

THE  
Bulletin

from  
Johnny  
Cake Hill



NEW BEDFORD WHALING MUSEUM

FALL 2010



Lagoda outfitted for her next 100-year voyage

# From the Helm:

The dedication and unveiling of the Azorean Whalerman Gallery in the restored Bourne Building is a significant milestone for the institution. The next several weeks will feature additional activities and events focusing on Portuguese culture and heritage. If you haven't seen it yet, you must check out the new Azorean arch with volcanic rock imported from São Miguel now completed on the mezzanine – a portal to this striking permanent exhibition on a critical chapter in whaling and local history. A traveling exhibit from Faial is adjacent and tells that island's whaling story. A retrospective of artist Arthur Moniz's fine work is displayed in the San Francisco Room. Harpoons, spears, guns and darts will festoon two walls of the Bourne building describing the blood red, dangerous and combative practice of 19th C whaling.

More subtle tones will soon pervade a decorative art and glass exhibit in the Volunteer Room in early 2011. Visitors rave about the new Wattles Family Gallery showcasing the best of our painting collections. Yes, you can see a Ryder and a Bierstadt on exhibit there. On scholarship, we are 16 months away from opening a permanent exhibit showcasing our superlative and world-beating scrimshaw collection replete with a companion coffee table book highlighting these masterpieces.

*Charmed by the Sea* opens on September 24—this exhibit looks at 150 years and more of yachting on Buzzards Bay. A magnificent Fitz Henry Lane is on loan from the Newport Art Museum and nautical buffs will see the wheel from the J boat *Yankee* reconnected to its binnacle (on loan from the New Bedford Yacht Club) for the first time in 70 years.

Partnerships and collaborations abound. We closed out a highly successful "Music on the Plaza" summer series with the New Bedford Symphony Orchestra only now to announce a New Year's Eve joint "friend-raiser" at the Whaling Museum. Lasse Antonsen, director of the art gallery at UMass Dartmouth College of Visual & Performing Arts, curates an outdoor sculpture show around the perimeter of the Museum with 8 local sculptors, all working on pieces relating to whaling themes. The USS Constitution Guild of Model Makers visits us late fall for a display of their fine work in the Jacobs Family Gallery—there is a student component to this so if you have a budding model-maker in your family, please inquire. The lure of cash prizes just might do the trick!

*Continued on inside back cover*

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Tribute gift honoring Mildred G. Lopes from Carl J. Cruz

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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 historic interaction of humans with whales worldwide; in the history of Old Dartmouth and adjacent communities; and in regional maritime activities."

### ON THE COVER

Fitted out for her next 100 years, the Lagoda stands ready in the fully restored Bourne Building, which looks much as it did when first dedicated in 1916. See page 2 for more on the rededication set for October 22. (photo: Arthur Motta)

### CREDITS

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### Whaling Museum on the web

www.whalingmuseum.org/  
 whalingmuseumblog.org/  
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# WELCOME BOARD OF TRUSTEES, CLASS OF 2013



### CANDIDA ROSE BAPTISTA

A New Bedford native, Candida is a professional vocal performer, music/choir director, arranger, composer, songwriter and producer. After a 20 year career in banking, she returned to school to pursue her musical interests, graduating *summa cum laude* from UMass Dartmouth. She represented the New Bedford ECHO Project and has been honored by many organizations for her work in the community.



### CHARLES E. BASCOM

A Marion resident, Charles is a graduate of Boston University and Columbia Graduate School of Business. He is President of Watch Captain LLC, a marine software company. He was President of Quadrant Corporation. He currently serves as Treasurer, the Brooks School. He served for 7 years on the Rotch-Jones-Duff House board (4 as President), and is a board member of the Marion-Bermuda Cruising Yacht Race.



### THOMAS G. DAVIS

A graduate of University of Michigan, Tom received an MBA from Northwestern University and did post-graduate studies at the Kennedy School and the Brookings Institute. A former Exxon senior executive, he is currently Director of the GNB Industrial Foundation. He is active in the SouthCoast Development Partnership, Global Learning Charter School, SouthCoast Educational Improvement Foundation, GNB Workforce Investment Board, Charlton School of Business, SRPEDD, and others.



### WILLIAM DO CARMO

A New Bedford resident, Bill is a graduate of Roger Williams, UMass-Boston, and Fitchburg State College, with post-graduate study at Cambridge College. An architect and engineer, he has worked with HUD, Mass. Housing Finance, Mass. Civil Rights Office, and the Redevelopment Authority. He is active in the City of New Bedford's Election and Human Relations Commissions, and the Whitfield-Manjiro Friendship Society. A past president of the NAACP, Red Cross, Airport Commission, and Port Society, Bill is also a pilot and an avid sailor.



### ROY ENOKSEN

A Mattapoisett resident, Roy is a graduate of Bryant College and is founder/CEO of Eastern Fisheries. A recipient of the Governor's Inner City Investment Award, he is a member of the NB Port Society Board of Managers and the Industrial Foundation. A former advisor to the New England Fisheries Management Council, he remains involved in regional fisheries governance issues. A former YMCA board member, Roy is also active in NB Child & Family Service.



### KEITH KAUPPILA

Keith Kauppila of Boston and South Dartmouth is an attorney-at-law and developer. He has a deep interest in the visual and decorative arts and has been active on the Collections Committee, helping update its policies. He serves on the Board of Governors at the Addison Gallery of American Art at Phillips Academy, has been a long-standing member of the Museum's Leadership Council, and is a member of the NB Yacht Club.



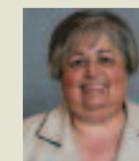
### DAVID N. KELLEY II

A Marion resident, Dave graduated from Tabor Academy and UMass Dartmouth. He headed D. N. Kelley & Son Shipyard and Kelley Dock and Marine for over 40 years, the 5th generation to operate the companies founded in 1864. Dave is a board member of the Bank of Fall River and Port Society and former member of the Industrial Foundation and St. Luke's Capital Drive. Dave is a member of the Mattapoisett Bay Club and the New York Yacht Club.



### GEORGE B. MOCK III

A Mattapoisett resident, George is a graduate of Princeton and the Sloan School of Management at MIT. He is CEO of Nye Lubricants, Inc., beginning work there in 1986. He serves as a Trustee for the Cannonville Beach Association, the Mattapoisett Casino, and formerly served as a Trustee for the Lloyd Center, Sippican Tennis Club, and Tabor Academy. George's family has a long history of service to the NBWM. He is a second generation Trustee.



### DAWN BLAKE SOUZA

A New Bedford resident, Dawn is a graduate of UMass Amherst and the Harvard Graduate School of Education, with additional post-graduate studies in Arizona. Her 27 years in public education included elementary and secondary teacher, principal, mentor/trainer, researcher and adult education. She is an author, and translator, fluent in Spanish. A former Women's Center board member, Dawn volunteers for Our Sisters' School, Cape Verdean American Veterans Association, NB Historical Society, and at church activities.



### A SALUTE TO JACK PENNEY

The New Bedford Whaling Museum is honored to acknowledge two decades of extraordinary service by John S. (Jack) Penney, Jr. Beginning as a member of the Board of Trustees in 1991, Jack has worked tirelessly in many capacities to build the Museum into the world-class facility it is today.

He was President of the ODHS-New Bedford Whaling Museum, 1997-1999, and served as Chair of the Advisory Council and Chair of the Building Committee, 1999-2000, during the construction and opening of the Jacobs Family Gallery and the Educational Resource Room. He was also Vice President of the ODHS-New Bedford Whaling Museum, and Chair of the Leadership Division of the "Lighting the Way" capital campaign. Jack even spent time as a volunteer at the Museum's Research Library to work on logbooks and the Joshua Slocum collection.

A special gift from Jack and his wife, Celeste, provides floral displays for the Museum's Visitor Services desk to greet visitors. Celeste Penney has served in her own right as a member of the Board, Leadership Council, and Collections Committee.

The unwavering support of Jack and Celeste has allowed the Society and Museum to move forward into a second century of service as part of the cultural heart of New Bedford.

# Bourne Building transformation complete; *Lagoda* Ready for Re-Launch

*After seven months of restoration, the Bourne Building re-opens, and a fully-restored Lagoda welcomes visitors once again*

By **Gregory Galer, Ph.D.**, Vice President, Collections & Exhibitions

As I write this piece in early August we are making the final touches to complete renovation of the first floor of the Bourne Building to allow this space once again to return to public view. Everyone who enters the *Lagoda* room will be awed by the transformation. The changes are striking and hit you instantly — restored original colors of plaster and wood trim, a sparkling refinished floor, and modern museum lighting. *Lagoda* shines in all her glory within a dramatic space that feels as fresh as it did in 1916, and the changes make the room feel even larger than before, with a dramatic vaulted ceiling that seems to lift *Lagoda's* masts higher than ever.

Into early fall we will be installing the first round of new exhibitions in the Bourne Building, beginning with the Azorean Whaleman Gallery, a traveling exhibition from the Azorean Island of Faial, and an exhibit from our world-class collection



**Above:** With pristine ceilings above and gleaming floors in her wake, *Lagoda* awaits her official re-launching, October 22. **Below left:** Michael Dyer (right) steadies the removal of a sperm whale jaw as Greg Galer (right of center) holds the line directing the move with workers. **Below right:** Joe Mello re-rigs in half-scale at *Lagoda's* mainmast (photos: Greg Galer and Katie Mello)

of harpoons. Additional exhibits will continue the transformation of the Bourne Building over the next year or so.

The renovation of the building has been an exciting, albeit seemingly chaotic one at times. With our aggressive schedule many construction trades worked in the building simultaneously. In any given area in the room they worked in rapid succession — painters closely followed behind finish carpenters and plasterers who themselves were working on the heels of electricians and fire protection installers and HVAC specialists. Many thanks go to Bufftree Building Company, their Superintendent Mike Woodby and Project Manager, Tony DiGiantomaso for managing what at times felt more like a war zone than a museum facility. The process has been a complex one as we've balanced the needs of an historic building, the requirements of a modern museum facility, budgets, and schedules. Now that the dust is settled it is clear that the work has paid off.

Attendees of the Museum's Over the Top Fundraiser on August 7th were provided a special treat, a preview of the almost-complete Bourne Building. It was gratifying to hear many "Ooooh"s and "Aaaah"s as people entered the room and the restored facility came into full view, looking just as Emily Bourne first surveyed its gleaming interior in 1916.

**FRIDAY, OCTOBER 22, 2010  
4:00 PM**

**Commemoration of the Bourne Building  
Re-Launching of the Lagoda**

**Presidential Reception**

The Honorable Carlos Manuel Martins do Vale César  
President of the Regional Government of the Azores

**Signing of a Protocol between the Azores,  
New Bedford and San Francisco**

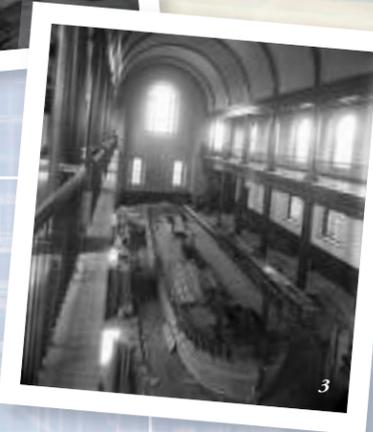
**Dedication of the Azorean Arch**



1) Miss Emily H. Bourne, circa 1886.

2) The newly constructed Jonathan Bourne Whaling Museum in late 1916. The rear of Society's North Water Street headquarters (now the ODHS Wattles Family Gallery) is visible in the background. Historian Z.W. Pease noted "the architect Henry Vaughan, of Boston, found his architectural inspiration in the old Salem custom house, made famous by Hawthorne." (ODHS Sketch #44)

3) Wood shavings cover the floor as Edgar B. Hammond's half-scale model of the *Lagoda* nears completion in 1916. Henry Vaughan's barrel-vaulted ceiling provides a reverential space for the "enshrined" ship. Vaughan was a noted church architect.



4) Gutzon Borglum's bust of Jonathan Bourne was also unveiled during the dedication ceremonies on November 22, 1916 with the sculptor present. Mount Rushmore was still 11 years in Borglum's future, but his 1907 bust of Abraham Lincoln for the Capitol in Washington was reminiscent, as W.W. Crapo noted, that Bourne as a delegate of the 1860 Republican National Convention had voted for the nomination of Lincoln for president.

New Bedford, Mass., January 4th, 1915

My Dear Mr. Crapo:

At last I am able to say to you that I shall be very glad to put up an addition to the building belonging to the Old Dartmouth Historical Society, and one that shall be quite worthy, for the housing of all the properties belonging to the society which represent the whaling industry, in its various activities. In doing this, I am happy to make it a memorial to my father, who was recognized as the leading whaling merchant in New Bedford, the man whose unfaltering purpose and indomitable energy secured for the industry its important place among the commercial lines of the world.

From the first suggestion it has seemed to me so eminently important that in some such way the old traditions, and activities of the city should be perpetuated, and put in a form to be easily recognized by its future inhabitants that I should indeed be very sorry if the plan failed of accomplishment. In helping in this manner I am relying on your former assurance that the endowment fund shall be entirely adequate for ample maintenance of both buildings, the old and the new possessions of the Society.

I have been held back in making this known to you by my hope that I might persuade my friend, Mr. Henry Vaughan (an Englishman) of Boston, to undertake the work. He has planned two very successful buildings for me, the Bourne Workshop of New York and the Bourne Library in Bourne, Mass. He tells me now that he will be here Tuesday, Jan. 5th. He is so busy that it seemed for a time that he could not undertake this. I shall try to have you meet.

Very sincerely yours,

*Emily H. Bourne*

Emily H. Bourne



Mrs. Annette Lantzius, great great niece of Emily Bourne, on a recent visit to the newly restored Bourne Building, presented the Museum with a copy of her aunt's 1915 letter confirming her intention to create a lasting tribute in her father's memory.

# THE AZOREAN WHALEMAN GALLERY

Long anticipated installation permanently commemorates the role of the Portuguese in the whaling industry and growth of greater New Bedford

By **Michael P. Dyer**, Maritime Curator, and **Gregory Galer, Ph.D.**, Vice President, Collections & Exhibitions



Sea Chest – interior lid, ca. 1859, Manuel E. de Mendonça, Azorean American whaleman (1836-1926)

Pith fiber carving "For the Honor of the Church of Flamengos" ca. 1939, Father John Da Silva, Faial

On September 10th the Museum opened the Azorean Whaleman Gallery, prominently installed within the Museum's central core, the newly restored Bourne Building. Made possible by a gift from the Government of Portugal, the permanent exhibition celebrates the collective sea-faring heritage of the nine Atlantic islands of the Azores and the city of New Bedford. A capacity crowd, which filled the Bourne and its mezzanine heard remarks by Dr. João de Vallera, Ambassador of Portugal, Congressman Barney Frank, Governor Deval Patrick, Rep. Antonio F. D. Cabral, Mayor Scott Lang and other community leaders laud the work of the Advisory Committee and curatorial staff.

From the 1600s, European seaborne expansion into the New World brought colonial mariners into contact with abundant natural resources including unexploited populations of whales in the North Atlantic. By the end of the 1700s, erstwhile colonial America was an independent maritime nation, and sperm whaling in the Atlantic helped to create an economic base for the young nation. That American mariners and Portuguese islanders should come together was inevitable. American seafarers were intent on gaining wealth through overseas trade and either bought up British sea charts or published their own new sailing directions which defined these islands as safe havens with resources to facilitate navigation.

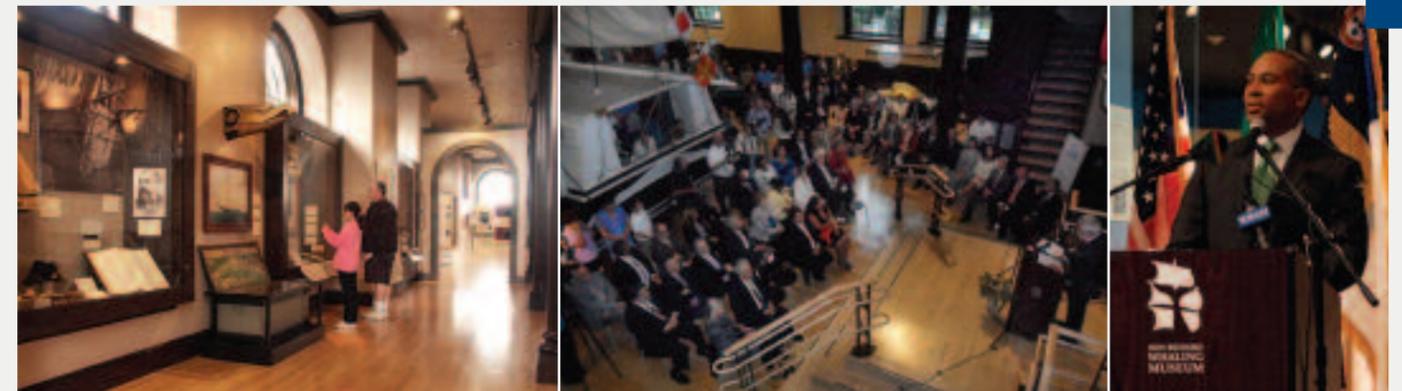
As the American whaling industry grew throughout the 18th and early 19th centuries, the islands were perfectly located to serve the needs of passing whalers including the transshipment of any oil taken on the outward passage, obtaining foodstuffs, and most significantly of all, adding Azorean seamen to augment the crews. Herman Melville observed that "Islanders seem to



make the best whalemens," and these itinerant Azorean sailors put down roots in New England. By the end of the 1800s the Portuguese community quickly grew in New Bedford as mariners, businessmen, craftspeople, mill workers and their families re-located.

After the Civil War, many native-born Americans began moving westward. Azorean mariners came to play an increasingly important role in the declining market for the products of the whale fishery. Greater numbers of Azorean crew members appear over these decades and by the turn of the 20th century half the masters in the New Bedford fleet were Azorean. Significantly, not only were the crews and masters made up of Atlantic islanders but Azorean businessmen began investing in packet ships that sailed between New Bedford and the Azores increasing trade and bringing together the relatives of mariners and others seeking new lives in America. Thus the great period of cultural exchange, reflected in thousands

Viola de Terra, 1883, by Jose Linhares, an Azorean-American instrument maker in New Bedford in the 1880s. (Photos: Katie Mello)



Left: Azorean Whaleman Gallery in the east mezzanine of the Bourne Building. The Azorean Arch is in the background. Middle: His Excellency Dr. João de Vallera, Ambassador of Portugal, relays official commendations from Lisbon to the capacity audience. Right: Massachusetts Governor Deval Patrick praises the Gallery as another powerful example of the enduring strength of the people of the Commonwealth. (Photos: Arthur Motta)

of immigration documents, completely transformed the demographic of this old, colonial seaport into a diverse industrial city.

The transformation was not one-way, however. The technology of whaling had also crossed over to the islands and by the 1900s the Azorean people had developed a highly successful sperm whaling culture of their own. By the initial use of boat parts made in the U.S.A., Azorean craftsmen built whaleboats distinct to the needs of their shore-whaling industry. The hunting and processing of sperm whales continued throughout the 20th century until finally declining in the 1970s. By the last decades of the 1900s Azorean whaling itself had become preserved in island museums.

Little in the way of the Museum's early permanent exhibits provided insight into this seismic shift, until now. The Azorean Whaleman

Gallery at last includes this story, so important to the understanding of the evolution of whaling and its impact on diverse communities. It was a vision for the Museum first promulgated in the 1980s by the late Dr. Mary T. (Silvia) Vermette – a permanent exhibition of whaling on both the islands and on Yankee whalers, an integral part of the fabric of our shared heritage.

Many historic figures of the New Bedford Azorean community are featured. Common seamen, Masters and vessel owners, and maritime businessmen are an essential part of the story as many Azorean immigrants became integral elements of the city's maritime, business, and social community. Through art, objects, film, photographs and manuscripts the Azorean Whaleman Gallery exemplifies the power of maritime culture to link peoples, ideas and traditions into new and evolving communities.



World War II "Victory" souvenir sperm whale tooth, Horta, Faial (photo: Katie Mello), 1944. Pictured, two women in the traditional hooded capote, crossed Portuguese and American flags and floral decorations. The other side is inscribed "Sunvenyr of Vytorya 1944 Horta Fayal Azores."

## In the Unequal Cross-Lights

Contemporary Sculptors Respond:  
An outdoor sculpture project

Eight sculptors spent the summer and early fall studying the Whaling Museum's collections. The insights they gained will generate new works, in a variety of materials, relating and interpreting whaling and maritime themes. These will be installed around the Museum's grounds, with an opening on AHA Night, October 14.

The exhibition's title is taken from *Moby-Dick* where Ishmael, after he arrives in New Bedford, enters the Spouter Inn and in the "unequal cross-lights" encounters a marvelous painting he is unable to make sense of. He realizes he is confronted with a work of art that requires "careful inquiry," "earnest contemplation, and "repeated ponderings."

Lasse Antonsen, director of the art gallery at UMass Dartmouth's College of Visual & Performing Arts, curates and participates in this outdoor show of new works by Richard Creighton, Elizabeth Dooher, Erik Durant, Stacy Latt, Eric Lintala, Stephen Whittlesey, Shingo Furukawa.



Left: Steve Whittlesey's "Dreamboat." Its old keel holds many dreams, as the artist will reveal. Right: Rick Creighton works on "Little Sailor Boy with Blue Mica Eyes." The 7-foot wood and metal sculpture will be displayed at the corner of Johnny Cake Hill and Union Street in October.

# Wattles Family Gallery opens new horizons

Gurdon B. Wattles notes restoration is exemplar of stewardship, reconnection and growth



*A gala reception for the newly restored Old Dartmouth Historical Society Wattles Family Gallery was held June 25. Not since the early years of the Museum had the Society gathered en masse in its first galleries, which date from 1906. A community celebration was held the next day with a ribbon cutting to open the old North Water Street entrance. Gurdon B. Wattles, a driving force behind the project, was keynote for the evening reception. His remarks follow:*



Gurdon B. Wattles

“ Good evening, and thank you for attending this opening of yet another chapter of our developing history. I would like to recognize the dynamic “can do” culture that is evolving at all levels in the Museum’s structure.

The leadership of Chairman John Garfield, the Board, the Museum Advisory Council and the many committees are showing strong vision and support for new initiatives. The President, James Russell, his staff, and the volunteers are showing a remarkable ability to grasp, manage, and steward the mission of the Museum with new levels of achievement that are making our results most gratifying. Forces like these set the stage and motivation for events such as the one we are celebrating tonight.

Necessity is a great driver and the recent times we have been through help us to push forward.

This project evolved in an interesting way. I was involved in an initiative to recover some underutilized spaces for management and education offices. I became aware of a large hidden space behind some access halls that was loaded to its very tall ceiling with furniture and painting crates. Some of this, I was told, included many of the Museum’s best pieces. It also came out that this space had been the original entrance and gallery for the Old Dartmouth Historical Society and had many memorial plaques honoring the original early contributors.

A thought occurred to me that we could find a much more appropriate warehouse than premium space located right next to our wonderful Jacobs Family Gallery.

Doing so would create a golden opportunity to give rebirth to our original roots and provide a very much needed 1,900 square foot painting and furnishings gallery right at our core.

The current board, collections committee and staff were very receptive and I was motivated to make a recommendation to the Wattles Family Trust at The New York Community Trust to fund the relocation of the collection and the renovation and equipping of the space.

The cost of the project compared with the facilities and objectives achieved was compelling. It seemed like a project with many collateral benefits.

Recognizing our early roots, hence the name Old Dartmouth Historical Society - Wattles Family Gallery, the space is complete with its original entrance and recognition plaques. It also refurbishes the wonderful President’s Office that is used by the volunteers, and enjoyed by members, and visitors. This area gives a beautiful and welcoming core area to the Museum.

The main gallery’s high ceiling and elegantly styled space was perfect for displaying some of our larger and finest heritage pieces. I want to take this opportunity to thank our Collections Committee Chairperson, Fran Levin, for her inspiration and vision. Also I want to congratulate Dr. Gregory Galer, our new Chief Curator on a spectacular preparation and hanging of the exhibit. The historic entrance connecting to Water Street also re-establishes the Museum’s connection to New Bedford’s waterfront area.

New Bedford is a treasure trove of thoughtfully created properties. This project is a small example of the highly effective facilities that can be realized for a small fraction of the cost to create them anew. The activities that spring from these spaces are vital to our growth.

The New Bedford Whaling Museum is reaching new levels of excellence and it is time to celebrate the Old Dartmouth Historical Society roots from which this all came. Please join us now in doing so. ”



*The Museum’s original entrance was reopened for seasonal use on June 26. (photo: Arthur Motta)*

## Drawn from New Bedford: Artist Arthur Moniz

*The work of Arthur Moniz has become a staple of the New Bedford Region. Whether it is his pen and ink drawings of South Coast town centers or his colored paintings of New Bedford landmarks, landscapes or its fishing fleet, Arthur’s prolific career has resulted in his works’ adoption within the cultural vernacular of New Bedford.*



Arthur Moniz

Born and raised in New Bedford, educated at Massachusetts College of Art and the Museum School of the Museum of Fine Arts, Boston, and now a Fairhaven resident, Arthur has been painting since 1963. Inspired by an uncle with artistic talent and by his New Bedford High School art teacher and influenced by Andrew Wyeth and old Japanese masters, Arthur’s style has evolved over the decades.

While he has worked in nearly every medium, his signature style, graphite and watercolor, began when he inadvertently splashed watercolor onto a highly detailed drawing of a stone wall. Pleased with the effect that resulted, he began to experiment seriously with this technique which has become his mainstay, greatly outnumbering his work in scrimshaw, etchings, and other painting media.

Today Arthur and his wife Cheryl operate a gallery of Arthur’s work on William Street, adjacent to the Whaling Museum. With



*F/V Majestic, New Bedford, MA 2006 (private collection)*

Azorean ancestors, Arthur’s grandfather actually a whaler from Faial, they are active with New Bedford’s Azorean Maritime Heritage Society. Meanwhile, the reputation for his work has spread as far as Japan and the White House. He is often commissioned to paint New Bedford’s modern fishing fleet.

The exhibition, *Drawn from New Bedford: Arthur Moniz, A Retrospective*, opened on September 10 during a host of Azorean-related activities.

MEMBERS ONLY ARTIST’S RECEPTION—SEPTEMBER 24, 6:30 PM

## “Down to the Sea in (Model) Ships”

The New Bedford Whaling Museum invites you to participate in the inaugural “Down to the Sea in Ships” Model Boat Exhibition and contest, November 6-28. The exhibition will feature work of the U.S.S. Constitution Model Shipwright Guild as well as local model-makers. Models will be on display in the Jacobs Family Gallery adjacent to Tom Borges’ 1/3 scale model of a Concordia yawl. A forum will be held in conjunction with the opening of this exhibit, demonstrations will be offered, and there will be hands-on activities for children. Youth (8-12) and Teen (13-17) model-makers are encouraged to enter their models in a contest for a chance to win a cash prize. For more information, please contact Brian Witkowski at 508.997.0046, extension 185.



*This model of the L.A. Dunton (scale: 1:48) by T.J. Lauria, with a detail view of the starboard quarter – forward, was scratch built from 2005-2007. (photos: Tom Lauria)*



# Charmed by the Sea

One hundred and fifty years and more of yachting on Buzzards Bay



"First New York Yacht Club Regatta Buzzards Bay off New Bedford, 1856" by Fitz Henry Lane (Courtesy of the Newport Art Museum)



Joshua Slocum, the first solo circumnavigator, 1898.

By **Llewellyn Howland III**, Historical Consultant  
**Michael Lapidis**, Curator.

Even before the fleet of the New York Yacht Club first came to New Bedford Harbor in August 1856, Buzzards Bay had become a favored cruising ground for visiting yachtsmen. And while sailing for pleasure was still a novelty for most residents along the Massachusetts South Coast, the bay's reliable afternoon sou'westers, its snug and picturesque anchorages, and its temperate waters had already begun to work their magic on those with the money and summertime leisure to enjoy them. By the time the New Bedford Yacht Club was organized in 1877, Buzzards Bay, under the leadership of members of the Beverly Yacht Club, was already a thriving center for small-boat racing.

In the period 1885-1887, yachtsmen with deep ties to the bay came to national—indeed, international—prominence as defenders of the America's Cup. Buzzards Bay has been an important American yachting center ever since.

*Charmed by the Sea: One Hundred Fifty Years and More of Yachting on Buzzards Bay* will open on September 25, 2010 during a major weekend rendezvous of the Cruising Club of America, the Beverly Yacht Club, and the New Bedford Yacht Club in New Bedford Harbor.

The exhibit's title, taken from an inscription written by Captain Joshua Slocum in a copy of his classic narrative *Sailing Alone around the World*, speaks of the sea in its most seductive and welcoming moods—as a refuge or escape from the cares and pressures and woes of life on land. Generations of artists, writers, photographers, yacht designers, and yacht builders, as well as recreational sailors, have fallen under the spell of Buzzards Bay, its islands, harbors, beaches, and seamarks. *Charmed by the Sea* celebrates not simply the power of the sea to inspire and give pleasure, but the complex and exciting relationship that exists between fine arts and the traditional arts of the mariner.

The public opening of *Charmed by the Sea* on Saturday, September 25 coincides with a new chapter in yachting history on Buzzards Bay: a major weekend rendezvous of the Cruising Club of America, the Beverly Yacht Club, and the New Bedford Yacht Club in New Bedford Harbor. A members' preview of the exhibition will take place on Friday, September 24, at 6:30 p.m. with the public opening on Saturday, September 25.



The high Victorian New Bedford Yacht Club on Pope's Island stood adjacent to the east end of the New Bedford/Fairhaven bridge until swept away in the Hurricane of 1938.

# The Same, But Different

Mammalian similarities of humans and whales are noted by even the youngest Museum visitors

By **William Renchan** and **Robert Rocha**

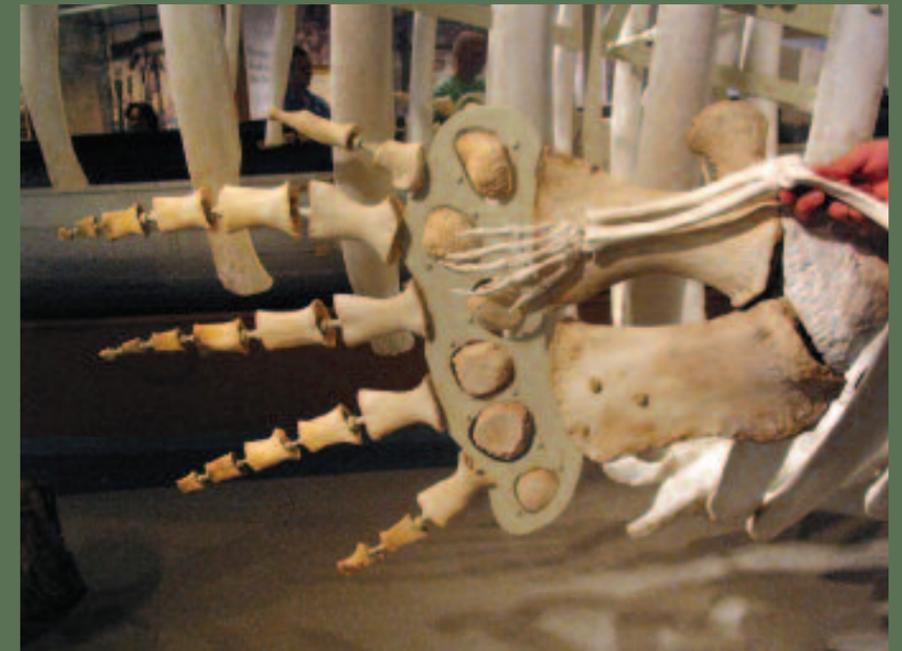
If the newest chapter of 'the historic interaction of humans with whales worldwide' (from the Museum's Mission Statement) were to be written in 2010, much of the text would focus on the personal and intellectual connections being developed between people and whales. The billions that are spent annually on whale watch trips illustrate that this is more than just a general fascination with animals in their natural habitat. People are making a concerted effort to see one Order of animals, *Cetacea*. This is different than visiting a zoo to see a wide variety of creatures.

If the financial success of the whale watching industry does serve as testament to the attraction that whales hold on the human mind and spirit, where does this connection come from? Is it the sheer size of many of these species? Is it the fact that we, and they, are mammals? Is it the demonstrations of strength as they propel themselves out of the water in such an entertaining fashion? Is it the constant stream of research and news telling us about their ability to cooperatively hunt, update their vocalizations, and share maternal care? Is it all of these factors, plus several others?

There's no doubt that we share many anatomical features with whales, dolphins and porpoises. This is evident to anyone who takes a look at our gallery skeletons. Many of us in the Museum have lost count of how many times we've heard someone comment on the whales' ribs or ask why it looks like the whales have 'hands'.

But, despite our shared mammalian heritage, we do live in different media. Living on land limits how large mammals can grow. The food sources are different. The topography of our habitats is much different. Sound travels much more quickly in water. Giving birth to an air breather in water is different than doing so on land.

So, with all of this in mind, the Museum will create a new, modestly sized exhibit that will examine some of these connections, by comparing a few important



The comparative anatomy of whales and humans is striking, prompting many questions from visitors. (photo by Lorna Walker)

anatomical structures. The analogies to be made by comparing whale flippers and human arms are easily grasped. The tragedy of our North Atlantic right whale, Reyna, being accidentally killed before she could give birth to her first calf provides an opportunity to look at the process of gestation and the pelvic region. The enormous skulls of our whales consistently lead to questions about whale brains, so we'll take a look at various aspects of how our brains compare to theirs. Lastly we'll examine what it takes to pump blood throughout their bodies and how those requirements dwarf our needs.

An exciting aspect of this new exhibition is the involvement of Museum docent, Bill Renchan. Bill is a fairly new addition to our Thursday docent team, but as a retired doctor, is familiar with many of the concepts we'll be displaying.

This new exhibit will feature display cases, several hands-on objects, and descriptive text. It is expected to be ready for viewing when we greet the North Atlantic Right Whale Consortium on November 3rd for their annual meeting.



# NEW BEDFORD WHALING MUSEUM FALL 2010 CALENDAR

## Friday, September 24

### Charmed by the Sea: 150 Years and More of Yachting on Buzzards Bay

#### 6:30 pm Members-only Preview

The exhibit's title, taken from an inscription written by Captain Joshua Slocum in a copy of his classic narrative *Sailing Alone around the World*, speaks of the sea in its most seductive and welcoming moods — as a refuge or escape from the cares and pressures and woes of life on land. Generations of artists, writers, photographers, yacht designers, and yacht builders, as well as recreational sailors, have fallen under the spell of Buzzards Bay, its islands, harbors, beaches, and sea-marks. This exhibition celebrates the complex and exciting relationship between fine arts and the traditional arts of the mariner. Llewellyn Howland III is historical

consultant; Michael Lapedes, Curator. RSVP Amy Morrison, 508-997-0046 ext. 150 or amorrison@whalingmuseum.org

### Arthur Moniz Retrospective – Artist's Reception

#### 6:30 pm

Arthur Moniz's love of the South Coast is evident throughout his creative output as depicted historic and contemporary scenes of the region. A New Bedford native, he studied at Massachusetts College of Art and the Museum of Fine Arts Boston. His international reputation extends to Japan, where his work has been presented to the Emperor. Arthur and wife, Cheryl, operate a gallery adjacent the Whaling Museum. RSVP Amy Morrison, 508-997-0046 ext. 150 or amorrison@whalingmuseum.org

## Saturday, September 25

### Beverly Yacht Club, New Bedford Yacht Club, and Cruising Club of America Rendezvous

The Museum invites members of the BYC, CCA, and NBYC to a soiree and dinner at the Museum in conjunction with the Working Waterfront Festival in New Bedford.

#### 5:00 pm Program, 6:00 pm Cocktail Reception, 7:00 pm Dinner

\$65 per person (full event), \$20 per person for cocktail reception only. RSVP Alison Smart asmart@whalingmuseum.org or 508-997-0046, ext. 115

## Saturday, September 25 & Sunday, September 26

### State Pier, Working Waterfront Festival

#### All in One Boat: the Cultural Mosaic of New England's Working Ports.

This year's festival focuses on the ethnic diversity of the region's waterfront communities. FREE. For more information: www.workingwaterfrontfestival.org

## Monday, September 27

### Whaling Museum Apprentice applications due

Please contact Robert Rocha, rrocha@whalingmuseum.org or 508-997-0046, ext. 149

## Saturday, October 9

### Navigating the World Campaign Gala and Close-out Celebration

#### 6:00 pm

The New Bedford Whaling Museum will recognize major contributors, and celebrate the accomplishments of the Navigating the World capital campaign.

By invitation only

Contact person Alison Smart asmart@whalingmuseum.org or 508-997-0046, ext. 115

## Thursday, October 14

### AHA! The Bounty of the Southcoast | 5:00pm Tour

#### In the Unequal Cross-Lights Contemporary Sculptors Respond - An outdoor sculpture project

Lasse Antonsen, director of the art gallery at UMass Dartmouth's College of Visual & Performing Arts, curates and participates in this outdoor show of new works by Richard Creighton, Elizabeth Dooher, Erik Durant, Stacy Latt, Eric Lintala, Stephen Whittlesey, Shingo Furukawa.

#### 6:45 pm Lecture Museum Theater

#### Old Houses of Old Dartmouth with Bob Maker

Local historian, Bob Maker, will explore a remarkable collection of turn-of-century photographs from an unpublished volume by Palmer & Worth, titled "Photographs of Houses and Public Buildings in New Bedford, Fairhaven, Acushnet, Dartmouth and Westport," donated to the Society in 1907. This program is supported in part by grants from the Dartmouth and Fairhaven Cultural

Councils, local agencies supported by the Mass. Cultural Council, a state agency.

## Saturday-Sunday, October 16 and 17

### Whaling History Symposium

35th Annual Whaling History Symposium, an international forum for the presentation and discussion of pioneering research, and fresh insights into the history, fine arts, humanities, and sciences of whales and whaling. Contact Frontdesk@whalingmuseum.org or call 508-997-0046 ext. 100 to register. Registration – Prior to Oct. 5: Members \$125 per person; \$150 non-member. After Oct. 5: \$20 each additional.

Lecture sponsored by the Helen B. Ellis Fund.

## Saturday, October 16

#### 8:30 pm Concert

A consortium of traditional musicians will present a gala concert of sea songs, ballads, and chanteys at the New Bedford Whaling Museum, to usher in the release of the new book by Stuart Frank, *Jolly Sailors Bold: Ballads and Songs of the American Sailor*. Dr. Frank is Senior Curator of the Whaling Museum, the book is an anthology of more than 200 authentic sailors' songs excavated from whalemens' historic shipboard manuscripts in the museum collection, and the publisher is CAMSCO Music of East Windsor, New Jersey. Headline performers are Tom Goux, Jacek Sulanowski, and Dan Lanier; and Stuart Frank, with his wife and partner Mary Malloy. Admission to the concert is free for museum members, \$5 for all others.

## Tuesday, October 19

### Old Dartmouth Lyceum

#### 6:30 pm Reception | 7:30 pm Lecture

#### American 19th Century Painting in a 21st Century Market

With Robin Starr, Director of American & European Paintings and Prints, Skinner Auctioneers & Appraisers

With Westward Expansion, the focus of 19th century American art shifted from Europe to works of a decidedly American spirit. Although American artists continued to travel to Rome and Paris for their training, the works they created upon returning home evolved to an American style. Ms. Starr will examine the vast panoramas of the New World; images of shipping, whaling, industry and the Western Frontier were all imbued with a sense of optimism indicative of a vigorous and growing nation. \$15 per lecture (\$20 for non members), \$40 for series (\$50 for non members), \$50 includes *American Landscape and Seascape Paintings* (\$60 for non members) Call 508-997-0046 ext. 100 for tickets.

## Wednesday, October 20

#### 6:30 – 9:30 pm

The Jermanok Brothers' "Beyond The Craft: How To Be Proactive & Take Charge Of Your Creative Career" is a seminar on the business of The Business. This 3-hour workshop is for all aspiring creative professionals. From the creators of "Passionada," this non-fluff insider experience could save you years of trial and error. Contact Jenna Lunarno at 617-838-8877 or visit www.beyondthecraft.org.

## Thursday, October 21

#### 6:30 pm Reception | 7:30 pm Lecture

#### Catch and Release Whaling with Dr. David Wiley

This illustrated talk by Dr. David Wiley, Research Coordinator of the Stellwagen Bank National Marine Sanctuary, will focus on the underwater behavior of humpback whales. Co-sponsored by The Descendants of Whaling Masters. A reception with light refreshments will precede the event. FREE. For more information please call 508-997-0046 or 508-994-0961.

## Friday, October 22

### Commemoration of the Bourne Building

#### 4:00 pm Presidential Reception

#### The Honorable Carlos Manuel Martins do Vale Cesar, President of the Regional Government of the Azores

Join us for the Signing of a Protocol between the Azores, New Bedford and San Francisco, the Re-Launching of the Lagoda, and the Dedication of the Azorean Arch. Opening concurrently: Exhibition of photography from the Azores, *Pelo sinal do Espirito Santo*. Event Sponsor: Bristol County Savings Bank

## Friday-Sunday, October 22-24

### 6th Annual Connecting for Change: A Bioneers by the Bay Conference Presented by the Marion Institute | Downtown New Bedford, MA

A four-day solutions-based gathering that brings together a diverse audience to create deep and positive change in their communities. For more information:

connectingforchange.org or call 508-748-0816

## Friday, October 29

### After Hours Halloween Costume Party featuring Pumpkin Head Ted

#### 6:00 pm

Get dressed up and celebrate Halloween in style at the Whaling Museum with the jazz/rock fusion music of Pumpkin Head Ted. \$5 for Museum members and Cardoza's Reward Cardholders \$10 for general public

Become a member at the door and your entrance fee will be waived!

Presented by Cardoza's Wine and Spirits, Sponsored in part by Fiber Optic Center and Whaling City Sound

## Saturday, October 30

### Schooner Ernestina Forum

#### 9:00 am – 4:00 pm.

Hosted by the Whaling Museum and National Park Service, this critical forum will help to determine the future of the Ernestina, the 1894 Grand Banks fishing schooner and the Commonwealth's official vessel, whose home port is New Bedford. Pre-registration is required; space is limited. Please email Barbara (Monteiro) Burgo at bjmonteiro@aol.com or Kristen Sarkarati at ks@blueskiesdsn.com to register or for more information: www.sailernestina.org

## Tuesday, November 2

### Old Dartmouth Lyceum

#### 6:30 pm Reception | 7:30 pm Lecture

#### Glorifying America: Landscape Painting in the mid-19th Century

With Evelyn Trebilcock, Curator, Olana (the Frederic E. Church estate in Hudson, NY)

Ms. Trebilcock will examine mid-19th century landscape painting's glorification of America by illustrating important historical moments and by celebrating the promise of the young nation. She will explore how landscape artists romanticized stories from America's colonial past; Albert Bierstadt's *Bartholomew Gosnold at Cuttyhunk* and Frederic Church's *The Charter Oak, 1847*. \$15 per lecture (\$20 for non members), \$40 for series (\$50 for non members), \$50 includes *American Landscape and Seascape Paintings*. (\$60 for non members) Call 508-997-0046 ext. 100 for tickets

## Wednesday, November 3

### Comparative Anatomy Exhibit Opens

#### Wednesday-Thursday, November 3-4

#### Annual meeting of the North Atlantic Right Whale Consortium

Governmental and non-governmental organizations and individuals in the U.S. and Canada meet on research, new techniques, management strategies, and conservation. For Consortium members only.

## Saturday, November 6-28

### Down to the Sea in (Model) Ships – a boat model Exhibition

We invite you to participate in the Inaugural Model Boat Exhibition. The exhibition will feature work of the USS Constitution Model Shipwright Guild as well as local model-makers. Youth (8-12) and Teen (13-17) model-makers are encouraged to enter their models in a contest for a chance to win a cash prize. Contact Brian Witkowski: bwitkowski@whalingmuseum.org or 508-997-0046, ext. 185.

## Saturday, November 6

### Down to the Sea in Ships Opening Reception

#### 3:00 pm

## Thursday, November 11

### AHA! Please Be Seated

## Monday, November 15

### Moby-Dick Marathon Reader Call-in Day

#### 12:01 am

You may call to request an 8-10 minute reading slot, beginning at 12:01 am.

Be sure to give us three alternative times when you could read by calling 508-997-0046.

## Tuesday, November 16

### Old Dartmouth Lyceum

#### 6:30 pm Reception | 7:30 pm Lecture

#### The Machine in the Garden: America's Conflict with New Technology

Dr. Merritt Roe Smith, Professor of the History of Technology, MIT, will explore Americans' evolving views of technology as reflected in the artist's presentation of elements, such as the railroad, within American landscape paintings. Americans found themselves conflicted as new technologies changed existing patterns of cultural relationships and control. These conflicts are visible in many 19th century paintings and careful examination reveals much about the struggles of the times. \$15 per lecture (\$20 for non-members), \$40 for series (\$50 for non members), \$50 includes *American Landscape and Seascape Paintings* (\$60 for non members) Call 508-997-0046 ext. 100 for tickets

## Saturday, November 20

### Culture\*Park presents its 9th Annual Short Plays Marathon!

#### 2:00 pm – 10:30 pm Museum Theater

Staged readings of up to 20 new plays by local and regional writers, presented by an ensemble of 40 actors and directors from local and regional communities. Tickets: \$20 for a full-event pass, or \$15 for afternoon or evening. Students/Seniors \$15 full day, or \$10 for afternoon or evening. Reservations may be made by calling Culture\*Park at 774-202-0588 or emailing culturepark@earthlink.net

## Friday, November 26

### After Hours

#### 6:00 pm

## Wednesday-Friday, December 1-3

### Education Symposium

The New Bedford ECHO Project and NB Whaling National Historical Park host this unique opportunity for school administrators, educators and representatives of cultural organizations to gather and discuss all aspects of place-based learning. Registration: FREE and open to the public. To request a packet contact Sara Meiorowitz, smeiorowitz@whalingmuseum.org or 508-997-0046 ext. 123.

## Saturday-Sunday, December 4-5

### Downtown New Bedford's Holiday Stroll

Retailers, restaurants, non-profits, and residents celebrate the season downtown with musicians at indoor and outdoor locations, with a free trolley loop around the Stroll area. Museum admission: 50% off, adults and seniors; children under 17 are free both days. Shop for the perfect gift at the Museum Store and vendor booths in the Jacobs Family Gallery. FREE.

## Sunday-Saturday, December 5-11

### Museum Store, Members' Appreciation Week

## Thursday, December 9

### AHA! Starry Night

## Sunday, December 12

### Members-only Holiday Party

#### 1:00 pm Performance with a 2:00pm Tea

#### 3:00 pm Performance with a 4:00pm Tea.

Join the Museum membership this holiday season for a Sunday Musical Performance with NoteScape followed by a delightful tea with the Museum's Volunteer Council Hospitality Committee. Due to the popularity of the event, please make a reservation for the performance of your choice by calling 508-997-0046 ext. 150. Be sure to take advantage of this wonderful benefit of your Museum membership. This very special event is for members only. Guest passes do not apply.

## Friday, December 31

### New Year's Swingin' Eve

Join us for a "Museum of Music" to benefit the New Bedford Whaling Museum and New Bedford Symphony Orchestra. Contact Alison Smart for details asmart@whalingmuseum.org or 508-997-0046, ext. 115

## Friday, January 7

### Moby-Dick Marathon Preview

#### 5:30 pm Pre-Marathon Buffet Dinner & cash bar

#### 7:15 pm Museum Theater, Free Pre-Marathon Lecture

*Is Moby-Dick Still the Great American Novel?* with Melville scholar, Dr. Elizabeth A. Schultz, professor emerita of the University of Kansas, and author of *Unpainted to the Last, Moby-Dick and Twentieth Century American Art*. After Nov. 15, call 508-997-0046 ext. 100 to purchase your tickets for the buffet dinner. The lecture is FREE.

## Saturday, January 8

#### 10:00 am

"The Schools Meet the Schoolmasters." As a prelude to the *Moby-Dick*, Marathon, the Museum hosts a truly Melville-centric event along the same lines as National Public Radio's popular program, "Wait, wait, don't tell me." You will have the opportunity to quiz Melville Society scholars on all matters Moby-Dick and Melville. No questions are too tough. FREE.

## Saturday & Sunday, January 8-9

### Noon

The *Moby-Dick* Marathon kicks off the NON-STOP READING OF THE GREAT AMERICAN CLASSIC. Come at any time; leave at any time. This 25-hour event commemorates the anniversary of the departure of 21-year old Herman Melville from New Bedford aboard the whaleship *Acushnet* in 1841. Join with us in this special celebration of our heritage. All are welcome to this FREE event!

# 35th Annual Whaling History Symposium to focus on new historical perspectives

Now recognized as an international forum for the presentation and discussion of new research into the history, fine arts, humanities, and sciences of whales and whaling, this year's Symposium will present four sessions on Saturday and Sunday, October 16-17. In recent years, risk and risk management have emerged as incisive tools for the analysis of business enterprises, but have not hitherto been satisfactorily applied to evaluating the whaling industry. Suzanne Finney, president of a maritime archaeology foundation in Hawaii whose Ph.D. dissertation at the University of Hawaii was largely researched at the Whaling Museum, will present her original views in "An Anthropologist's View of Risk in American Whaling." Jamie L. Jones, a literary and cultural historian at Harvard and recent Fellow of the John Carter Brown Library at Brown, tackles the subject from another revolutionary point of view in "The Wake of History: American



Whaling in Commerce, Culture, and Memory." New inroads in the demographics and diverse ethnology of the whaling trade will be revealed in "Overlooked But Not Forgotten: African-Americans in the Sag Harbor Whaling Trade," presented by Thomas Hardy, a recent Curatorial Intern at the Whaling Museum; and Professor Frank Sousa, director of Portuguese Studies at UMass Dartmouth, will introduce the universities publications about Portuguese contributions to whaling.

The whalemens' own firsthand testimony through songs, yarns, and after-hours pastimes at sea and in foreign ports-of-call provide insight into shipboard culture. J. Revell Carr, Jr., who teaches folklore at the University of North Carolina Greensboro, will speak about the exchange of musical and theatrical entertainments among native Polynesians and American mariners. April Grant of UMass Amherst will present "Terrible Polly: The Battle of the Sexes in Songs and Poems of the Whaling Era." And Stuart Frank, Whaling Museum Senior Curator, whose



*Above: Outward-Bound. Whalemens playing music on deck on sailing day, New Bedford, circa 1910. (Photo: Pardon B. Gifford)*

*Left: Sailors' Hornpipe. Anonymous whalemans scrimshaw on a sperm whale tooth, circa 1850. (Photo: Mark Sexton)*

Ph.D. dissertation at Brown years ago was "Ballads and Songs of the Whale-Hunters," will present "Jolly Sailors Bold: Demographics of Ballads and Songs Excavated from Whaling Journals of the Kendall Collection at the New Bedford Whaling Museum."

The Saturday afternoon sessions will be followed by book signings, showcasing three landmark new publications related to Symposium topics. The Whaling History Symposium is made possible in part by The Helen E. Ellis Fund.

## Old Dartmouth Lyceum starts October 19



*Gosnold at Cuttyhunk, by Albert Bierstadt, 1858.*

Lecture series to illuminate broader historical themes with Museum paintings

*The Lyceum will examine significant paintings in the Museum collection as highlighted in the ODHS Wattles Family Gallery, exploring 19th century landscape painting within the context of the collection and provide a forum for discussion.*

Funded in part by Sovereign Sandtander.



### October 19, 2010

**Robin Starr, Director, American & European Paintings and Prints Skinner Auctioneers & Appraisers**

#### *American 19th Century Painting in a 21st Century Market*

Ms. Starr will examine images of shipping, whaling, and industry and the new landscape of the American West – all imbued with a sense of wonder and optimism indicative of a thriving nation, and the rising industrialists who eagerly collected these works.

### November 2, 2010

**Evelyn Trebilcock, Curator, The Olana Partnership**

#### *Glorifying America: Landscape Painting in the mid-19th Century*

Ms. Trebilcock, Curator of Olana, the estate of Frederic E. Church, will examine the way mid-19th century America landscape painting glorified America by illustrating important historical moments and by celebrating the promise of the young nation, including Albert Bierstadt's *Bartholomew Gosnold at Cuttyhunk* and Church's *The Charter Oak*, 1847.

### November 16, 2010

**Merritt Roe Smith, Professor of the History of Technology, MIT**

#### *The Machine in the Garden: America's Conflict with New Technology*

Dr. Smith will explore how Americans' evolving views of technology are reflected in the way artists present technological elements, such as the railroad, within American landscape paintings. Americans found themselves conflicted as new technologies changed existing patterns of cultural relationships and control

**Tuesdays - October 19, November 2, November 16**

**Pre-lecture reception 6:30 p.m. Lecture: 7:30 p.m.**

\$15 per lecture (non-members, \$20) | \$40 for series (non-members, \$50)

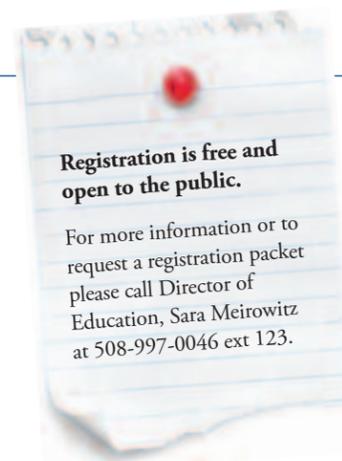
\$50 includes the Museum's new book: *American Landscape and Seascape Paintings* (non-members: \$60)

The New Bedford ECHO Project and New Bedford Whaling National Historical Park cordially invite you to attend an upcoming

## Education Symposium | December 1-3, 2010

New Bedford Whaling Museum

The Education Symposium is a unique opportunity for school administrators, educators and representatives of cultural organizations to gather and discuss all aspects of place-based learning. The symposium will focus on the different interpretations, benefits and drawbacks of place-based learning, as well as ways to assess and evaluate its effectiveness.



### The four main themes of the symposium will be:

- Leveraging regional success stories on a national scale
- Successful Place-Based Learning programs and partnerships
- How standardization of the current educational system creates disparities in the educational attainment of native/underserved/minority students
- Value and shortcomings of Place-Based Learning including assessment and evaluation

*Row 1 (L-R): Julie Rocha, Joyce Reynolds, Donna Sargent, John Brindisi, Alice Larson, Judy Giusti, Tom Flynn, Bill Wyatt, Penny Cole*

*Row 2 (L-R): Susan Grosart, Bette Roberts, Irene Medeiros, Dyan E. Kietlyka, Paula Cabral, Jennifer Gady, Lee Bordas, Sylvia Brunette, Rosemary Lucas, Seth Mendell*

*Row 3 (L-R): Herbert Andrew, Lillian Andrew, Betty Thompson, Patricia Gerrior, Tom Wells, Mary Farry, Linda DeAnna, Fred Kasap, Leonard Chace, Larry Brownell, Sally Brownell, Barbara Poznysz*

*Row 4 (L-R): Annette Dwyer, Anne Sparrow, Melanie E. Demoranville, Arline DeSilva, Janice Bastoni, Joan Doyon, Lorna Walker, Louisa Medeiros, Mary Lorenzo, David Blanchette, Larry Mulvey, Bette Scholter, Tina Dodd*

*Row 5 (L-R): John Canto, Sophie Canto, Carolyn Willard, Eleanore Cotter, Susan Barnet, Debby Flynn, Carolyn Curcio, Elizabeth Wolstenbolme, Carol Zaslona, Sylvia Morrell, Claudette LeBlanc, Cymnie McNaughten, Nancy J. Thornton, Donna Junier*

*Row 6 (L-R): Sara Meirowitz, Ivy Ramos, Jalien Hollister, Ellie Smith, June Strunk, Joe Bettencourt, Jean Cummings, Charles Cabral, Vincent Furiado, Paul Vien, James Russell, Henry Fanning, Lee Loranger, Gail Gorecki, Clif Rice, Jay Grinnell, Catherine Hassey, Myra Hart, Erin Burlinson, Sarah Budlong*

(photo: Deborah Hynes)



**"Stand by for the crew!"** — *Moby-Dick*, chapter 135

*Pictured are some of the many volunteers of the Whaling Museum. Last year, volunteers contributed 21,958 hours to the Museum, working as docents, researchers, curatorial and library assistants. They conduct weekend tours, assist at the front desk and in the Museum store, and in many other duties that enhance and extend the Museum experience. Thank you for your invaluable service.*



## Continuum of learning realized from apprenticeships to scholars-in-residence

In the first half of this year, less than 30% of the state's teenagers were employed, a new historic low (versus 45% in 2000 and 50% in 1989). You can safely assume that the percentage for New Bedford teen employment is significantly lower. In response, the Education Committee launched a new program designed to make a difference in the community.

The new Teen Apprenticeship Program provided local youth with meaningful work experience, specific job skills, and formalized mentoring by teaming up with the Museum's professional educators and curatorial staff. Through 2010, 16 high school students (6 in the pilot spring-summer sessions, 10 starting in the upcoming fall session) will benefit from a "deep immersion" at the Museum—students are required to commit to a year-long, 4 days per week, 2.5 hours per day program. To minimize barriers to participation, each student receives a competitive hourly wage.



The 2010 class of Museum apprentices (left to right) - Ryan Wotton, Alana Rounds-Jussaume, Nayda Feliciano, Gaylyme DosSantos, Nasha Macedo, and Robert Krupa.

seed-funding from foundations. Twenty students, attending UMD, BCC, etc., worked one-on-one with designated staff, and each received an hourly pay or stipend for their involvement. The Museum has long welcomed college students into its fold thanks in part to the endowed L.B. Waterman fund. This symbiotic relationship where the Museum can benefit from youthful assistance while providing insight and on-the-job training to the next generation of Museum professionals is both rewarding and constructive.

Related but separate, the Museum offers a limited scholars-in-residence program, made possible by the donation of living quarters by the Lofts At Wamsutta Place, New Bedford. These quarters allow the Museum to recruit and domicile scholars and students of the highest caliber from around the world. Five international scholars participated in the competitive program. Visiting students, academics and authors researched topics ranging from Western Australian Whaling to the work of Herman Melville. Scholars included author Donald Warrin from the University of California, Alex Aguilar and Asuncion Borell from the University of Barcelona, Adam Wolfe from the University of Western Australia, and former curator of the Museu das Flores in the Azores, Joao A. Gomes Vieira. Starting in mid-September and running for 6 months, the Museum welcomes Jordon Berson who will work with the Collection in the Conservation Lab.

### The Education Department

is recruiting Museum apprentices for the fall and spring semesters. **Interested High School students** should call Robert Rocha, 508-997-0046, ext 149.

"... regardless of the size of the project or importance of the task, I feel like an integral part of what's going on in the Museum. I can see in physical form the outcome of the work that I do and the people I work for have taught me more than any classroom could ever have."

—Melanie Correia, University of Massachusetts, Dartmouth



Adam Wolfe

Peter Riley

João Gomes Vieira

A primary outcome is to provide local students with positive role models and unique opportunities to learn about constructive career paths while helping them advance socially, academically and economically.

Students are recruited through partnerships with the NB Public Schools, Global Learning Charter School, YouthBuild (a program for high school dropouts who are pursuing GEDs), and local government and non-profit service agencies.

Opportunities for college and postgraduate students were also expanded in each of the Museum's departments as a result of

# Using ECHO to Strengthen Local Connections

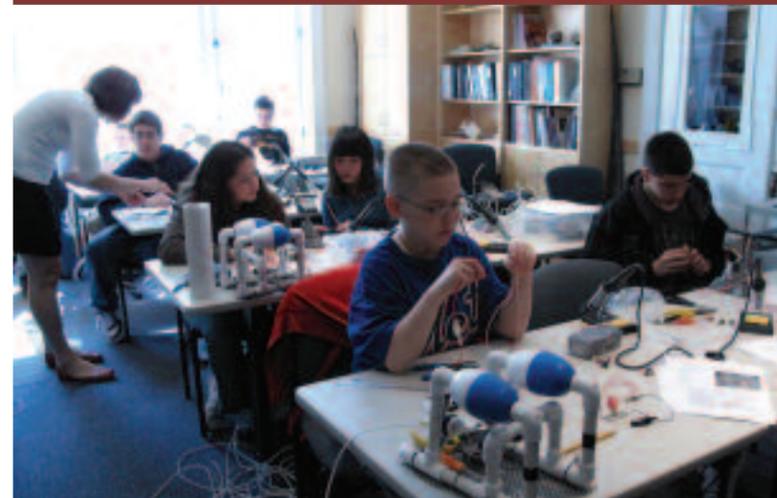
By Sara Meierowitz, Director of Education

Last calendar year, the New Bedford Whaling Museum partnered with almost seventy associations, academic institutions and cultural organizations. Nearly half of these important partnerships were made possible by generous funding through the US Department of Education. Education through Cultural and Historic Organizations, or ECHO, leverages funding to provide extensive programming on a local, regional and national level. Enhanced by community partnerships, ECHO allows the Whaling Museum to reach thousands of children, families and adult visitors through activities, tours, lectures and presentations.

Locally, the Whaling Museum partners most closely with the New Bedford Ocean Explorium. Serving as both a local partner and as the fiscal agent for the New Bedford ECHO Project, Museum works with the Ocean Explorium on joint school programming for New Bedford Public School students and to bring free community programming to the city through the larger ECHO project in the form of cultural performances and public lectures. Last year, almost 12,000 children participated in Museum tours and programs, many combining their visit with tours of the Explorium and National Park. Over half of these visits were funded by ECHO.

“For years, ECHO has helped to create educational opportunities for young people, tapping into Massachusetts' tremendous cultural history. Thanks to ECHO, thousands of local school children have been able to take advantage of the New Bedford Whaling Museum, the New Bedford Ocean Explorium and the Peabody Essex Museum in Salem. It's a terrific way for students to gain real life experiences that will help them better appreciate the world in which we live.”

—Senator John Kerry



Students work on submersibles in the Museum's ECHO Resource Room

In addition to formal on-site school programs, ECHO provides cultural programs within the city of New Bedford. Drawing upon the expertise of our local partners, the Whaling Museum works with organizations like AHA! and the New Bedford Symphony Orchestra to bring performance art and music to the community at the Whaling Museum. In conjunction with New Bedford Whaling National Historical Park, the Melville Society Cultural Project, the New Bedford Historical Society, UMass Dartmouth and the UMass Dartmouth Center for Portuguese Studies and Culture, the Whaling Museum is able to offer the highest caliber lectures and presentations by nationally and internationally renowned scholars, authors and content experts. Regionally, the Whaling Museum



partners with the Peabody Essex Museum to bring exciting cultural programming to Massachusetts, Connecticut, and Rhode Island.

The impact of ECHO is not limited by region. Through collaboration with ECHO partners in Alaska, Mississippi and Hawaii, the Whaling Museum and the ECHO project are able to create and implement nationally significant programming. The ECHO project has developed materials and educational opportunities for teachers both locally and nationally, standards-based curriculum and classroom activities for students, programs and cultural performances for communities, and has distributed a number of multi-media products including books and DVDs. ECHO-created content and successes are made accessible internationally through ECHOspace.org, an interactive education portal.

In keeping with the trend of utilizing ECHO funds to develop partnerships and create new learning opportunities, the Museum will introduce a new school program with our colleagues from the schooner Ernestina. Focusing on the comparative technologies between the Ernestina and the Lagoda, this program brings students from the Museum to the waterfront to learn about the importance of both industries. Continuing the good work of the Portuguese Outreach Committee, the Museum will work with the National Park Service to reach out to organizations in California and connect with Portuguese communities on a national scale. In addition, the Museum will work with ECHO partners to trace the cultural and ethnic story of people and ideas along the areas impacted by whaling voyages. This collaborative project will not only further the educational mission of the institution but create lasting ties from New Bedford to its inhabitants' national cultural legacy.



# Loomings

This issue's discussion is a continuation of the feature on the Melville Society Archive.

## OLD BOOKS, NEW READING – PART II

### The Melville Society Archive at the New Bedford Whaling Museum

By Wyn Kelley and Mary K. Bercaw Edwards, Melville Society Cultural Project

Two founders of the Melville Society Cultural Project, Elizabeth Schultz and Robert K. Wallace, share a passion for Melville and the arts. Consequently, some of the holdings of the archive emphasize either the works of art Melville knew or the artists inspired by Melville. Wallace's research on Melville's print collection engendered the gift by rare books dealer William Reese of forty-four prints and engravings Melville owned. Schultz has lectured at the Museum on images by Benton Spruance and other modern artists, and has curated a show on Melville in comics and cartoons. The Melville Society Cultural Project has also put aside funds for new works of art to augment the archive.



This engraving of Beatrice Cenci (1577-1599) from a portrait attributed to Reni was owned by Herman Melville.

For other scholars, the archive provides a collection of Melville's sources. Since Harrison Hayford's early work, the field of source studies has continued to grow. Some of this work is quite traditional, as Hershel Parker demonstrated in his new book *Melville: The Making of the Poet*, a close study of the poets Melville read in his long career. To support *The Making of the Poet* as well as the Northwestern-Newberry volume of Melville's poems, Robert D. Madison assembled a complete collection of the editions Melville used in his development as poet. Madison presented these volumes to the Archive, so we now have an astounding archive of the books Melville consulted and learned from in order to write his poems.

When we show students how Melville read and borrowed from his sources, they see remixing practices with which they are deeply familiar. Mary K. Bercaw Edwards's more recent work, on Melville's oral sources, the sailor talk circulating through the Pacific in the nineteenth century (*Cannibal Old Me*), participates in this larger movement toward recognizing and analyzing the many different sources of artistic inspiration in various media.

The archive collection documents the world of Melville scholarship in the twentieth century and today. Some of this material—correspondence, papers, conference programs, offprints, and records of the early years of the Melville Society—will seem relevant only to a few. Some of it may seem amusing—random jokes and jottings of Melville scholars in unguarded moments. Other material may lend insight into the production of scholarly texts, like the notes and drafts Walter Bezanson and Gail Coffer have donated from their own desks. At worst, the communications passing back and forth among a small group of scholars obsessed

with a single author, however genial or insightful they are, may seem elitist or simply meaningless.

But we would argue that these materials, like the source materials we noted before, have become newly relevant in an age of digital texts and information. Just as we have learned new ways to appreciate authors' appropriations and remixings of other works in the gray areas between print and other media, we have also come to appreciate the blurred boundaries between published and unpublished scholarship. Because there are so few Melville manuscripts, intense interest has long centered on Melville's annotations and jottings in the books he owned and lavishly marked. Likewise, the

battered, grubby scholars' desk copies we own in our archive, which might once have been considered unworthy of a scholarly collection, now yield up new information about the way scholars read his texts and come to their conclusions. We own numerous examples of these annotations and marginal thinkings-out-loud.

Furthermore as editors have begun to appreciate what Melville scholar John Bryant calls fluid texts and editing practices—methods, that is, of capturing the different stages or versions of a text as it proceeds from manuscript to print text to adaptation or later edition—these rough stages have become newly revealing and valuable. We own not only the print editions of Hayford's and Sealts's books but also uncorrected proofs of their work and those of others. Our archive offers a vision of vigorous intellectual exchange, the free sharing of fast-breaking information and, in spite of some famous rivalries and quarrels, a lively culture of fresh criticism of a cultural icon.

The Melville Archive is composed of the following separate collections: Thomas Wendel 300 volumes; Harrison Hayford 951; Merton M. Sealts, Jr. 269; Jay Leyda 22; Robert D. Madison 129; General 320, plus auxiliary Literature of the Sea and Frederick Douglass collections.

## “Partners! I must have partners!” — Moby-Dick, chapter 40

Partnerships continue to play an increasingly important role in advancing the mission of the New Bedford Whaling Museum as an educational and cultural resource for all. In turn, the Museum seeks to promote stability and growth in the communities it serves through these same partnerships. To each of its partners, the Museum is grateful for the opportunities they provide to address mutual challenges and foster organizational development.

- |  |   |   |
|--|---|---|
| AHA! New Bedford                                   | Mississippi Band of Choctaw Indians                     | Rotch-Jones-Duff House and Garden Museum      |
| Alaska Native Heritage Center                      | Museum Institute for Teaching Science                   | SEEAL   |
| Artworks!  | Mystic Seaport  | Sippican Philosophers Society                 |
| Azorean Maritime Heritage Society                  | National Marine Educators Association                   | Southeastern Environmental Education Alliance |
| Bernice Pauahi Bishop Museum                       | Nativity Preparatory School                             | Southeastern Massachusetts CVB                |
| Boys and Girls Club of New Bedford                 | New Bedford Area Chamber of Commerce                    | Spinner Publications                          |
| Boy Scouts of America                              | New Bedford Art Museum                                  | UMASS Dartmouth                               |
| Bristol Community College                          | New Bedford Economic Development Council                | UMD Center for Portuguese Studies and Culture |
| Buttonwood Park Zoo                                | New Bedford Free Public Library                         | UMD School for Marine Science and Technology  |
| Cape Verdean Association of New Bedford            | New Bedford Historical Society                          | United Way of Greater New Bedford             |
| Community Foundation of Southeastern Massachusetts | New Bedford Port Society                                | University of the Azores                      |
| Descendants of Whaling Masters                     | New Bedford Preservation Society                        | Waquoit Bay Estuarine Research Reserve        |
| Downtown New Bedford, Inc.                         | New Bedford Public Schools                              | Waterfront Historic Area League               |
| Ernestina Commission                               | New Bedford Symphony Orchestra                          | Whale and Dolphin Conservation Society        |
| Fort Taber/Fort Rodman Military Association        | New Bedford Whaling National Historical Park            | Whale Center of New England                   |
| Friendly Sons of St. Patrick                       | New England Aquarium                                    | Whitfield-Manjiro Friendship Society          |
| Global Learning Charter Public School              | NOAA  | Women's Fund of Southeastern MA               |
| Inupiat Heritage Center / North Slope Borough      | North Atlantic Right Whale Consortium                   | Woods Hole Oceanographic Institution          |
| Lloyd Center for the Environment                   | North Slope Borough - Department of Wildlife Management | Working Waterfront Festival                   |
| Marion Institute Bioneers Conferences              | Ocean Explorium   | YMCA  |
| Massachusetts Audubon Society                      | Our Sisters' School                                     | Youth Build                                   |
| Massachusetts Marine Educators                     | Peabody Essex Museum                                    | Zeiterion Performing Arts Center              |
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# Time and the elements take their toll on the Seamen's Bethel

The Whaling Museum's venerable neighbor atop Johnny Cake Hill is in need of structural repairs.

Melville visited the Seamen's Bethel in 1840 and over the decades it has continued to harbor hope to outward-bound mariners and offer comfort to the loved ones of those never returned from sea. Built in 1831, it became famous as the "Whaleman's Chapel" in *Moby-Dick*. It was built by the New Bedford Port Society, organized in 1830 for "the moral improvement of seamen."

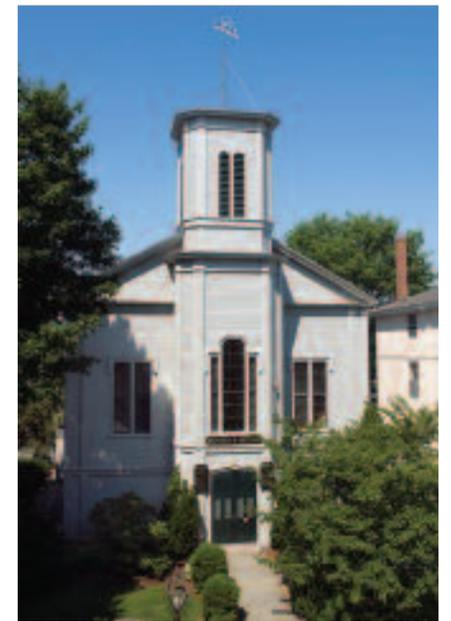


The Seamen's Bethel is often called the soul of the port's history, just as the Whaling Museum is said to be the heart of its history. The photo above reveals serious decay in the Bethel's south wall.

The Bethel is a non-denominational church, the setting for many weddings, baptisms and funerals. It also hosts numerous community events, including the Whaling Museum's *Moby-Dick* Marathon, AHA! and the Fishermen's Memorial. It is a favorite destination of visitors to New Bedford Whaling National Historic Park.

At this time in its long history the Bethel is in need of immediate repair. Age, weather

and termites have taken their toll. The New Bedford Port Society has embarked on a fundraising campaign for the repairs. Tax deductible donations can be made out to: **N.B. Port Society Bldg. Restoration Fund, c/o New Bedford Port Society, 15 Johnny Cake Hill, New Bedford, MA 02740.**



## Moby-Dick Marathon By Diane Gilbert, Museum Volunteer

### Extending the Voyage

The *Moby-Dick* Marathon drops anchor Saturday, January 8, 2011 at eight-bells in the Forenoon Watch (high noon) in the Jacobs Family Gallery. It is planned to be the best ever as we mark the 15th anniversary of this popular event, one which grows with each year's reading. The 2011 event will see new activities sure to extend its scope for the enjoyment of everyone.

New for this year: on the eve of the reading, Friday, January 7, a delightful buffet will be offered as well as a cash bar. Dinner will be followed by a talk with distinguished Melville scholar, Dr. Elizabeth A. Schultz. Aptly describing the Marathon as "an invigorating community event," Dr. Schultz will challenge her audi-

ence with an intriguing query, "Is *Moby-Dick* still the great American novel?" – and invite all to engage in the discussion.

On Saturday morning the Museum will host a truly Melville-centric program. In a variation of "stump the scholars," which we are calling "The Schools Meet the Schoolmasters," (evoking Chap. 38), visitors may pose questions to Melville Society scholars on all matters *Moby-Dick* – from cetology to etymology; Annawon to Zoroaster. No questions too tough!

Throughout the event, the Cook Memorial Theater will be open for visitors to sit back and relax while hearing a simulcast of the reading. To visually enrich the event, the Museum's Teen Apprentices will research and organize a presentation of images from the Museum's collection, projected in sync with live readings and relevant to each chapter.

To commemorate Melville's departure from New Bedford harbor aboard the *Acushnet*, a rare sea chest from that vessel will be on display, lent to the Museum to commemorate the 170th anniversary of that fateful voyage, January 3, 1841. Additional artifacts important specifically to the man and his greatest work are also planned for the display.

Each year, we strive to heighten the total Marathon experience for all. In 2011, we hope to extend our global reach by involving audiences far beyond the Museum's walls. Real-time streaming on the Museum's Website is planned. It will make the event a global happening.



Reading through the night in the Jacobs Family Gallery (photo: Katie Mello)



Thank you

### FOR PUTTING THE NEW BEDFORD WHALING MUSEUM—OVER THE TOP!

Our fifth annual summer fundraiser raised a record \$130,000 to support the Museum's mission and educational programs.

Please join us in thanking the many generous local vendors for donating their valuable goods and services to the event. When hosting your next event, please keep these names in mind!

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December 5-11

## Thoughtful Gift Giving

Celebrate the opening of the Azorean Whaleman Gallery and Bourne Building restoration with unique gifts from the Museum Store



Liverpool Jug: 125.00

Whale Ornament: 29.95



Lagoda ornament: 11.95



Azores Ball Cap Hat: 12.95

We carry hundreds of titles in our book department on whaling, regional history, and maritime subjects, including many related children's topics.

Shop online at: [www.whalingmuseumstore.org](http://www.whalingmuseumstore.org)



**Planning a Holiday Party?** Consider the drama of the Jacobs Family Gallery or the intimate San Francisco Room. E-mail [Specialevents@whalingmuseum.org](mailto:Specialevents@whalingmuseum.org) for more information.



## From the Helm *Continued*

Symposia and lectures run the gamut from our 35th Whaling History Symposium in October, followed by a December symposium looking at the role museums play in K-12 place-based education. In between are important lectures on the fine arts packaged in our new Old Dartmouth Lyceum series.

You might ask how the Museum is paying for all these new projects. I can report, that assuming our Annual Fund stays on track—yes, that means you must respond affirmatively to the upcoming year-end appeal—that we will land our 3rd consecutive year in the black.

Planning a vacation of a lifetime? Join us next spring and summer for a guided tour of the Azores. Looking to do something meaningful with your leisure time? Volunteer at the Museum and join a community of 160 stalwart individuals who collectively make up the body and soul of the institution.

What is on the horizon? The Exhibition Advisory Committee has been challenged to develop a new long-term exhibition, integrated with an entirely new multimedia experience, titled: *Industry & Commerce — Innovation & Entrepreneurship*. This multi-year project will explore how the small coastal village of New Bedford became an international center of commerce and industry and how these twin pillars of antebellum capitalism evolved into the landscape of business and industry of today. Fostering an understanding that New Bedford once was a national economic powerhouse is tremendously empowering, particularly as our youth today look for inspiration and purpose.

This exhibition will include telling the complete story of the New Bedford fishery and examine the effects of the textile industry on the region. We will look to the future and ask how yesterday's short-spurt energy industry can inform today's red-hot energy debate\*. These interrelated themes of commerce, sustainability (or lack thereof) and the industrious pursuits of generations of men and women in their quest to pursue the American dream will dominate much of our thinking going forward.

If you haven't visited your Whaling Museum recently, you have surprises by the barrel full in store for you.

*James Russell*  
President & CEO

\* The oil spill in the Gulf of Mexico dominated much of the news this summer. A purported 4.6 million bbl of oil spewed out of the wellhead there in 86 long days. By contrast, from 1804-1880, 3.6 million bbl of sperm whale oil was rendered by whalers.



## NAVIGATING THE WORLD

Co-Chaired by Jack Braitmayer and Barbara Ferri

This remarkably successful capital campaign raised \$14,000,000 in funds that allowed the institution to dramatically expand the size and breadth of its collections, educational programs, and plant.



Barbara B. Ferri and John (Jack) W. Braitmayer

### Highlights and Achievements 2001-2010

- Renovated and rededicated the historic Bourne Building preparing it for another 100 years of service to the community
- Refurbished the *Lagoda* and made her shipshape for the next generation of crew members
- Built up the Museum's endowment with the infusion of funds
- Recaptured dramatic gallery space with the renovation of the ODHS Wattles Family Gallery
- Unveiled dramatic new exhibitions including *From Pursuit to Preservation* and *The Azorean Whaleman Gallery*
- Successfully integrated the spectacular gift of the Kendall Collection, virtually doubling the size of the Museum's collection
- Produced and facilitated exceptional research and publications through the Museum's Research Library and Kendall Institute
- Invested in building necessary climate controlled spaces for the collection and archives—now 965,000 items including art, artifacts, maps and manuscripts

**Thank you to the hundreds of donors who contributed to this campaign. Your investment is meaningful today and will be incalculable 100 years from now.**



NEW BEDFORD WHALING MUSEUM

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**FALL HOURS** (September - December): **Daily 9:00 a.m. to 5:00 p.m. Until 9:00 p.m. every second Thursday of the month**

Museum is fully accessible

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. 115 or visit [www.whalingmuseum.org](http://www.whalingmuseum.org).

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## Save the Date New Year's Swingin' Eve

To Benefit the New Bedford Symphony Orchestra  
and New Bedford Whaling Museum

*Friday, December 31*

Join in on our "Museum of Music" and experience a variety of musical performances throughout the Museum's galleries. We won't be swingin' 'till midnight, so count down the New Year whenever you fancy! We'll polish off the night with a march up to Custom House Square for the City's firework display.

Further details and invitation to follow.  
For more information, contact Alison Smart at [asmart@whalingmuseum.org](mailto:asmart@whalingmuseum.org) or (508) 997-0046 ext. 115.



NEW BEDFORD WHALING MUSEUM

NEW BEDFORD  
SYMPHONY ORCHESTRA

## REYNOLDS BEAL (1866 - 1951)



"Whaler Greyhound, New Bedford" 1910

Watercolor and pencil on paper  
16 x 20 inches Signed, lower left

Dated and inscribed with title and location, upper right

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