning and work.



The 1990s: Early Years at Nauticus



The HRNM gallery at Nauticus underwent many changes for such exhibits as *Pax Americana: The US Navy in an era of Violent Peace* (1999), seen on the left, while at right, Rear Admiral Tim Ziemer and museum docent Sally Tobin enjoy the opening of the *Animals and the US Navy* exhibit in 1998. (Hampton Roads Naval Museum file)

Becky Poulliot made great improvements in every important area of museum management, but perhaps none has had a lasting effect like her establishment of the museum's first bona fide educational program. She designed the program to make the most of the museum's new location and the attendant publicity. Staff and volunteers conducted school programs, both in the museum and in the classroom. A series of talks and lectures brought a wide variety of naval historians to Norfolk, as well as two Secretaries of the Navy who spoke under the HRNM banner. Military education programs and a speaker's bureau were just some of the other achievements under her watch. By the time the museum assumed control of USS *Wisconsin*, HRNM established itself as the Navy's educational outreach center in the region.


The staff enhanced the exhibits as well, expanding and re-interpreting Revolutionary War, Civil War, World War I and World War II exhibits. New displays about underwater archaeology, the Jamestown Exposition, and the history of Naval Station Norfolk joined visitor favorites like the replica *Monitor* turret and the electronic maps. Video and audio presentations also livened the gallery.

In 1994, the museum also established this journal, *The Daybook*. Its humble beginnings as a typical museum newsletter changed and developed into an in-depth forum for discussion of naval history, such as an operational history of USS *Cumberland*, the ship featured in the museum logo. It is currently celebrating its 25th year of publication.

The museum also produced a series of temporary exhibits, four of the most noteworthy being: *Without Us They Don't Fly: Naval Aviation Depot, Norfolk* (1996); *The Sailor's Best Friend: Animals and the US Navy* (1998); *Cuba Libre: The Spanish American War* (1998) and *Pax Americana: The US Navy in the Era of Violent Peace* (1999). The exhibit about Navy animals covered a wide variety of topics from working military dogs to trained dolphins. However, the ship and squadron mascots proved the most popular and moving part of the exhibit. For the Spanish-American War exhibit, talented designer Marta Nelson re-imagined the back half of the museum to create a completely new look and feel for the war's 1898 centennial.

In 1998, the museum faced a tough collections management issue when Atlantic Fleet required use of HRNM's on-base artifact storage, building G-29C. The

museum worked with the Naval Station to secure alternate space in nearby Building H-9. In subsequent years, the museum expanded space in H-9, resulting in a Special Collections Room for Naval Station history and a useful programming space for military education. The building

serves these important roles today. Additionally, the staff uses H-9 to support historic interpretation of the Admirals' Row historic district, in the form of architectural and photographic archives, and exhibits and tours. 



Seen here on January 20, 2001, USS *Wisconsin* (BB 64) moved into her current berth in downtown Norfolk on December 7, 2000 after nearly \$10 million in preparatory costs. After the completion of her permanent pierside support structures such as her main gangway (center of photo, seen here under construction) leading from the adjacent Nauticus building, the decommissioned battleship opened to the public on April 16, 2001. (Gunner's Mate 1st Class Thomas J. Lowney/ Defense Visual Information Archive)

In November 1998, HRNM learned from COMNAVBASE PAO that USS *Wisconsin*, a decommissioned *Iowa*-class battleship, was coming to the berth next to Nauticus, under museum control, essentially as its largest artifact. From 1998 until December 2000, Becky Poulliot and the staff prepared an intensive interpretive plan, which included budgets, staffing, volunteers, tour routes, public safety issues, and exhibits.

This monumental change required an update to the Navy's agreement with the City of Norfolk, which was completed in July 2000. It maintained the essential elements of the original 1994 agreement. The layout of the museum changed that year as well, as workers installed a walkway from the building to the battleship, necessitating the movement of offices and artifact processing rooms.

On December 7, 2000, USS *Wisconsin* arrived at her new lay berth adjacent to HRNM. Even before the official opening date in April 2001, the museum staff was deluged with requests to tour the ship from a variety of military and civic groups, including many schools. The volunteer corps swelled to 150. The museum received four military billets to help manage the battleship. Navy Region Mid-Atlantic assigned members of the Region's Honor Guard to insure safety and security.

On April 16, 2001, USS *Wisconsin* opened to the public. Attendance numbered one-half million in the first year. The most important position for the re-vamped staff was Battleship Operations Manager. Captain Mary Mosier stepped into the complex role that required a calm demeanor, political savvy, and plain hard work. Later, Captain Lee Duckworth continued in the position and the

museum benefitted from the wisdom of both these Navy veterans.

The museum opened a major permanent exhibit that same day, focusing on the battleship *Wisconsin*. The exhibit, informally dubbed “Wiskey Walk,” occupied a corridor that visitors use to board the ship. It utilized several of the artifacts donated by *Wisconsin* veterans

and film edited from material obtained at the National Archives. Another *Wisconsin*-related exhibit arrived in 2002 featuring the battleship’s silver, made possible after the museum secured permission from the Navy Supply Systems Command silver office to borrow the set for exhibition.



Museum Director Becky Poulliot, Curator Joe Judge, and Exhibit Designer Marta Nelson celebrate the opening of USS *Wisconsin* (BB 64) as a public attraction, April 16, 2001. (*Hampton Roads Naval Museum file*)

Accreditation

The arrival of the battleship and the attendant work slowed, but did not stop, Director Becky Poulliot’s pursuit of accreditation for the museum. The American Association of Museums grants accreditation as a sign that a museum is operating at the highest professional levels in all areas.

The museum took several important steps toward possible accreditation in the early 21st century. HRNM worked to acquire a second storage facility at Naval Station Norfolk for large artifacts in 2003. Building I-AA, as the Navy identifies it, is located about three

blocks from the museum’s Annex, Building H-9. Unlike H-9, I-AA is dedicated solely to artifact storage.

In 2003, the museum opened a new education space, at that time called “the Wardroom.” Designed with the popular “Life at Sea” program in mind, the room recalls a below decks space from the Age of Sail. Director Poulliot described the philosophy behind the space to *The Virginian-Pilot*: “We are working to add some family fun.” Fifth graders visiting on the opening day got the idea as they gravitated to the hammocks strung across the ceiling. “I like the interesting beds, but they seem kind of hard,” one said. “I would be afraid of falling out.”

HRNM continued progress toward accreditation in 2004 when the museum engaged Dr. Carole Wharton to

produce a situation analysis and assist with a strategic plan, and an institutional plan. Dr. Wharton's wisdom and museum experience strengthened staff performance in the fundamental areas of research, collection, preservation, and interpretation. In December 2006, HRNM submitted a Self-Study Application for accreditation to the AAM. Eight accreditation committees, comprised of staff, volunteers, and museum foundation members completed

the 100-page document that addressed all areas of the museum, operationally and strategic. The moment of truth in the accreditation process came during a May 2008 peer review visit. On December 5, 2008, the Hampton Roads Naval Museum became the second museum in South Hampton Roads to earn accreditation from the American Association of Museums.



Educator Odean Van't Hul takes a question from visiting students in the Hampton Roads Naval Museum's "Wardroom," a key part of the museum's "Life at Sea" program. The room is now known simply as the Life at Sea room. (Hampton Roads Naval Museum file)

Continued Growth

The museum entered the 21st century with a plan to connect to the active-duty military audience in the Navy's capital. The resulting idea began in the year 2000 with a Heritage Day for Chief Petty Officer selectees. The event grew over the next 19 years into the premier museum program for active-duty personnel in the Department of Defense museum system. Hundreds of CPO selectees descend on the museum each August and rotate through presentations on the Navy's history and heritage.

The centennial celebration of the 1907 Jamestown Exposition in Norfolk (coinciding with the 400th anniversary of the founding of Jamestown celebrated statewide, and the departure of the "Great White Fleet") was an opportunity for HRNM to unveil a major permanent exhibit, *1907: The Jamestown Exposition and the Launching of the New Steel Navy*. HRNM staged the exhibit in partnership with Nauticus on the third floor of the building. Opening on April 26, 2007, it utilized artifacts, interactive exhibits, and audio-visual presentations to tell the story of the Exposition, the launching of the Great White Fleet, and the subsequent



Some of the over 750 Chief Petty Officer selectees who converged at the Hampton Roads Naval Museum debark from USS *Wisconsin* to compete for the CPO Heritage Trophy during the 16th Annual CPO Heritage Days in 2016. (M.C. Farrington)

development of the Norfolk Naval Station. It was also a key component of “Sail Virginia,” Norfolk’s celebratory festival for Jamestown 2007. The centerpiece of the exhibit was the bow ornament from USS *New York* on loan from NHC.

The following year brought a devastating event to the institution. Odean Van’t Hul, an extraordinary museum educator, died suddenly on March 3, 2008. A retired Senior Chief, Odean had the gift of showmanship with a strong knowledge of the Navy and its heritage. He could reach any audience. His General Military Training Jeopardy sessions ensured that HRNM was a popular mainstay of all the regional commands. Likewise, his programs for school groups enthralled children of all ages.

The museum continued to innovate with educational programs, establishing two that became wildly successful and hallmarks of successful museum programming. The first “Brick by Brick: Lego Shipbuilding” grew from small beginnings in 2012 to a major event on the Norfolk waterfront in 2019 that attracted over 5,000 people in one day.



USS *New York*'s bow ornament on display on the third floor of Nauticus. (M.C. Farrington)

The 2000s: A Museum's Maturation



LEFT: Six-year-old Victor Nenov, 6, receives an award from Hampton Roads Naval Museum Director of Education Laura Orr for his entry, "We All Live in a Yellow Submarine," which won first place in the 4 to 6 year-old division of the "Built at Home" category of the seventh annual Brick by Brick: Lego Shipbuilding competition in February 2018 as Deputy Director of Education Elijah Palmer looks on. (Photo by M.C. Farrington)

We're from Washington and We're here to Help

In 2005, the CNO decided that the management of all Navy museums should reside with the Director of Naval History. As a result, on October 1, 2006, the chain of command formally transferred from the Navy Region Mid-Atlantic (successor to COMNAVBASE) to the Naval Historical Center (NHC). Aside from the move to Nauticus, this transfer marked the single biggest change in the museum's history. HRNM joined all other Navy museums, along with other assets like the Navy Library and Navy Art program in what would become the Naval History and Heritage Command (NHHC).

HRNM staff produced several off-site permanent exhibits on military bases and in the community during these years. One of the more interesting displays, *History Happened Here*, opened March 23, 2009, on the Chesapeake Bridge Tunnel's southernmost



Workers move the the *Maersk Alabama's* lifeboat, made famous by the rescue of Capt. Richard Phillips, into position for the exhibit *Modern Terror on the High Seas*. (Photo by Carole Wharton)



The museum's logo in 2010. (Hampton Roads Naval Museum file)

The Happiest Day of a Boat Owner's Life...

It was always the Navy's intent to donate the *Wisconsin* to a donor willing to operate the battleship as a tourist attraction. The logical choice was the City of Norfolk.

On December 14, 2009, nine years after her arrival in downtown Norfolk, the Navy transferred USS *Wisconsin* to the city. This turnover officially ended HRNM's operational responsibility and oversight of BB 64 as an historic visit ship. USS *Wisconsin* proved to be one of the commonwealth's most popular historic attractions

island. The panels also aid visitors in ship and landmark identification.

In 2009, HRNM participated in a national travelling blockbuster exhibit. Nauticus rented National Geographic's Real Pirates display about the 17th century *Whydah* shipwreck. HRNM coordinated with U.S. Fleet Forces Command to provide an entire section on the Navy's role in combating today's pirates, an add-on exhibit entitled *Modern Terror on the High Seas*. The *Maersk Alabama*'s lifeboat, made famous by the rescue of Capt. Richard Phillips, formed the centerpiece of the display. The lifeboat's arrival and installation received national media coverage.

On October 13, 2009, Admiral J.C. Harvey, Jr., the Commander of U.S. Fleet Forces Command, celebrated the Navy's 234th birthday aboard USS *Wisconsin*. Admiral Harvey reminded the audience that the Navy works for American security every day, all over the world, from the remotest waterways to Iraq and Afghanistan. He thanked the Director with a personal note that read, "The professionalism of you and your team gave us a night to remember."



with a total of 2,481,752 visitors coming aboard from December 7, 2000 to December 14, 2009.

In 2007, Director Becky Poulliot penned a prescient e-mail to the Naval Historical Center, which read in part, "The addition of USS *Wisconsin* in 2000 recast the original agreement. It tied these most basic terms of the agreement to the ship. ... We assumed additional risk and additional responsibilities when *Wisconsin* arrived and we need to address these issues on the back end. ... If



The museum staff in 2010. (Hampton Roads Naval Museum file)

this is not done the 1994 agreement is at risk. The result may harm the Government assets represented by this museum."

After the ship left Navy control the director's fears were realized in a series of staff reductions. In 2011, NHHC abruptly cancelled a standing contract that funded education staff. That same year, NHHC's Chief of Staff informed HRNM that due to a Naval Inspector General's command inspection, all of HRNM's assigned military personnel would receive new orders. By February 2012, all assigned military departed, leaving staff size half of what it had been one year prior. The remaining civilian staff scrambled to perform basic safety and security functions at the front desk seven days a week.

A dramatic development altered HRNM's future when the Director of Naval History was relieved of duty on May 14, 2012. His replacement immediately studied long term staffing needs. This review netted three additional civilian slots for HRNM. Additional salvation occurred with conversion of the museum's military billets. HRNM slowly rebuilt itself for life after the battleship.





Life after the Battleship

In 2010, the Director of Naval History charged HRNM to lead the interpretation of the Civil War Navy Sesquicentennial on behalf of the entire Navy. As a first step, museum educators established a blog, which utilized the talents of staff and guest writers to produce a running five-year commentary on the Navy and the Civil War. The Library of Congress archived the blog as part of its permanent record of the anniversary.

This effort was a major addition to a concept that Director Poulliot described as a “museum without walls”: personal educational outreach coupled with a vigorous social media program. The Civil War Navy Sesquicentennial Blog joined an invigorated Facebook page and Museum Artifact Blog. As a result, HRNM’s customer base went worldwide, bringing in virtual visitors who could view exhibits and artifacts online.

In 2011, the museum completed a new *CSS Florida* exhibit. The exhibit detailed the career of the Confederate raider from her beginnings in an English shipyard to her demise in Hampton Roads in 1864. The exhibit used 59 artifacts, many of which had never been on exhibit. The exhibit also features a video on underwater archaeology and an interactive wheel detailing the cargo and value of the raider’s prizes. The same exhibit project included a re-imagining of the museum’s entrance piece, a map of Hampton Roads that is a much-used orientation for visitors.



Workers position a silhouette of the frigate *USS Cumberland* into position on the side of the Nauticus building in downtown Norfolk. (Hampton Roads Naval Museum file)



Completed in 2011, the CSS Florida exhibit made the story of the Confederate commerce raider as well as the artifacts recovered from its hulk more publicly accessible than ever before. (M.C. Farrington)



Docent Jim Reid discusses the circumstances surrounding the Battle of Hampton Roads with museum visitors Matthew, Ed, and Stephanie Simpson, from Charles Town, West Virginia, utilizing the HRNM entrance display map as a teaching tool. (M.C. Farrington)



HRNM Director John Pentangelo speaks on the importance of Naval Station Norfolk's centennial to assembled guests at Pennsylvania House on January 26, 2017, as the base's commanding officer, Captain Douglas Beaver, and Virginia Governor Terry McAuliffe look on. (M.C. Farrington)

The museum's long-time director, Becky Poulliot, announced that she was retiring from federal service effective September 2, 2016. As Professor Elizabeth Dove, she joined the history faculty at Flagler College in St. Augustine, Florida.

Mr. John Pentangelo transferred into the directorship of the Hampton Roads Naval Museum in a ceremony held aboard USS *Wisconsin* on August 31, 2016, thus becoming the third civilian director of the Hampton Roads Naval Museum. Mr. Pentangelo, a native New Yorker, came to HRNM with over fifteen years of experience in museum collections management, exhibitions, education, development, and administration. He brought with him an M.A. in History and Museum Studies from the State University of New York's Cooperstown Graduate Program in 2005; experience as the curator/development coordinator at USS *Constellation* Museum in Baltimore, Maryland; and crucially, several years' experience in the Navy system as managing director of the Naval War College Museum in

Newport, Rhode Island. Familiarity with the Naval History and Heritage Command smoothed his transition to HRNM.

In 2017, the museum participated in the kick-off for the centennial of the Norfolk Naval Station. On January 26, the Naval Station hosted an invitation-only event at the museum's former home, Pennsylvania House. Museum director Pentangelo spoke at the event and shared the podium with other distinguished speakers, including Virginia governor Terry McAuliffe. During the evening guests toured the historic homes on "Admirals' Row," where museum docents offered the history of the Jamestown Exposition and the houses. The museum's own Annex, Building H-9, was open as well, and staff mounted an exhibit highlighting many collection items from the early days of the Naval Station, the Jamestown Exposition, and the Great White Fleet.

Director Pentangelo also initiated a new strategic plan for the museum. The museum was fortunate to hire the firm of Bryan and Jordan, under the leadership of legendary

Forty years later, we are proud to adhere to our original mission: to bring the history of the Navy to the Fleet and the public. We are one of ten official Department of the Navy museums administered by the Naval History and Heritage Command in Washington DC. Your Navy museums, spread out across this country from Bremerton, Washington to Pensacola, Florida, are the link connecting all who have served in the United States Navy over the last 244 years with the American people.


The museum has supported many exhibits and programs over the past forty years, some of which are detailed in the pages of this edition of *The Daybook*. None of these successes would have been possible without the group of dedicated civilian and military staff members that worked tirelessly to collect, preserve, and interpret the Navy's history to educate thousands and thousands of visitors, students, researchers, and Sailors since 1979.

Our many partners have also been responsible for these good results. I want to thank our support group, the Hampton Roads Naval Historical Foundation, which has stepped up with funding and encouragement since 1983. None of our success would be possible without our amazing volunteers and I thank them as well for giving their time to the wonderful cause that is naval history. Thousands of donors contributed artifacts, photographs,

and memories to make the museum collection a living statement about the Navy in Hampton Roads.

Our partnership with the naval station is also a foundation for our success. We still have a collections storage building and a resource center on Naval Station Norfolk and we are proud to be on the waterfront with the Navy. Hampton Roads-based commands including Fleet Forces Command, Navy Region Mid-Atlantic, Naval Facilities Engineering Command, and the Fleet Logistics Center have allowed this museum to prosper and fulfill its mission.

The next forty years will no doubt bring changes as momentous as the previous forty, when we expanded, re-located, ran a battleship, and transferred commands. Readers of *The Daybook* have already read about our major effort for 2019, a new exhibition on the Navy's role in Vietnam. In keeping with HRNM tradition, we are well-positioned to create an exhibit that resonates with active duty, retired Navy, and other members of the Hampton Roads community.


This exhibit and all of our future programs will educate Sailors, bring the American people closer to their Navy, and above all expand audiences for naval history. We are honored to have done our job for forty years, and look forward with confidence to continuing our mission for years to come. 

historian Charlie Bryan, to write the plan. The new strategic plan, signed by the Director of Naval History on 10 July 2018, resolutely addressed the museum's perpetual needs for more space and more non-Navy funding. The museum's Foundation also approved the document and prepared to address the next 40 years by beginning to re-structure its board.

John Pentangelo also spearheaded HRNM's major interpretive initiative, an exhibit detailing the history of the Navy in Vietnam. The museum's location in Norfolk, the capital of the Navy, allowed it to reach many local veterans who were able to tell a national story. Staff conducted oral histories, collected artifacts, managed loans, and researched film and video. The museum is poised to end 2019 with a major contribution to national Navy history.

Over four decades the Hampton Roads Naval Museum has had three distinct but connected roles. The first was a small museum in an historic structure; the second was an

important regional museum in a municipal science center, and the third, manager of a battleship that proved to be a national attraction. Military and civilian staff worked side-by-side throughout all these periods. Professional practices and attitudes increased constantly. Collections grew; programs expanded; and visitors came and learned the story that the CNO stressed from Day One: "the role of the Navy in the Tidewater area from the days of the Revolution to the present day."

And not to be forgotten over forty years is the secret of HRNM's myriad achievements, summed up by one of the many Navy leaders who funded the museum: "You have discovered the happiness factor and you have it here." 

BACK COVER: HRNM Exhibits Specialist Don Darcy works with museum volunteer Kameron Payne to affix adhesive to masonite pedestal edging for the museum's largest new exhibit in over a decade, *The Ten-Thousand-Day War at Sea: The U.S. Navy in Vietnam, 1950-1975*, slated to open in October 2019. (M.C. Farrington)



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