

# THE Bulletin

FROM JOHNNY CAKE HILL | WINTER & SPRING 2013

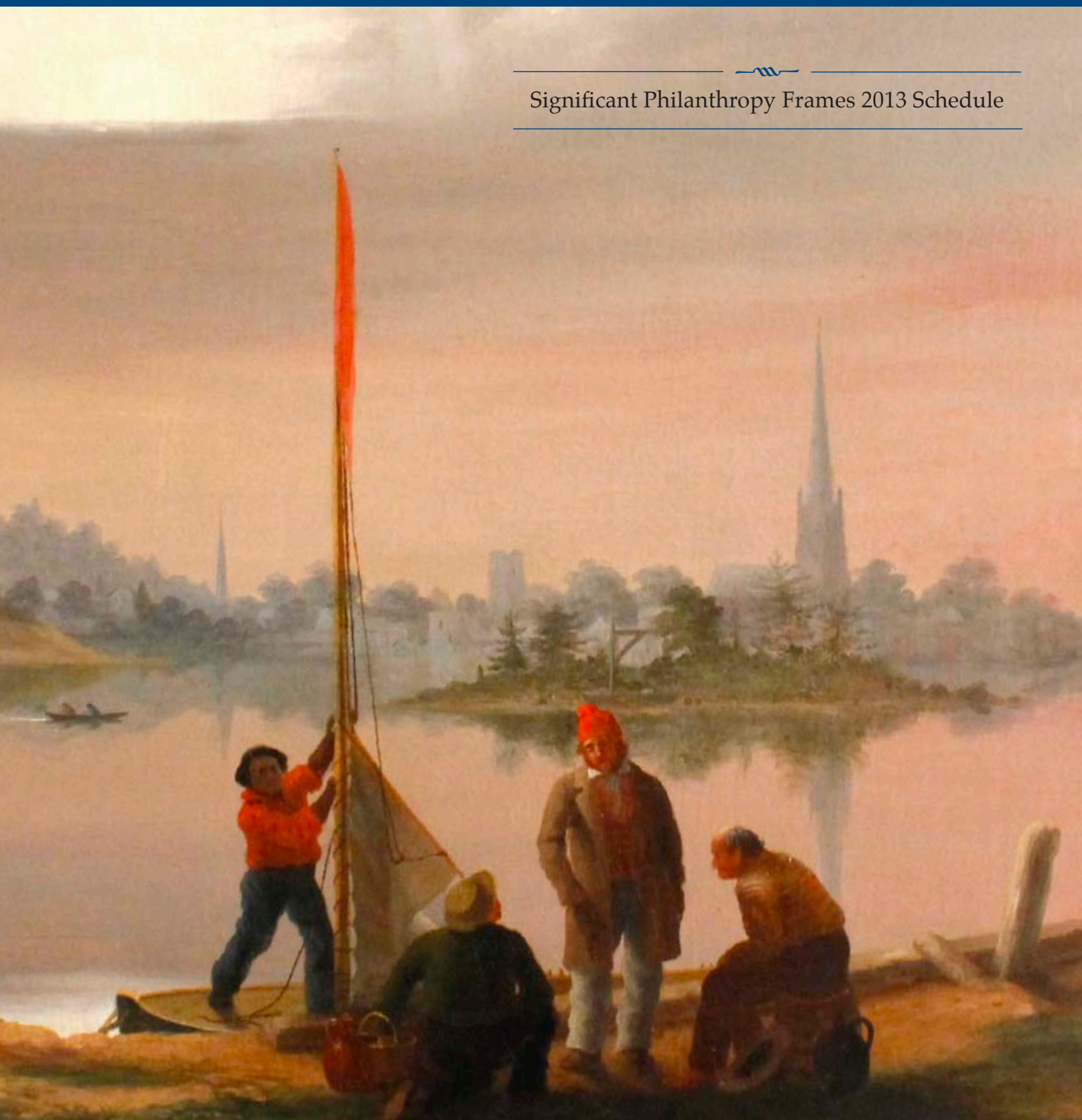


NEW BEDFORD  
WHALING  
MUSEUM

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Significant Philanthropy Frames 2013 Schedule

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William Bradford, "Three sloops and a schooner-yacht," oil on canvas, signed and dated "Wm Bradford, Fairhaven, Mass., 1858." Gift of William O. Taylor, TR2012.55

## Outstanding Philanthropy Caps 2012

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### SIGNIFICANT ACQUISITIONS EXEMPLIFY DONORS' CONFIDENCE

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By MICHAEL P. DYER, MARITIME CURATOR

Part of the fascination of collecting historical material culture is that art, objects, documents, papers and other items serve to enlighten and challenge our ideas of history. In this vein we have recently acquired fine and important pieces including three important paintings by local 19th century artists, one by a local 21st century artist, a rare bound set of 18th century sea charts, an equally rare collection of mariner's papers, a large collection of locally manufactured toys and a pristine shoulder gun intended for use in the whale fishery but never actually used. All of these collections offer something new.

The first of the three 19th century oil paintings is shown on the cover of this *Bulletin* issue. It is attributed to William Allen Wall (1801-1885) and is a carefully composed and subtle work of antebellum abolitionist symbolism. It appears to be a view on the upper Acushnet River looking southeast across to Fairhaven, Marsh Island and Oxford Point although many of the identifiable features of that part of the river are either absent, exaggerated or reconfigured. Unlike the majority of Wall's documentary landscapes these are not the

main points of the picture. Rather, Wall seems to be making a strong statement in direct response to current events, probably the Fugitive Slave Act of 1850, and the clues include a Caucasian man wearing a red Phrygian (or Liberty) cap and an African-American man raising the sail on a small boat with a large red flag and a rising sun with a halo around it indicating a coming storm.<sup>1</sup> Small craft were commonly illustrated with colored flags of one type or another including red flags. In 1848, however, the red flag in particular had

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## MEET OUR HIGH SCHOOL APPRENTICES 2012-2013

*This program is funded by the Jesse Ball duPont Fund, The Island Foundation, The Howard Bayne Fund, City of New Bedford Community Development Block Grants, the Women's Fund of the Community Foundation of SEMA, and the United Way of Greater New Bedford, Bristol County Savings Bank Charitable Foundation, and Sovereign - Santander Foundation.*

We welcome eight new, and four returning, students for this year's High School Apprentice Program. These 11 seniors and one junior have been learning about the Museum's galleries, about many important historical aspects of the region and have been preparing a new interpretive chart for the 17th Moby-Dick Marathon.

Five were born outside of the U.S., one in CA, one in NY and five in MA. There is musical talent, video production ability, multi-lingual fluency, competency in Microsoft Office, ROTC leadership and volunteer experience.

Second year apprentices have been busy helping curatorial, library, development and education staff. They serve as role models within the program and recruited several of this year's applicants. In their own words:

#### DARNESSA ALMEIDA, SENIOR - NBHS



I am interested in being a neonatal nurse. I plan to go to U. Mass Dartmouth to pursue my career. My strongest subjects in school are health and science. I am a very outgoing, responsible, dependable person. I work well with people. This program will help me learn the history of my city and I will meet new people.

#### ERICA ANDRADE, SENIOR - NBHS



I am a returning apprentice. This is a wonderful after-school program for teens that are looking to forward their education. When I first started working here, I didn't know much about the whaling industry or the city. But now I know them better. I moved here four years ago and had to learn English. It was a challenge, but learned it. I love helping people solve their problems. I want to go to college to major in nursing.

#### BRANDON BARBOZA, JUNIOR - NBHS



I plan on studying criminal justice and hopefully become a state trooper. As a native of New Bedford, I feel it is more than important to learn the history of not just my hometown but the center of the global whaling industry in the 1800's. Throughout my time at the museum I plan to learn and help others learn about the history of my city.

#### QUINTON CAMPBELL, SENIOR - NBGLCPs



I enjoy playing chess and videogames that challenge my mental capacity and my intellectual limits. I have lived in New Bedford most of my life. The whaling industry has always interested me with all of its fascinating intricacies. This program has introduced aspects of whaling that I never had a clue existed. As for college, business will be my major, what type specifically I am still unsure. I do know, however, that I want to own a business of my own.

#### ALYSSA DOCOUTO, SENIOR - FHS



I wanted to work here because I was interested in the program. Although I live in Acushnet I would like to learn history about my birth city. This program is a rare experience and I'm glad to be a part of it. I am the first apprentice from Fairhaven High. I enjoy helping people and working with computers. I'm very interested in psychology and media classes. My strongest subjects in school are statistics and trigonometry. I plan on going to BCC next year for media.

#### STEPHANIE DURAN, SENIOR - NBHS



I am from the Dominican Republic and moved here from Providence a year ago. I would like to go to college to study medicine. I love it, and I enjoy it. My medical occupational nursing class at NBHS is extremely interesting. I'm an apprentice because I'd like to study more about the Museum and learn much more about the science, history and all the wonderful things that exist here. Also, I wanted to have experience in a professional environment.

#### SHARMAINE FLINT, SENIOR - GNBVRTHS



I am a returning apprentice and a senior at GNBVT in the Business and Office Technology program. I chose to return to the program because the idea of working directly with another staff member and with the new apprentices was intriguing. After graduating from Voc, I hope to enter UMASS Dartmouth to study for my B.S. degree and become a registered nurse. This year I hope to help teach the new apprentices everything I have learned since working here.

#### GUSTIN FROIAS, SENIOR - GNBVRTHS



I am in the Engineering Technology shop. I plan to pursue a career in engineering and major in computer science. I will then become a software engineer and eventually own my own business. I am a returning apprentice and I'm confident that my

second experience here is going to be even better than my first year! I can't wait to work with the Museum staff to help the Museum's growth and day-to-day activities. It's definitely going to be a great experience to add to my list of achievements.

#### JOSEPH DELGADO ORTIZ, SENIOR - NBHS



My goals in life are to be a music producer and have a great family. I also want to be a police officer, study criminal justice and business management, and other fun things. I was born in Maunabo, Puerto Rico, and lived there for 9 years before moving to the US. I live with my mom, but have other siblings. I chose to work in the whaling museum to learn more about the region and whaling. I also did it to meet new people. I'm surprised at what I have already learned.

#### ALFREDO PARRILLA, SENIOR - NBHS



I chose to return since last year was a very good experience, and I was looking forward to working with the other returning apprentices. I'm also looking forward to working directly with one of the staff members, especially if it is going to help with my career. I plan on going to Cape Cod Community College to major in psychology and get a certificate in law enforcement. Ultimately, I want to be a police officer.

#### CINTHIA SANCHEZ, SENIOR - NBHS



I was born in Salinas, CA, and since both my parents are Mexican, we moved to Mexico when I was little. Having the opportunity of coming to the US to study here made me come back. I have been in New Bedford the last 14 months. I like to learn new things every day and being here as an apprentice will develop my knowledge of New Bedford and provide the opportunity of working in a professional environment. I would like to study in the medical field and become a physician's assistant.

#### LICIA VIEIRA, SENIOR - NBHS



I moved to the USA about 4 years ago. My first language is Creole. I can also speak Portuguese, English, and Spanish. My goal is to start as a CNA and then become a nurse. I am interested in this program because I think it is a great opportunity to learn about New Bedford history, now that I live here, especially about the whaling industry. My first visit to this museum was when I was in 8th grade. I was new to this country. I didn't know much about this city, but I was pretty amazed about this museum.





**Left:** Attributed to William Allen Wall, “Calm before coming storm,” oil on canvas, circa 1850. Gift of Eve M. and Renee Kahn. (2012.26) **Right:** Lemuel D. Eldred, “View at the foot of Spring Street, Fairhaven, Mass.” oil on canvas, signed and dated “L.D. Eldred, 1893.” Museum purchase. (2012.24)

Continued from inside front cover

been a symbol of revolutionary activism and Wall has infused the entire painting with a red tincture.<sup>2</sup> The flag hangs limply under a predominantly red morning sky, a further indication of the “calm before the storm.” Maritime trades were generally welcoming to black sailors and Wall’s highlighting of this man indicates not only the coming fight, shortly culminating in the Civil War, but also the relative freedom for people of color in the local region. To the right of the painting, another small fishing boat is being rowed into the scene, and it too flies a red flag. This flag, however, is extended as the boat moves toward the center of the picture.

The Centre Congregational Church, built in 1841 on the corner of Centre and Walnut Street in Fairhaven, with its tall steeple still in place is clearly visible in the distance, representing the main documentary element of the painting serving to place the scene. Wall often included this steeple, which collapsed in a storm in 1869, in his Fairhaven views. He lived in a community where abolition was often expounded and New Bedford was later acknowledged by many as a destination on the Underground Railroad. Its black population certainly grew in the 1850s as slaves fled the South, often on shipboard. The painting is neither signed nor dated, but a Boston canvas-maker’s mark dates it to 1850, the year that the Fugitive Slave Act brought about violence in Boston, Detroit, and other American cities and was seen by many as a call to violence.

Art historian Renee Kahn discovered the painting in a tag sale in the 1970s. It was in deplorable condition, but she recognized it as something important. After the painting was conserved, Renee and her daughter Eve, both of New York, began researching it and in the spring of 2012 brought it to the attention of Richard C. Kugler, Director Emeritus of the New Bedford Whaling Museum, who immediately alerted the museum staff. After donating the painting, Renee Kahn expressed her satisfaction that the painting was “finally coming back home” to New Bedford where it belongs.

**“In 1848, however, the red flag in particular had been a symbol of revolutionary activism and Wall has infused the entire painting with a red tincture. The flag hangs limply under a predominantly red morning sky, a further indication of the “calm before the storm.”**

The second painting of significance depicts a potentially major yachting scene by William Bradford (1823-1892). Painted in his predictably crisp and accurate style of the 1850s (the picture is signed and dated, Wm. Bradford, Fairhaven, Mass., 1858), he depicts four vessels; three sloops and an unidentified schooner yacht with a large, ocean-going side-wheel steamer and several other vessels in the background. One of the sloops could be a pilot boat as it flies a blue flag and is towing a rowboat. The other two craft appear to be the typical kinds of small craft that Bradford and other marine painters often depicted. As other Bradford harbor scenes, this one shows a congestion of vessels surrounding the primary object, in this case the schooner.

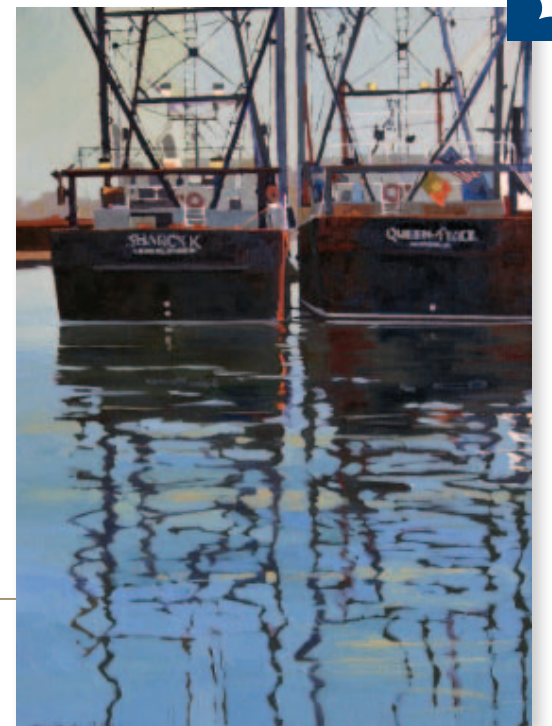
The location of the scene has yet to be definitively identified although there are a number of clues including the small, high island in the background which could be Dumpling Rocks in Buzzards Bay or one of the islands off Boston harbor. This painting adds to the depth of our holdings of Bradford’s work as we do not have another oil painting by him showing a yacht, and the painting certainly serves to broaden our understanding of recreational boating before the Civil War. It was in the private collection of William O. Taylor of Boston before being donated.

The third painting of importance is a recent purchase through the gallery of William Vareika Fine Arts in Newport, Rhode Island. The artist is Lemuel Eldred (1848-1921) of Fairhaven (signed and dated “L.D. Eldred ’93) depicting the Fairhaven waterfront in the vicinity of Delano’s wharf at the foot of Spring Street. At the center is the Samuel Proctor house, an “ancient building” of “unique appearance” built around 1765 (?) and possibly the very first house built in the village of Fairhaven.<sup>3</sup> Also shown in the painting to the left is a stone building that was once Jabez Delano’s (1763-1848) candle works the site of an even older shore-side try-house where whale oil was boiled in the mid 18th century. At the time of the painting in 1893 the mouth of Mill Pond, the body of water in the immediate foreground, was open but the candle works had fallen into disrepair. Oil magnate Henry Huttleston Rogers (1840-1909) filled in the pond between 1903 and 1906 to make today’s Cushman Park, a suitable



**Left & Middle:** Pull Toys. “Teddy Walking Sailor,” (left) and “Teddy Galloping Jockey,” (right), steel and painted wood, circa 1925-1930, anonymous gift.

**Right:** Dora Atwater Millikin, “Wharfage,” oil on linen, Gift of the artist. (2012.3.1)



view to admire the new high school that he had funded which stands on Route 6 today. Eldred painted a series of Fairhaven views around this time in the 1890s including a view of Oxford point in the museum’s collection and a larger view of the Mill Pond and its adjacent neighborhood on Spring Street which is today in private hands.

Apart from its maritime heritage, New Bedford’s manufacturing industries are a significant part of its history as well, and its textile, cordage and drill bit manufactures were once world famous. In the 1920s however, New Bedford also became a world center for toy production, and this new collection offers new avenues of exploration into this little-known part of the city’s commercial history. This collection, at over seventy pieces, represents a good view of the manufactory output. The toys were made by The Ted Toylers, Inc. in New Bedford between 1925 and 1930. The factory, located at the corner of Spring and South Water Street, opened, flourished, and closed rapidly. Edwin V. Babbitt of Fairhaven founded the company and served as its chief toy designer. The collection numbers seventy toys, two original catalogs, ten full color broadside advertisements, and a folder of documentary clippings. The brightly colored toys, manufactured out of Maine birch wood and stamped steel in a factory built at 60 South Water Street, appear in a variety of designs and incorporate steel springs and wire in their moving parts. The Ted Toy-lers, Inc., also owned and managed a wood processing facility near Farmington, Maine to supply materials for the New Bedford factory. At full production in 1927 the company was manufacturing 5000 toys per day with a work force numbering over 200 people shipping entire railroad box cars full of toys. In 1927 Ted Toylers merged with the National Wood Process Company in Farmington and became the International Toy Company. Production stopped in New Bedford in 1930. This collection is an anonymous gift.

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The newly acquired shoulder gun, commonly known as the #2 Brand Gun, also offers some interesting insights. Guns of this type were manufactured with three bore sizes (#1, #2, #3) by Christopher C. Brand of Norwich, Connecticut in the mid-1840s. This gun has the hollow brass stock but the earliest known Brand guns had wooden stocks manufactured in association with Allen and Thurb-er, also of Norwich and later of Worcester, Massachusetts. By the mid-1850s Brand guns came equipped with skeleton stocks, but between roughly 1851 and 1853 Brand was working with another gunsmith named Charles Tracy. The Tracy and Brand gun was the first shoulder gun of its type advertised in the *Whaleman’s Shipping List and Merchants’ Transcript* newspaper along with a design by another maker (Robert Brown’s shoulder gun). The Tracy and Brand shoulder guns sold for \$45.00 in 1853. They were available through Edward P. Haskell, merchant, on Fish Island and seem to fit into this exact period between those manufactured with wooden stocks and those with skeleton stocks. It descended through the Delano family of Fairhaven, a gift of Herman W. Delano, and appears never to have been used.

Other new collections from an even earlier period allow for stronger understanding of New Bedford’s maritime origins. Documenting 18th century New Bedford has always been challenging. Primary materials are very rare, often incomplete, and seldom provide a clear picture of events in the early seaport, but two important recent gifts will provide good new information. The first is a set of bound charts from the first volume of Joseph Frederick Wallet Des Barres The *Atlantic Neptune* (London, 1777-1783). Des Barres’s cartographic masterpiece, the first systematic survey of the Atlantic

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**Left:** Joseph Frederick Waller Des Barres, Chart of Nantucket Island, engraving on paper, circa 1777. Gift of Mrs. William Rotch.



**Right:** Collection of Captain William Claghorn (1733-1793) papers. Gift of Ms Margo Locke.

**Bottom:** Title page from Joseph Frederick Waller Des Barres, Atlantic Neptune, Charts of the Coast and Harbours of New England... Gift of Mrs. William Rotch.

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coasts of North America, is a unique document of the moment the American colonies broke away from Britain. Commissioned by the British Admiralty and published in four volumes under the title of *The Atlantic Neptune* the Royal Navy used these charts during the American Revolution. Apart from its intrinsic historical value as an object, the set was once owned by William Rotch, Sr. (1734-1828), and is inscribed “William Rotch, New Bedford.” As William Rotch did not take up permanent residence in New Bedford until 1795, he may have acquired this set sometime thereafter. It is one of the few first-issue sets in the holdings of any institution, and is a gift from Mrs. William Rotch of Charlottesville, VA, having been passed down the family through many generations. This piece offers an opportunity to not only see one example of what the earliest edition of this work may have contained, but to recognize that one of the leading merchants in New Bedford’s maritime community once owned it. The “William Rotch, New Bedford” inscription appears four times and one of the signatures matches other William Rotch signatures in the collection. The other three do not, leading to the speculation that perhaps Rotch loaned this set to sea captains of his acquaintance or in his employ. Forensic examinations support this hypothesis as the same ink was used in two of the inscriptions and appear in manuscript additions and notations on one of the charts.

In addition to the charts, a small but important collection of manuscript papers and maritime business records of Captain William Claghorn (1733-1793) adds significantly to our documentation of 18th century New Bedford mercantile activities. Claghorn, described by Daniel Ricketson in *The History of New Bedford* (New Bedford, 1858) as “one of our earliest and most intelligent shipmasters,” originally came from Martha’s Vineyard. He bought property from shipwright John Lowden in

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Bedford Village on South Water Street in 1766. Allegedly master of a privateer, Claghorn’s property was destroyed during the British raid on the town in September, 1778. Claghorn was known to have commanded the ship *Virginia*, a privateer of 10 guns, of Boston in 1782, owned by West India goods dealers Jonathan Nutting and Warham Woodward. One manuscript letter from October, 1782 indicates that he carried a cargo of flour to Cap Francois, Dominica a French port in the West Indies. Another shipping manifest from February, 1782 indicates that he was carrying agricultural produce and a passenger to Virginia. It was common for vessels like the *Virginia* bonded as a Letter of Marque to carry cargo. One does wonder, however, whether Claghorn took up privateering after the British burned his house down. Among the more intriguing documents in the Claghorn collection are a set of receipts with his name on them, one from a haberdasher and one from a trunk-maker in London. The receipts are dated March and April of 1778, in the middle of wartime, and are for a hair trunk and a suit of clothing. Claghorn is said to have been quite stylish in his personal dress and these receipts would seem to support that.<sup>4</sup> They beg the question, however, concerning the actual commercial relationships between American colonists and Great Britain during the American Revolution, itself a topic worthy of further study. The collection came down through the family and is a gift of Ms. Margo Locke.

In an ongoing effort to collect artworks and other documentary materials representative of contemporary New Bedford, the museum is thrilled to accept an oil painting donated by local artist Dora Atwater Millikin that she completed in 2011. Dora’s ongoing work documenting “the majestic fishing fleet of New Bedford harbor today” is epitomized in this painting that she titled “Wharfage.” Inspired by the “cropped, chaotic mass of line and form” she “walks the wharves to sketch [and] snap images... gathering color studies of the boats docked, leaving and returning with their catch.”

<sup>1</sup> I am grateful to Patricia Hills, Ph.D., Boston University, Alan Wallach, Ph.D., The College of William and Mary and Keith Kaupilla for observing and identifying the Phrygian or Liberty Cap, the key to unraveling the meaning in this painting.

<sup>2</sup> The red flag had been a symbol of violent insurrection during the 1848 Revolution in France.

<sup>3</sup> For a good description of the site see: Charles A. Harris, *Old Time Fairhaven*, vol. 1 (New Bedford, 1947), pp. 28-29, and D. Hamilton Hurd, *The History of Bristol County* (Philadelphia, 1892), p. 268.

<sup>4</sup> William M. Emery, “The Epic of New Bedford,” Old Dartmouth Historical Sketch #64 (January-February, 1934), p. 37.



# A Shared Heritage

The Whaling Museum embarks upon a 3-year initiative of Lusophone programming thanks to a major grant from the William M. Wood Foundation.

The New Bedford Whaling Museum is proud to announce a 3-year initiative entitled *Yankee Baleeiros! A Shared Heritage*. Baleeiros, the portuguese term for whalers, is an integrated exhibition, education and programming package that builds on the historic connection between whaling and the Lusophone (Portuguese speaking) communities, offering a lens through which to explore larger themes surrounding immigration, assimilation, cultural and ethnic identity, diversity, globalization and the pursuit of the American dream.

The twin goals of *Yankee Baleeiros* are 1) to celebrate locally through exhibits and programs the accomplishments of the Cape Verdean and Portuguese communities; 2) to present a traveling exhibition to identified cultural and fraternal organizations across the United States.

These initiatives will be funded through a \$300,000 award from The William M. Wood Foundation. The Foundation is the legacy of a grandson of William M. Wood (1858 – 1926), an immigrant from the Azores, whose father was an Azorean whaler on a New Bedford ship. His original name was William Silva. Wood began his career in textiles at the Wamsutta Mill, rising to become a textile magnate and eventually heading a mill conglomerate, which became the American Woolen Company.

The Foundation has supported the Museum since 2007 when it first funded Museum programs with a \$25,000 grant. The Trustees of the Museum sincerely thank Bank of America, Ed Condit, Rick Spaulding, and Emma Greene of the Wood Foundation.

**Above:** The Quinn sisters aboard the Lagoda seem to hail the isle of Pico as depicted in a section of the Russell-Purrington Panorama (1848), part of the Azorean Whaleman Gallery.

## Yankee Baleeiros: Historic Background

In the 19th century, whaling from New Bedford saw pronounced participation from Portuguese speaking people, resulting in the broad dispersal of predominantly Catholic Portuguese islanders around the world. Important community strongholds in the U.S. include New Bedford, New London, and Honolulu along with San Francisco, San Diego, California, and various ports in western Alaska. It was on whaling voyages that the first Azorean and Cape Verdean mariners joined American whalers. Trans-Atlantic passages used the islands of the Atlantic as established ports of call – ports so critical to American maritime commerce that President George Washington established a U.S. consulate in the Azores as early as 1795.

The subsequent installation of American consuls in Cape Verde, St. Helena, Peru, Chile, Tahiti, Hawaii, New South Wales, Tasmania, and New Zealand enabled Yankee whaling agents to plan their global enterprise. As the whaling industry grew, it built a Lusophone component directly into many voyages through either the outright hiring of Portuguese-speaking men to serve on shipboard or as a conduit for stowaways seeking new lives away from the islands. Vessels often departed for the Azores and Cape Verde with a light crew that Captains filled with Islanders.

For most Cape Verdeans and Azoreans, joining whaling vessels was often their best opportunity to escape the drought, famine, oppression and poverty of their homeland. Many left to escape conscription

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## UPCOMING LUSOPHONE EVENTS

### February 16

Lecture and Book Launch Party

Celebrating the new publication of the major anthology *The Dabneys: A Bostonian Family in the Azores, 1806 – 1871*

Lecture: 2:00 p.m., Reception 3:00 p.m.

### March 21

Lecture with Manuel Eduardo Vieira, President & CEO of AV Thomas Produce

Reception 6:00 p.m., Lecture 7:00 p.m.

### March – May

Joao Tavares, master shipwright from Pico, builds a ½ scale Azorean whaleboat

- Construction of boat at the AMHS
- Lecture and presentation in April

### April – December

Traveling exhibit on Cape Verdean and Azorean whaling legacy will travel to locations in New England

### May 4

Azorean Maritime Heritage Society fundraiser

- Opening of new exhibits in the Azorean Whaleman Gallery

### May – September

Traveling Dabney photography exhibit from the Observatório do Mar dos Açores (OMA), Faial, Azores and show of photographs by Luís Pavão

### June 6

Day of Portugal Activities

### July 5

Cape Verdean Independence Day Activities

### September 4 – 10

Azorean Maritime Heritage Society:  
6th Annual Whale Boat Regatta

- Includes lectures at the NBWM, Yankee vs. Azorean Whaleboat rowing and racing, VIP speaker

### September

NB Chamber of Commerce and  
NBWM Members' trip to the Azores

### January – December 2014

On-site programming highlighting Portuguese and Cape Verdean culture

### January – December 2014

NBWM Traveling exhibit on Cape Verdean and Azorean whaling legacy will travel to locations on the West Coast

### June 2014

International Lusophone Symposium  
at NBWM

### July 4, 2014

Return of the *Charles W. Morgan*  
to New Bedford



**Above:** Cape Verdean immigrants aboard the "Savoia", October 4, 1914. (1981.61.725)

**Above Left** Master boat builder, João Silveira Tavares constructs a whaleboat in 1999 for the Azorean Maritime Heritage Society in the Casa dos Botes located on the museum campus. (photo: Milton Sylvia)

*Continued from page 5*

into the Royal Portuguese army to fight colonial wars in the African colonies. In the latter part of the 1800's, Luso islanders became a major community in New England. By 1921, this community had become so significant, it was one of the Southern European "undesirable" immigrant groups targeted by the Harding administration which developed immigration quotas to lower the impact of Catholic Azoreans and non-white Cape Verdeans among other immigrant groups on a Protestant White America. Prior to these immigration constraints, immigrants from Portuguese Cape Verde were the only free African immigrants to enter the United States, arriving on ships they captained and often owned.

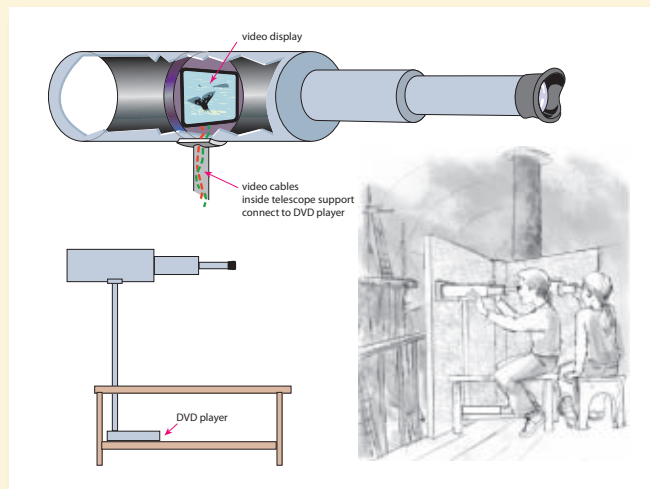
Business relations led to deep direct trans-oceanic ties between New Bedford and the islands. These continued into the early 20th century as Luso immigrant communities began building their own strong commercial bases. These communities saw a large influx of new immigrants who found jobs within and outside the maritime trades. Many became shopkeepers, skilled laborers, merchant mariners, shipping agents and ship owners in their own right. Entrepreneurial Luso-Americans built a strong packet trade between New Bedford and the islands often purchasing and converting former whaling vessels to transport their countrymen to this new land of opportunity. Catholic parishes developed in once-strong Protestant enclaves, and throughout the 20th century, the entire demographic structure evolved, particularly in the post-whaling days when new immigrants followed their relatives who came for whaling. In New England, the new arrivals worked the cranberry bogs and blueberry fields. They grew grapes and made wine. In Hawaii and California, Portuguese islanders from Madeira joined their compatriots as agricultural workers, including building wineries. Some former whalers even ventured into the Wild West for the Gold Rush and became cowboys. Today, most Cape Verdean, Azorean, and other Luso-Americans trace their ancestry to the whaling industry or to later immigrants linked to a whaler related by kinship or village ties.

## What to Expect

*Yankee Baleeiros!* will begin in January 2013 and continue through December 2015. Its four major goals are: 1) Upgrade the current permanent exhibitions on the Azores and Cape Verde with interactive and iconic elements identified by the Advisory Committees; 2) Develop and present an adaptable travelling Lusophone exhibition; 3) Work with the Advisory Committees to present a robust and meaningful agenda of locally focused educational programs and community activities; 4) Develop digital initiatives and web content for both on-site and far reaching effect.

As of December, the travelling exhibition will be presented at Mystic Seaport, Battleship Cove in Fall River, Herreshoff Marine Museum, Bristol R.I. Newark Museum, N.J., San Francisco Maritime National Historical Park and the Portuguese Historical Museum, San José, Calif.

Related programming will include the publication of a major anthology, titled *The Dabneys: A Bostonian Family in the Azores, 1806-1871*; a comprehensive online database of crew members aboard New Bedford whale ships (in collaboration with the NB Port Society and the NB Free Public Library); development of Portuguese language audio tours of the Museum;



Schematics for an interactive vigia (Azorean whale-spotting station) which will be incorporated into the upgraded Azorean Whaleman's Gallery.

collaborative programming and support for the Azorean Maritime Heritage Society and the 6th International Azorean Whaleboat Regatta; construction of a ½ scale Azorean whaleboat by master shipwright João Tavares from the island of Pico; an international symposium to coincide with the arrival of the whale ship, *Charles W. Morgan*, and three years of onsite community programs celebrating Lusophone culture and its impact on the growth of America.

## Fifteen Years of Commitment

Boosted by a remarkable \$500,000 gift from the Government of Portugal in 1998, the Whaling Museum's trustees and advisors embarked on fifteen years of programs and exhibits focusing on Lusophone themes. The Museum continues to expand its permanent galleries to interpret the shared maritime heritage of local communities rooted in the Portuguese-speaking islands as part of a comprehensive and inclusive story of the region's history.

In 2000 a protocol was signed between the Museum and the Portuguese Ministry of Foreign Affairs, followed by a second protocol in 2012 with two branches of the National Park Service New Bedford Whaling National Historical Park (NBWNHP), San Francisco Maritime National Historical Park (SFMNHP), and the Regional Government of the Azores. These protocols commit to a spirit of multi-year joint programming among all parties. The Museum expects to sign a similar "Framework of Cooperation" with the Government of Cape Verde in early 2013.

The Azorean Whaleman Gallery (2010) and Cape Verdean Maritime Exhibit (2011) feature in-depth bilingual content. In 2012, they were augmented with *A Voyage Around the World*, an adjacent exhibit highlighting other major areas of historic whaling influenced by the Luso-whalers in Brazil, Polynesia, Hawaii, California, the northwest coast of North America, and the Western Arctic.

Multimedia technology plays a central role in programs, exhibits and web-based teaching content, providing an economical, high-impact method for K-12 standards-based educational programming as well as in symposia, lectures and cultural events.

The Portuguese Advisory and Cape Verdean Advisory Committees oversee the strategic direction of the 3-year initiative, with the support of the consular and ambassadorial offices of both nations.

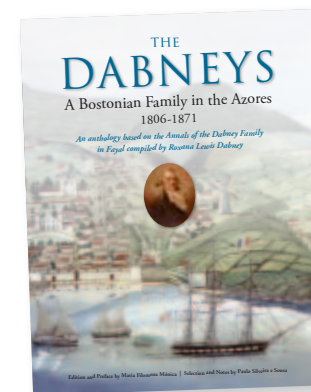


## Museum Introduces Searchable Whaling Crew List Database

In partnership with the New Bedford Free Public Library and through the efforts of 31 volunteers working with Advisory Curator Judy Lund, the Whaling Museum has released a searchable online database of crew members leaving New Bedford on whaling voyages from 1809 to the end of whaling in 1927. This database includes all 58,752 names extracted from registers of the New Bedford Port Society for the years 1850 - 1927. The names have been added to a similar number already digitized by the New Bedford Free Public Library from crew lists in their collections, resulting in a direct verbatim transcription of the information as it appears on original handwritten records.

The presence of the index online ensures preservation of the originals while making the information available to whaling descendants, researchers, and enthusiasts across the globe. Searchable through several fields, anybody can access the database 24 hours a day from the Museum's website. Log-on and research your family's potential whaling ancestry today!

[www.whalingmuseum.org/online\\_exhibits/crewlist/](http://www.whalingmuseum.org/online_exhibits/crewlist/)



## New Publication The Dabneys A Bostonian Family in the Azores 1806-1871

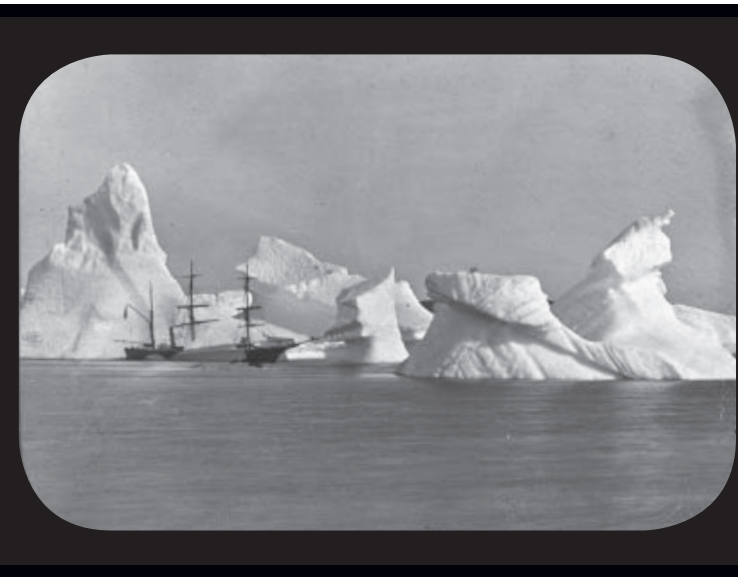
For more than 70 years, an extraordinary American family – the Dabneys – made the island of Faial, Azores, their home. Bostonians, they were merchants with elite social connections, enhanced by their diplomatic

role – three generations of Dabneys were United States Consuls. To their hosts, the Dabneys' actions spoke louder than words in times of hardship; their humanitarian efforts became the family's hallmark, gaining the admiration of many throughout Portugal and the U.S.

Years later, Roxana Dabney assembled decades of correspondence and journal entries into *The Dabney Annals*. Notable for the breadth of world history they touch upon, the *Annals* reveal the power of individuals to forge lasting bonds between nations.

An annotated anthology of *The Dabney Annals* is being published in partnership with the Luso-American Development Foundation and the New Bedford Whaling Museum. A week of programming from February 14-21 will celebrate the Dabney legacy with events at the Museum, Boston College, UMASS Dartmouth, Bristol Community College, and the Providence Athenaeum.





# ARCTIC VISIONS

## *Away then Floats the Ice-Island*

### AN EXHIBIT UPDATE

By MICHAEL LAPIDES, PHOTOGRAPHY CURATOR & DIRECTOR OF DIGITAL INITIATIVES

The exhibition *Arctic Visions: Away then Floats the Ice-Island* will be a “journey for art,” with a twist of science, exploration, anthropology, and commerce mixed in, much like William Bradford’s book *The Arctic Regions Illustrated with Photographs Taken on an Art Expedition*. Opening in the Wattles Family Gallery on April 26, 2013, this exhibit, based on Bradford’s final expedition, will benefit from its placement in the Museum’s newest gallery, located in the oldest building in the complex. The Museum thoughtfully restored this gallery in 2010 to retain much of the National Bank of Commerce building’s original character. The Wattles Family Gallery provides the ideal space for this exhibition, centered on a voyage that occurred in 1869, about a decade before the bank was erected.

Many will recall Emeritus Director Richard C. Kugler’s 2004 landmark exhibit *Sailing Ships and Arctic Seas*. Dick’s groundbreaking scholarship on Bradford’s life and career provides this exhibit’s foundation, squarely positioning one of New Bedford’s favorite sons among the leading Luminist painters of his time. *Arctic Visions* builds upon Kugler’s work featuring Bradford’s travel narrative and the photographs made to illustrate it.

*Arctic Visions* will include a variety of Bradford’s works, ranging from sketches, drawings, and some of his most well-known paintings, to the original *Arctic Regions* and its digital facsimile. The diverse media represented will clearly demonstrate not only the depth and strength of the Museum’s Bradford holdings, and will also reflect the generosity of numerous donors and lenders to it.

**Above Left:** Magic lantern slide from the ‘Bradford Recitals’, photograph by John Dunmore and George Critcherson while aboard the ‘Panther’, 1869.  
**Above Right:** Seascape with Iceberg. By William Bradford. Courtesy of Bill and Rose Marie Shanahan.

The Polar Regions became Bradford’s focus, his obsession, and his calling card to fame. In 1861, the year the Civil War erupted, Bradford took his first northerly voyage to the coast of Labrador. He would repeat this pattern almost every year until 1869, the year he sailed on his most ambitious voyage aboard the steamship *Panther* making it as far north as Melville Bay. Prior to this expedition, Bradford hired two professional photographers, John L. Dunmore and George Critcherson’s from the Boston firm of J.W. Black. Wet plate collodian photography at this time was relatively new and difficult to execute, especially in extreme Arctic conditions. As Douglas Wamsley and William Barr state in their essay, *Early Photographers of the Canadian Arctic and Greenland*, other amateur photographers had successfully photographed the Arctic, including explorer and physician Isaac Israel Hayes.<sup>1</sup> An honored companion aboard the *Panther*, Dr. Hayes had previously travelled to the Arctic on multiple occasions, including once with Elisha Kent Kane on the Second Grinnell Expedition in search of Sir John Franklin. By comparison, however, Dunmore and Critcherson’s photographic output surpassed all earlier attempts in both quality and quantity. Their collaboration with Bradford proved groundbreaking, providing him with a new tool to use as part of his expanded creative process. While Bradford was not a pioneer of photography, he was certainly an early proponent. He not only adapted to it, he developed with it.

One can easily see how a photograph led to one of Bradford’s paintings by comparing “Cliffs seen on the south side of Karsut Fiord...”

*Leaving the others to their various pursuits, I wandered, sketch-book in hand, on my particular mission. But there were so many elements of novelty around me to attract or distract the attention, it was difficult to do more than sketch some outlines, which possibly may be reproduced at some future day. At length, I became so fascinated by the sense that I actually threw myself upon the ice, the more absolutely to enjoy it. — WILLIAM BRADFORD*

to “Seascape with Iceberg.” The photograph was used for reference purposes, much as the artist would use a sketch or study. The benefit of the photograph was that it added an aura of truth to his work. The public, his patrons, no longer needed to imagine how accurately the artist’s renderings were to the actual scene, as the photographs confirmed the vision. Bradford’s use of this relatively new technology helped him establish his preeminent position as painter of the Arctic. However, “truth” in the photographic medium was, despite the public’s hunger for the same, not absolute. Adam Greenhalgh wrote in his essay “The Not So Truthful Lens” (*Sailing Ships and Arctic Seas*) that Bradford, and the photographers he hired were not bound by the materials and process they employed to present just what was produced.<sup>2</sup> Bradford manipulated negatives, suggesting through drawn lines the mast of a ship, even the outline of an iceberg. This point does not diminish Bradford’s stature, but rather serves to improve upon it. His openness to the useful properties of this relatively new medium demonstrated his flexibility and adaptability. The photo-mechanical rendering of the subject created an opening for the artist to focus on other characteristics of a scene that could not be “captured,” such as color and movement.

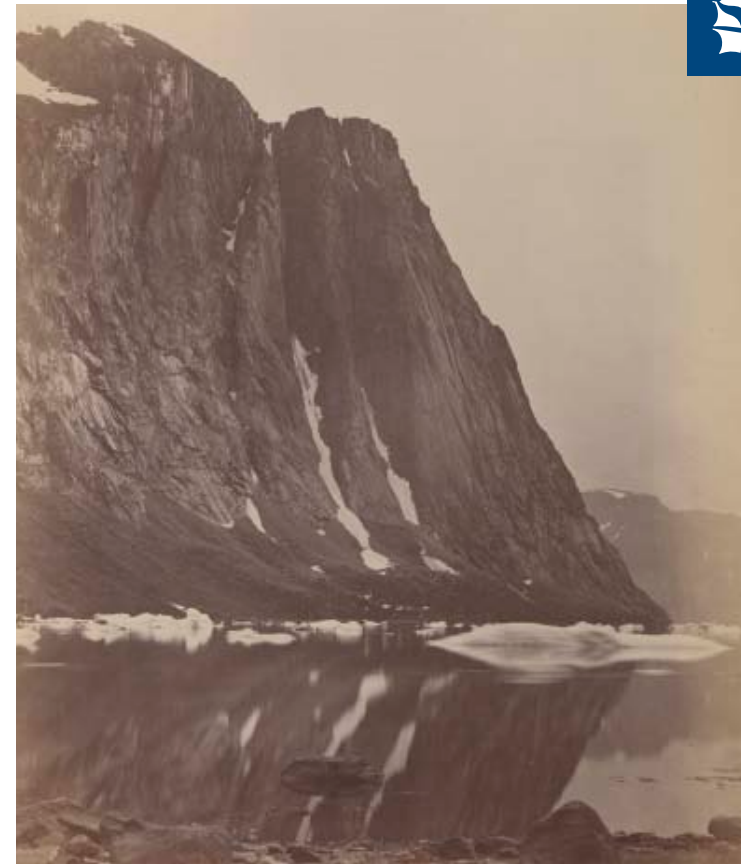
Today, the science-infused and art-driven narrative of *The Arctic Regions* offers a prophetic prelude to news of the Earth’s current climate situation, as these frozen regions, first photographed under Bradford’s direction, may yet vanish in our lifetime, never to be seen again. Temperature is a fundamental component of climate, and it can have wide-ranging effects on human life and ecosystems. In 2012, the Scripps Institution of Oceanography published the results of an alarming study. Their data indicated that ocean temperatures are currently rising. The study contrasts ocean temperature readings of the 1870s with temperatures of modern times, revealing an upward trend of global ocean warming spanning at least 100 years.

*Arctic Visions* will also emphasize Bradford’s transition to lecturer later in his career, as he used magic lantern slides made primarily from negatives shot during the voyage. We now see that his adoption of this presentation mode began as early as July 7, 1870 in Phoenix Hall, given to “the first regular meeting of the Fairhaven Union Association for Christian Work.”<sup>3</sup> Fifteen years later, Bradford reached the pinnacle for authoritative lecturers by presenting his series of four *Bradford Recitals* to the American Geographical Society in New York City. The exhibit will include a narrated version of his first lecture “Life and Scenery in the Far North – Views from the Panther Voyage” as he presented it in 1885.

<sup>1</sup> “Early Photographers of the Canadian Arctic and Greenland”, Imaging the Arctic, ed. by J.C.H. King and H. Lidchi, U. of Washington Press, 1998.

<sup>2</sup> Kugler, Richard C. “William Bradford: Sailing Ships and Arctic Seas.” New Bedford, Mass.: New Bedford Whaling Museum, 2003.

<sup>3</sup> Harris, Charles A. “Old-Time Fairhaven”. New Bedford, Mass.: Reynolds Printing, Inc., 1954.



Cliffs on the south side of Karsut Fiord. Photograph by Erik Gould courtesy of the Trustees of the New Bedford Free Public Library.

*Arctic Regions* describes Bradford’s journey more than 143 years ago. His words still give us a way to think about our world today, suggesting we pay attention, and savor each moment.

The Museum will present subscriber and trade copies of the first re-published editions of *The Arctic Regions* prior to the opening of the exhibit. The book, originally published in 1873, is an exemplar of an early photographically illustrated book. No more than 300 books were made. It has been a prized possession of museums and libraries on both sides of the Atlantic, and a few fortunate collectors. Now, for the first time, the New Bedford Whaling Museum will make this book available to the general public.

### MEMBERS’ OPENING & BOOK LAUNCH FRIDAY, APRIL 26

#### New Publication:

*The Arctic Regions: Illustrated with Photographs Taken on an Art Expedition*

Special slip-cover limited edition: \$250

Trade version: \$49.95

Reserve your advance copy today, contact the Museum store at (508) 997 0046.





# VACATION WEEKS

WINTER & SPRING 2013

School programs sponsored in part by the Grimshaw-Gudewicz Charitable Foundation  
and the Jessie B. duPont Educational Fund.

Museums are a great gathering place for families to learn together while having fun. The Whaling Museum can bring history and science to life and connect you to the important role New Bedford plays in American history and whale conservation. We invite you to visit during school vacation weeks as we celebrate historic figures and gigantic whales.

## FEBRUARY

### SATURDAY, FEBRUARY 9

#### Valentine's Day

10:00 a.m. – 2:00 p.m. | Jacobs Family Gallery

At Valentine's Day you can learn where chocolate comes from, how it came to colonial New England, and how cocoa was made in early America. Did New Bedford whalers drink chocolate at sea? Come participate in a **FREE** demonstration of colonial-style chocolate making. Free samples from American Heritage Chocolate will be provided. Dr. Timothy Walker (UMASS Dartmouth) will discuss the history of chocolate and the chapters he contributed to *Chocolate: History, Culture and Heritage*, Louis Grivetti and Howard Shapiro, editors (Wiley, 2009). Copies, signed by the author, will be available at the Museum store. Celebrate Happy Valentine's Day!



### MONDAY, FEBRUARY 18

#### Presidents' Day Birthday Celebration

10:00 a.m. – 2:00 p.m. | Jacobs Family Gallery

Presidents George Washington and Abraham Lincoln will visit the Museum to interact with our young visitors. Discover how New Bedford shaped America's history, create sailors' valentines, participate in a scavenger hunt, and more. The program will conclude with a happy birthday sing-along and birthday cake! Children must be accompanied by an adult. The President's Day Birthday Celebration is **FREE**. Regular admission rates apply for all other museum galleries.

### MONDAY, FEB. 20 – FRIDAY, FEB. 24

#### Special Screening: Profiles in Courage:

Frederick Douglass in New Bedford

2:00 p.m. | Cook Memorial Theater

Join us in commemorating Black History Month with an encore presentation of the film *Profiles in Courage: Frederick Douglass* and learn about the years that Douglass lived in the Whaling City and began his career as an orator and abolitionist. Suitable for all ages. **Admission is FREE**. For admission to the Museum galleries, regular admission rates apply.

### TUESDAY, FEB. 19 – FRIDAY, FEB. 22

#### Highlights Tours

10:00 a.m. and 1:00 p.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Museum's collection. The tour will leave from the front desk. Regular admission rates apply.

### TUESDAY, FEBRUARY 21

#### Moby-Dick Highlights Tour

11:00 a.m.

Docents use museum exhibits to bring Melville's story and characters to life. The tour will leave from the front desk. Regular admission rates apply.

### TUESDAY, FEB. 19 – FRIDAY, FEB. 22

#### FREE Crafts and Activities

10:00 a.m. – 12:00 p.m. | Jacobs Family Gallery

Test your accuracy with harpoon toss, learn about our whale skeletons, and create your own scrimshaw (using soap and shoe polish), sailors' valentines (plates and shells), whale magnets, and more.

### FRIDAY, FEBRUARY 22

#### All aboard the *Lagoda*

10:00 a.m. – 11:00 a.m.

Dress as your favorite character and climb aboard the *Lagoda*! Learn the ropes, interact with different cultures, and scour the seas in search of whales as you experience a global whaling voyage through role-play on the world's largest model whaleship. Regular admission rates apply.



## APRIL

### MONDAY, APRIL 16

#### Right Whale Day

10:00 a.m. – 2:00 p.m. | Jacobs Family Gallery

North Atlantic right whales, like our skeleton, Reyna, are relying on the help of many people to protect them from extinction. You can help by learning more about this animal. Please join us for our 4th annual Right Whale Day. Walk inside a life-sized inflatable whale and stand with a life-sized inflatable right whale calf. Attempt the coastal obstacle course as you try to survive the dangers right whales face in their habitat. Watch the new video *Act Right Now – Save a Species*. Sign the petition to extend a new law that is protecting them from getting hit by ships. Participate in craft activities and get a free copy of Peter Stone's new book about the right whale, *Waltzes with Giants*. Finish the afternoon with some cake. **Activities are FREE**. For admission to the Museum galleries, regular admission rates apply.

### TUESDAY, APRIL 16 – FRIDAY, APRIL 19

#### Highlights Tours

10:00 a.m. and 1:00 p.m.

TUESDAY, APRIL 16 | 11:00 a.m.

#### Moby-Dick Highlights Tour

### TUESDAY, APRIL 16 – FRIDAY, APRIL 19

#### FREE Crafts and Activities

10:00 a.m. – 12:00 p.m. | Jacobs Family Gallery

### FRIDAY, APRIL 19

#### All aboard the *Lagoda*

10:00 a.m. – 11:00 a.m.

# SAILORS' SERIES

## February – May 2013

Celebrating its 23rd year, the Sailors' Series lecture series presents a wide variety of experience and adventures by individuals with lifelong commitments to sailing, boats, and the sea.



### Thursday, February 28

#### The Art of Ship Models: Collections of the Past, Present and Future

With R. Michael Wall, Owner of the American Marine Model Gallery

Guest curator R. Michael Wall, will explore the Museum's great scope of models with the intention of inviting the viewer to understand these works as a true decorative art form. **Exhibit opening and lecture FREE for all Museum members.**



### Thursday, March 7

#### An Evening with Dyer Jones

Dyer Jones is the CEO of the Herreshoff Marine Museum and serves as Chairman of the Selection Committee for the America's Cup Hall of Fame. A boat builder by trade, Dyer has been involved in sailing his whole life, and in the America's Cup competition since 1967; as a team member, race official, syndicate member, event administrator, and dispute arbitrator. Dyer has also served as Commodore of the Ida Lewis and New York Yacht Clubs, is President of the International Twelve Metre Class, a member of the Classes Committee of the International Sailing Federation, and with Luigi Lang, co-authored *The Twelve Metre Class*, the definitive history of the Class since 1907.



### Thursday, April 4

#### Ray Hunt and His Designs

With John Deknatel and Winn Willard, C. Raymond Hunt Associates

C. Raymond Hunt was an internationally known and respected helmsman and yacht designer. He won the Sears Cup twice, the first time when he was only fifteen. His apparent, uncanny knowledge of how to move a boat through the water forms a skill no tank test or formula can replicate. His designs include icons like the Concordia yawl, the Boston Whaler, and the Deep-V Hull.



### Thursday, April 18

#### The Charles W. Morgan and Our Yankee Whaleboat Project

With Quentin Snediker, Mystic Seaport Shipyard Director and Beetle Shop's Bill Womack and Bill Sauerbrey

Hear the inside story of Mystic Seaport's massive restoration of the *Charles W. Morgan* whaleship, and plans for her epic sail into New Bedford on July 4th, 2014. Bill Womack and Bill Sauerbrey will discuss the construction of the Yankee whaleboat funded by Whaling Museum supporters, which will swing off the davits of the Morgan for the next 170 years! **Donors to the whaleboat project attend for FREE.**



### Thursday, May 2

#### Volvo Ocean Race

With Ken Read

Ken Read is considered one of the world's most accomplished sailors. He has twice helmed America's Cup programs in 2000 and 2003 and was twice named "United States Rolex Yachtsman of the Year." He has 46 World, North American, and National Championships to his credit. Most recently, he skippered the PUMA Ocean racing team in the Volvo Ocean Race 2011-2012. Kenny will share his perspective on racing and the dedication, challenges and sacrifices he has made along the way.

### When/Where:

Each lecture starts at 7:00 p.m. with a pre-lecture reception at 6:00 p.m. in the Jacobs Family Gallery.

### Cost:

**Each Lecture:** Members: \$15 / Non-Members: \$20

**Series: Members:** \$60 for all 5 / Non-Members \$85 for all 5

For tickets please call (508) 997-0046 Ext. 100



*Sailors' Series sponsored in part by C.E. Beckman, the Beverly Yacht Club and the New Bedford Yacht Club.*





24th Annual

# SCRIMSHAW WEEKEND

## MAY 17-18-19, 2013

Sponsored by Northeast Auctions of Portsmouth, N.H. and The Maine Antique Digest



The New Bedford Whaling Museum is the scrimshaw capital of the world, and the annual Scrimshaw Weekend is the world's only forum devoted to the indigenous shipboard art of whalers during the Age of Sail. Founded in 1989, the gala event attracts enthusiasts from across the country and abroad, who gather to share the enjoyment of this distinctive and beautiful art form.

You are invited to join us for the 24th annual Scrimshaw Weekend, featuring a marine antiques show and swap-meet on Friday afternoon; a unique program of illustrated lectures, workshops, and reports all day Saturday, followed by a festive reception, banquet, and evening program; and on the Sunday, an optional field-trip to Mystic Seaport, featuring a rare "behind-the-scenes" visit to the Seaport's world-class scrimshaw collection in its world-class collections storage facility.

Full Scholarships are available for college students, graduate students, and museum Interns, courtesy of Northeast Auctions of Portsmouth, New Hampshire; with further support from The Maine Antique Digest.

**Top:** Inlaid boxes by Spencer Pratt of Bristol, R.I., circa 1825-55. **Left:** "The Sisters," engraved by N.S. Finney on a whale tooth, after Welch & Walter in Graham's Magazine, March 1843. **Right:** Crimper with serpent motif, made of sperm whale ivory Circa 1840s-50s.

### ★ SPECIAL EVENTS ★

4th Annual Marine Antiques Show and Swap-Meet (Friday)

Cocktail Reception and Banquet (Saturday)

Special Exhibition of Scrimshaw for Sale at Summer 2013 Auctions

Field-Trip to Mystic Seaport (Sunday)

### ★ PRESENTATIONS ★

The Two Burdetts: New Perspectives on the Genesis of Pictorial Scrimshaw

Scrimshaw Treasures at Mystic Seaport

Spencer Pratt, the Mechanic Artisan, and Scrimshaw from Rhode Island

The Tabua Gift of a Fiji Chief in the 1830s

Tabua and Palaoa: Royal Scrimshaw Collectors in Nineteenth-Century Polynesia

New Insights into the Scrimshaw of Individual Whalemen Artists — including separate presentations about the Banknote Engraver, N.S. Finney, and Captain George Comer

Remarkable Recent Discoveries and Scrimshaw Forensics® Report

Scrimshaw Market Report

Introducing the new book Scrimshaw and Provenance

### ★ INFORMATION ★

To receive the full schedule of events or to register, click on SCRIMSHAW WEEKEND at [www.whalingmuseum.org](http://www.whalingmuseum.org), or contact Visitor Services at (508) 997-0046 x100 or [frontdesk@whalingmuseum.org](mailto:frontdesk@whalingmuseum.org).

New Bedford Whaling Museum  
18 Johnny Cake Hill  
New Bedford, MA 02740



# "Conduct us to our hope"

## The Early Settlement of the Old Dartmouth Region

By MICHAEL P. DYER, MARITIME CURATOR

In February of 2013 a new exhibit will open interpreting the settlement of the Old Dartmouth region. From when Gabriel Archer (died 1609-10) first made his prophetic assessment in 1602 that the Acushnet River area "may haply become good harbors, and conduct us to the hopes men so greedily do thirst after," the stage was set for the growth of a great American maritime community. Archer accompanied the English explorer Bartholomew Gosnold (1572-1607) and both recognized the potential commercial value of the region, a value that would be realized with the Quaker settlements in the mid-18th century.

The Puritan settlers of the Massachusetts Bay Colony saw their religion as one with their governance and both as paths to freedom. John Endecott's (1601-1665) famous desecration of the English flag in 1634 in defiance of King Charles I, made a bold statement about both colonial political independence and religious intolerance. The colony was largely a theocracy by 1640, albeit with the intent of commercial gain for company managers in England. It was nonetheless hostile to religious diversity regardless of profitability.

For all of the Quakers later commercial success, the 1672 *Colonial Laws of Massachusetts* defined the religion of the "Society of Friends" as heretical: "there is a cursed set of hereticks [sic] lately risen up in the world which are commonly called Quakers..." It was against the law for any Quaker to set foot in the Massachusetts Bay Colony and any attempting to settle nearby were brutally persecuted. Endecott himself put four Quakers to death. The Society of Friends was only founded in 1647, but by 1658, at great risk to their own personal safety, two meetings of the Society of Friends grew up almost simultaneously — one on the borders of the Plymouth Colony at Sandwich on Cape Cod and the other in Newport, Rhode Island under the infinitely more tolerant religious climate fostered by Roger Williams.

Newport was the easiest pathway of entry for Quakers into New England, but by the late 17th century the island of Nantucket was also a Quaker stronghold, shortly to begin its successful offshore whaling adventure. That success was further enabled as the lands along the Acushnet River, just south of the ancient intersection of Wampanoag footpaths between Cape Cod and Narragansett, called Parting of the Ways, were settled by Quaker seafarers in the years after King Philip's War.

The Plymouth Colony purchased the old township of Dartmouth, comprising the settlements at Sconticut (Fairhaven), Apponegan-sett (Dartmouth), Acoaxet (Westport) and Acushnet (as they were known in the native tongue of the period) from the Wampanoag people in 1652.<sup>1</sup> A display of goods representing the purchase price for the region paid by the Pilgrims to the Wampanoag will be a significant part of the new installation. The colonists traded a specific list of items in exchange for the land and the exhibit will display wampum, cloth, shoes, breeches, stockings, axes, other tools, and moose hides. The hides in particular had value as moose are not native to this region but were exceptionally valuable then (as now) for making moccasins. Additionally, landscape paintings of the region, photographs of some of the oldest houses, maps, charts, portraiture, decorative arts, furniture, and ethnographic objects will tell the compelling tale of Old Dartmouth's early history.

**Left:** "Endecott and the Red Cross," by William Allen Wall (1801-1885). Oil on canvas. (1987.19.1) In this scene John Endecott cuts the cross of St. George out of the English flag while Roger Williams looks on and a Quaker, not present at the time but nonetheless included in the scene, is shown in the stocks.

**Right (chart):** Joseph Frederick Wallat Des Barres, Atlantic Neptune, Charts of the Coast and Harbours of New England... Gift of Mrs. William Rotch. **Right (house):** Fred W. Palmer, photograph of the Waite-Potter House, built 1677. ODHS collection. (1989.64.37.1)

<sup>1</sup> Roger Williams, an early advocate of religious tolerance in New England allowed Quakers easy access to Newport. He was also a strong proponent of paying the Indians for lands instead of seizing those lands in the name of the Crown.





MEMBERS' OPENING FEBRUARY 28, 2013

# THE ART OF SHIP MODEL

Collections of the Past – Present – and Future

*Sponsored by the Kenneth T. & Mildred S. Gammons Foundation*

By MICHAEL WALL



*Erik Ronnberg, Jr., Kate Cory*



*British Builder's Model, Silva*



*Tom Borges, Concordia Yawl*



*Eskimo, Kayaks*

Guest curator R. Michael Wall, a leading expert on ship models from the American Marine Model Gallery of Gloucester, Massachusetts, assisted by former curator Judith Lund, explores the Museum's great scope of models with the intention of inviting the viewer to understand these works as a true decorative art form.

Most of the models that will be on view have not been seen for many years and have been selected from both the Old Dartmouth Historical Society and the Kendall Whaling Museum collections. The exhibit will also highlight a few models acquired on loan, augmenting the intentions of the show. The presentation of these models will enable a retrospective evaluation of several historical aspects including: what they represent, their purpose, a chronological review of their naval architectural design, and delve into the ethnology or cultural relationships they bring to the museum, the New Bedford community, New England, and a national or international audience.

There is convincing evidence that marine models have been considered a legitimate decorative art form for the past four hundred years throughout northern Europe and more recently in 19th and 20th centuries in North America. Of course ship models have been prized objects of art since 2000 BC in Egypt and Mesopotamia. However, the recent momentum of appreciation for marine models has significantly increased due to the natural trend to recognize known professional artists who have conscientiously developed their reputations with museums and private collectors. Their models tend to reflect original research and

high quality construction methods, as well as an aesthetic appeal. This artistic value is acknowledged and distinguished not only by leading museums specializing in maritime art, but also by major international museums such as the British Museum (London), the Louvre (Paris), the Museum of Fine Arts (Boston), Art Gallery of Ontario (Toronto), and the Smithsonian Institution (Washington, D.C.), all of which exhibit ship models from their collections

Just as five marine painters can independently approach the subject of capturing a particular vessel's characteristics via the craft of drawing and creative application of paint, so too could five different marine model artists provide their models with equivalent craft and unique artistry. Works by notable professional modelers such as Erik Ronnberg, Jr., Michael Costagliola, Roger Hambidge and many others will exemplify this creative aspect. The show will guide the visitor through ways to look at ship models from this artistic perspective, as well as how to identify their merits in relationship to recognized standards of "museum quality" craftsmanship. Such standards are based upon a consensus of construction specifications developed by the Smithsonian Institution, The Mariners' Museum, and Mystic Seaport Museum as published in 1980. This publication, entitled *Ship Model Classification Guidelines*, provides both the model artist and the collector with ways to analyze such pieces. Additionally, it will discuss how some of the models were made, their research or lack thereof, their often creative presentation, all of which will convey a new sense of connoisseurship to the viewer.

The range of models selected will carefully depict ensembles of New Bedford area yachting, American whaleboats, vintage half hulls, ethnological northwest (Arctic) small craft, and whaling vessels from the age of sail to modern catcher boats. Examples will include several extraordinary early 19th century models. Each grouping will be discussed with its own specific comparisons and arranged to allow the visitor to gain knowledge of their individual nuances.



*Peter Sweetser cleans models for the upcoming exhibit.*

The exhibition will call out the need to recognize the importance of ship models to our maritime heritage, demonstrate our responsibility to conserve such objects as a legacy for future generations, and inform all serious museum members to participate as stewards of this exceptional art form.

The exhibit will open to members on Thursday, February 28, with a 6:00 p.m. reception. The exhibit will open to the public on Friday, March 1.



9/6/12

*Lofting the whaleboat*



10/3/12

*Whaleboat mold lined out*



10/24/12

*Planking the hull*



11/9/12

*Irwwales and guardrails installed*



12/4/12

*Whaleboat with frames complete*

## SAVE THE DATES

September 4 – 10, 2013

6th Annual International  
Whaleboat Regatta

With a special exhibition race-off  
between the Yankee and Azorean  
Whaleboats

### Rowers Wanted

Join Whaling Museum staff, volunteers and members for a friendly battle of Yankee's vs. Azoreans. Before the Whaling Museums new whaleboat joins her mother-ship the Charles W. Morgan, we hope to have a little fun with her. A special exhibition race will take place during the 6th Annual International Whaleboat Regatta September 4 – 10 and we need rowers! Practice sessions will take place throughout the winter, spring, and summer of 2013. Keep in mind – it's hard work and a great workout activity! Contact Alison Smart at (508) 717 6815 for more details.

Construction of the Beetle Whaleboat is on schedule and looking great! See the progress for yourself online at [www.beetlecat.com](http://www.beetlecat.com).



9/20/12

*Carving out the stem*



11/9/12

*Bow chocks*



11/19/12

*Steam bending the frames*



11/30/12

*Frames notched out to fit*



12/4/12

*Frames in the whaleboat*



*Whaleboat regatta*





Every individual involved is dedicated to improving the lives of this highly endangered species through the sharing of new and updated knowledge. In all, more than 100 entities are represented within the Consortium

By ROBERT C. ROCHA, JR., SCIENCE DIRECTOR

## TRUE FRIENDS OF THE ‘TRUE WHALE’

Each November nearly 200 scientists, policy makers, statisticians, fishermen, whale watch operators, advocates, educators, and students gather for two days at the Whaling Museum to share their most recent research and outreach on behalf of the North Atlantic Right Whale (NARW). This informal, yet influential, collaboration is called the North Atlantic Right Whale Consortium. Every individual involved is dedicated to improving the lives of this highly endangered species through the sharing of new and updated knowledge. In all, more than 100 entities are represented within the Consortium (Pettis, 2012).

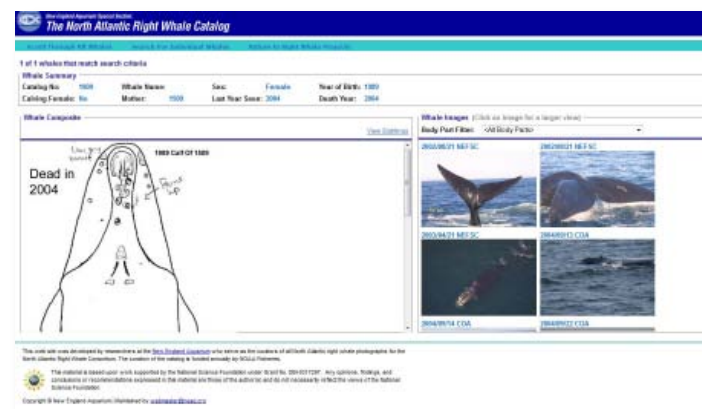
The NARW (*Eubalaena glacialis* – true whale of the ice) lives most of its life within 50 miles of the shore, putting it in the path of spinning propellers, fixed and mobile fishing gear, waterborne and airborne pollutants and excessive noise that masks communication. It is a species that needs human help to protect it from human hazards. The NARWC provides that help through an impressive array of professional experience, innovative research, databases and genuine concern for the long-term viability of the species.

Having this many people and entities focused on one species allows for a great deal of information to be amassed, collated, and accessed. One of the more impressive databases is the North Atlantic Right Whale Catalog, maintained by the New England Aquarium. This NARW Catalog supplies the basis for one of the highlights of the meeting - the Annual Report Card. “This report card includes updates on the status of the cataloged population, mortalities and entanglement, events, and a summary of current management and research efforts that have occurred over the previous 12 months.” This year the best estimate of cataloged NARWs is 509 individuals. Although this is an improvement of the estimate of 415 for the 2008 meeting, (two weeks before our NARW skeleton was erected) it is still perilously low for an entire species.

One important policy tool put in place to protect the whales was the 2008 Final Rule to Implement Speed Restrictions to Reduce the Threat of Ship Collisions with North Atlantic Right Whales. This rule requires

vessels of 20m (65 ft) in length or greater to travel no faster than 10 knots in seasonally designated right whale habitats. However, this rule was written with a clause that would allow it to end on December 9, 2013. We believe that in the best interests of the species it would be wise to extend the life of this ‘Ship Strike Rule.’ To that end, several Consortium members, including the Museum, participated in a video to not only create awareness of the dangers these animals face in their natural habitat, but to encourage the extension of Ship Strike Rule beyond 2013. This video can be seen on our website and on the Whale and Dolphin Conservation website.

It is a privilege for the NBWM to host the annual meeting of the NARW Consortium. The results of months or years of research are often shared for the first time in our theater. New partnerships are created or existing collaborations are expanded while sitting in the shadow of our right whale skeletons. First time attendees get introduced to our Museum, perhaps adding some historical perspective to their hunt for knowledge. The data gathered can be shared directly by me with our staff, docents and volunteers, enabling us to provide our visitors with the most current information available. We look forward to having the NARWC return on November 6 and 7 of 2013.



North Atlantic Right Whale Catalog page for whale #1909, later nicknamed Reyna, the whale whose skeleton hangs in our Jacobs Family Gallery.

Above: North Atlantic right whale family' by Richard Ellis

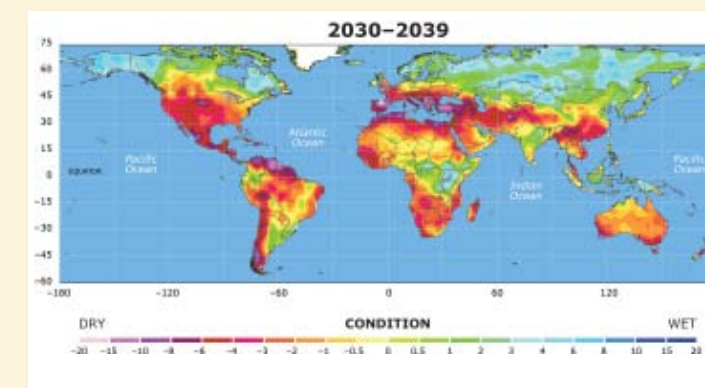
## Old Weather Brings Whaling Logbooks into a New Digital Age

By MARK D. PROCKNIK, ASSISTANT LIBRARIAN

### Wednesday, September 28th 1870

*Fine weather for first time for a month, wind from the NE. Chased whales all day but did not strike.*

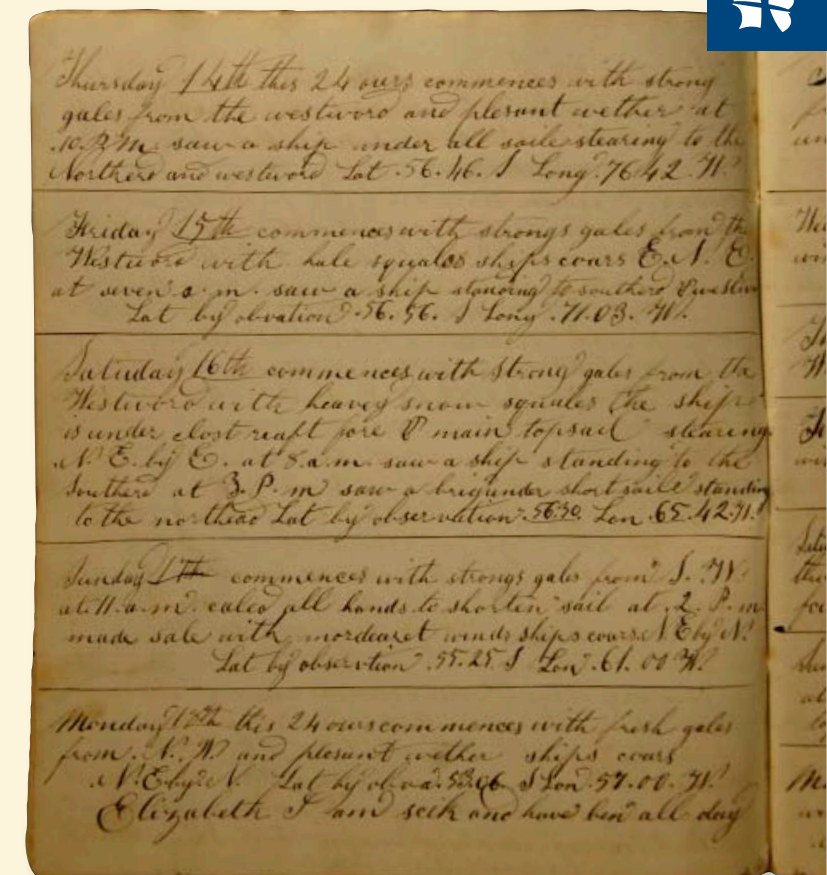
Nathaniel C. Ransom penned this account during his voyage aboard the bark *John Wells*. His 126-page logbook provides a rich and full description of a nineteenth century whaling voyage to the North Pacific and Arctic Oceans, but even the most seasoned whaling historian might find himself glancing over Ransom's brief September 28th entry without even a second thought. After closer inspection of his previous entries, however, one quickly realizes that descriptions of strong winds, rain, fog, and a “thick snowstorm” litter the preced-



NOAA hopes to improve the accuracy of their already existing climate models by extracting weather related data from 78 logbooks in the Whaling Museum's collection. (Image courtesy of NOAA and the National Center for Atmospheric Research)

ing pages. Ransom's accounts are not unique, as whalers regularly recorded daily weather observations in their logs. These manuscripts, as a result, appeal to a wide-range of communities and disciplines.

The National Oceanic and Atmospheric Administration (NOAA) recognized the implications of whaling logbooks for meteorological research. NOAA's “Old Weather” project hopes to improve future



Daily descriptions of wind, rain, and snow fill the pages of each logbook, making the Research Library and its collection a prime source for the data in NOAA's “Old Weather” project. (Photograph taken by Herb Andrew)

weather predicting patterns by analyzing historical weather descriptions and accounts. After securing a grant through the North Pacific Research Board (NPRB), NOAA contacted the Research Library in an effort to digitize logbooks documenting North Pacific and Arctic Ocean whaling voyages. The library staff, in response to NOAA's request, selected 78 logbooks for digitization.

The Research Library has also partnered with the Boston Public Library (BPL) to make this project a reality. All digitization is accomplished through the BPL and their association with the Digital Commonwealth (DC), a statewide collaboration focused on providing access to digital resources of cultural institutions in Massachusetts. The BPL/DC relationship supplies the facilities and skilled labor necessary for efficient digitization of the Research Library's materials.

“Old Weather” represents a new era for the Whaling Museum, marking the first time logbooks from the world's largest whaling library will be digitized, but its significance does not end there. The project intends to deliver these digitized materials to a wide-range of people. This crowd-sourcing allows anybody with a computer the ability to read and extract weather related data from a logbook. These “citizen scientists” will use the weather descriptions contained in logbooks to help improve weather prediction capabilities. It is unknown whether or not Nathaniel Ransom holds the key for NOAA, but with his logbook soon becoming accessible to millions of people, it is anybody's guess.



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UPCOMING EVENTS & EXHIBITS



**THURSDAY, FEBRUARY 28**

***Téjela: Weaving Stories, Weaving Lives* Exhibit**

Maya textiles from the Haffenreffer Museum of Anthropology (Brown University) and the weaving collective Oxib' B'atz (New Bedford) will be on display from February 28 through April 19. Maya weaving is a storytelling practice rooted in tradition that remains an essential form of expression to this day. Anthropologist Margot Blum Schevill recently donated her extensive textile collection, gathered during the 1970s, to the Haffenreffer Museum. Meanwhile, the Oxib' B'atz continue weaving using the traditional backstrap loom. This look at historic and contemporary textiles will reflect a new understanding about the textile manufacturing industry in the past and present, and will explore the industry's central role in the history of New Bedford and in the lives of its residents. The exhibit is co-curated by Anna Ghublikianand and María D. Quintero.

**THURSDAY, FEBRUARY 7, 5:30 p.m.**

**Fighting for Freedom: Frederick Douglass and Daniel O'Connell**

The New Bedford Whaling Museum, in partnership with the Irish Institute at Boston College, Irish Network Boston, and the New Bedford Historical Commission, will welcome a symposium hosted by The Frederick Douglass/ Daniel O'Connell Project. This symposium will explore the nature of the relationship between Douglass and O'Connell and the ways in which their thinking influenced one another and advanced civil rights in both the United States and Ireland. Historians from Boston College, Drew University, and Hofstra University, along with representatives from the Irish government and Douglass family will participate in two interactive, question and answer roundtables. The symposium will also mark the inauguration of the Douglass/ O'Connell project—a 501(c)(3) dedicated to strengthening the bonds between Ireland and the United States, encouraging greater understanding of the Irish and African diasporas, and fighting human rights abuses throughout the world.



“Call me Google.”

By ARTHUR MOTTA, DIRECTOR, MARKETING & COMMUNICATIONS

Herman Melville couldn't have imagined a more fantastic world-wandering voyage, and all with the click of a mouse or touch of a smartphone.

The Google Maps team recently visited the New Bedford Whaling Museum, deploying its Street View Trolley to create a virtual walk-through by taking multiple photos that will later be stitched into 360-degree “panoramics” and shared on Google Maps.

Many of the nation's great museums have been mapped using this technology, including the Metropolitan Museum of Art and the Art Institute of Chicago. Dubbed the Art Project, more than 180 international museums have partnered to make their interior spaces navigable through Google's global mapping platforms.

We look forward to the release of the new panoramic images of the Whaling Museum in the coming months to help people around the world virtually visit and preview the Museum as well.

*A member of the Google Street View team navigates the Google Trolley around an exhibit titled “A Voyage Around the World: Cultures Abroad, Cultures at Home,” at the New Bedford Whaling Museum.*





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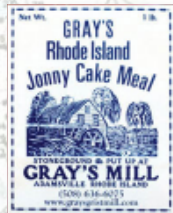
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The mission of the Old Dartmouth Historical Society-New Bedford Whaling Museum is to educate and interest all the public in the historical interaction of humans with whales worldwide; in the history of Old Dartmouth and adjacent communities; and in regional maritime activities.

### CREDITS

Produced by: NBWM Marketing/Communications | Designed by: Amanda Quintin Design

### EDITORIAL COMMENTS

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18 Johnny Cake Hill • New Bedford, MA 02740

### ON THE COVER

Attributed to William Allen Wall, "Calm before coming storm," oil on canvas, circa 1850.

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**October – April:** Tuesday – Saturday 9:00 a.m. – 4:00 p.m. | Sunday 11:00 a.m. – 4:00 p.m.  
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Open Holiday Mondays | Closed Thanksgiving, Christmas and New Year's Day

**May – September:** Daily 9:00 a.m. – 5:00 p.m. | Until 8:00 p.m. every second Thursday of the month;  
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The New Bedford Whaling Museum is governed by the Old Dartmouth Historical Society.

Subscription to this publication is a benefit of membership. For more information about membership, call 508 997-0046 ext. 150 or visit [www.whalingmuseum.org](http://www.whalingmuseum.org).

### LIBRARY HOURS

Wednesday – Friday 10:00 a.m. – 4:00 p.m.

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# OVER THE *Top*

— 2013 —

Saturday, August 3

*A Formal Summer Gala  
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