

THE
Bulletin

from
Johnny
Cake Hill



NEW BEDFORD WHALING MUSEUM

WINTER/SPRING 2011



Inventory Flensing
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From the Helm:

Our spectacular Moby Dick Marathon kicks off 2011 activities and this *Bulletin* brings you up through our Annual Members' Meeting in May. In between, curators and educators have designed attractive and varied programs of interest. Popular lecture series return in abundance, as does the scrimshaw symposium. Families will surely enjoy the school vacation week activities. The Board has agreed to extend its policy of free admission for New Bedford residents, UMass Dartmouth and BCC students. Now is a better time than ever to enjoy the treasures of this great institution.

Join me in welcoming our Class of 2011 apprentices. Next time you are passing through, stop in and say hello—they are with us 4 days a week in the afternoons, usually working in the ECHO Resource Classroom. You will see some of their good work at the Marathon as they prepare a pictorial narrative that will accompany the reading, presented simultaneously in the Cook Theater.

We welcome James Lopes, former Board member, New Bedford resident and entertainment attorney to our team as Vice President for Education and Programs. Having worked closely with Jim for 2 years, he is already providing excellent guidance and leadership as we continue to pursue creative and relevant programming. Additionally we welcome Erin McGough as our new Registrar knowing that her long experience at the Concord Museum will serve us very well.

This spring, we have ground-breaking plans to dedicate a plot of land at the foot of Johnny Cake Hill on Union Street and make it fit for a captain. I'll keep you in suspense but we trust that the Membership and New Bedford community will be pleased. Those in the know are ecstatic! This will be a long overdue tribute to a great American pioneer. It will resonate in all of our diverse communities, especially the Quakers, the Native Americans and the African Americans. It will be a new gateway to the National Park and an invitation to explore New Bedford's unique maritime past.

Thanks again must go to all of you who made 2010 such a remarkable year. Your enthusiasm for our mission combined with your passion and commitment has produced wonders. You should know that your participation is most valued and noted. Primarily as a consequence of your deep support, the Museum recently won a 1/2 million dollar challenge award from the National Endowment for the Humanities to boost our endowment—the largest challenge grant possible from this prestigious agency. Additionally, your great generosity throughout the year has allowed us to pay down our line of credit to zero. Kudos go to you for making this a reality.

Continued on inside back cover

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EDITORIAL COMMENTS

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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."

CREDITS

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ON THE COVER

"Cape Verde Packet", Clifford W. Ashley, 1914. (1991.40) Cape Verdean immigrants to the U.S.A. commonly landed from one of several vessels called "packets" that made regular passages to and from the islands. Gift of Mr. and Mrs. Arnold W. Dyer, 1991.

Whaling Museum on the web

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INTRODUCING TEEN APPRENTICES, CLASS OF 2011

This September marked the commencement of the first full year of our Teen Apprenticeship Program, building upon the spring and summer program introduced in 2010. Following this successful piloting, this after-school program received the necessary funding to expand and engage 12 outstanding students. These students represent all three New Bedford public high schools, New Bedford High (NBHS), Greater New Bedford Regional Vocational Technical High (GNBVT), and Global Learning Charter High (GLCHS). These twelve were chosen from a pool of 60 applicants, 26 of whom were interviewed. They are as diverse as the demographics of the city and all share the traits of a strong work ethic, desire to learn and aspirations for impressive and challenging careers.



Our newest apprentices with trustee Gurdon Wattles, VP of Education and Public Programs Jim Lopes, trustee Brian Rothschild, NBPS Superintendent Mary Louise Francis, MA Secretary of Education Paul Reville, Mayor Scott Lang and Museum President James Russell.

During their 10 months at the Museum they will have the unique opportunity to work in teams within each department. They'll learn how exhibits are developed, how collections are managed and in general how a museum operates on a daily basis. By April, we expect all to act as junior docents, providing yet another level of interaction to complement our adult docent

program. Exploration of personal projects will be encouraged throughout the year and particularly during the summer months. Their voices and their presence are felt already and we warmly welcome the Class of 2011.

We would like you to meet these teens in their own words:

✿ JOHN ANTUNES, JUNIOR – NBHS



My career interests include engineering and criminal investigation. This program will be good for me because I will learn more about my own country, which is Cape Verde, and get experience about work.

✿ RICO HERNANDEZ, SENIOR – GLCHS



I plan on owning my own barber-shop. I am interested in the history of New Bedford; therefore I want to gain knowledge about the whaling industry. I also find it interesting how New Bedford used to be the richest city in USA.

✿ MARK STE. ROSE, JUNIOR – NBHS



I like history; that's why I'm involved with the Whaling Museum. Being in this program already improved my work skills and learning skills. I've already learned so much about the history of New Bedford. So therefore it is my pride and joy to be a part of this program.

✿ TORI ARSENAULT, JUNIOR – GLCHS



I am very excited to be an active part of this program because it will introduce opportunities for higher education, and allow me to gain experience in a work environment. I'll also learn in depth about the city I come from and its awe-inspiring history. This program has already been an adventure for many of us and I feel that there will be many memories to come.

✿ MEGAN PEREZ, SENIOR – GNBVT



I am currently in the Environmental Science and Tech career area; I am excited to learn from this experience. I hope to get a better understanding of how the marine and the cultural history interact. I am interested in becoming a Marine Biologist or a Toxicologist so I hope this program will help me out.

✿ JOSHUA VARGAS, SENIOR – NBHS



I am interested in radiology and marine science. I am hoping to gain knowledge and skills for when I go into the workforce, and to learn about New Bedford's history. This is important to me because it tells how New Bedford came to be. I am glad I was chosen for this program because it's a great experience that not many teens get to try.

✿ MELANIE DEJESUS, JUNIOR – NBHS



I hope to become a lawyer in the future. I expect to gain strong facts about New Bedford's history. I think New Bedford is one of the most historically important places.

✿ PEIGHTYN RILEY, JUNIOR – GNBVT



I'm hoping to gain strong work skills for when I enter the actual work force. I am a confident and striving person. It's important to me to learn about New Bedford's history because this is my city. Not many teenagers get a chance to experience what I am about to take on this year.

✿ DANIEL GOLDA, SENIOR – NBHS



I plan on going to law school and into sports management. With this program I hope to gain a greater knowledge of whaling and its history. This program will be good for me because I will get a better appreciation of New Bedford.

✿ AMBER ROSA, SENIOR – GNBVT



I'm in the Environmental Science & Tech program. This apprenticeship will be good for me because it will help me with team building activities and give me experience in the working world. Learning about whaling and other aspects of New Bedford's history is important to me because my family is deeply rooted in this community. I love to learn and this program will surely teach me many new things.

✿ CARLOS VELAZQUEZ, JUNIOR – GNBVT



I'm a musician and writer. What I expect to gain from this program are better communication, public speaking, and writing skills. Learning about the whaling history and other aspects of New Bedford is important to me because I've lived in this city for my whole life, and it's like an adventure to learn new things about New Bedford.

✿ RYAN WOTTON, SENIOR – GLCHS



I intend to major in game and computer programming. I originally signed up for the program in February 2010 to learn a variety of information outside of computer science. In September I re-applied in order to continue my learning experience; I learned quite a bit in the last session and hope to learn even more this session.



Cape Verdean Maritime Exhibition, a Preview

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

The Cape Verde Islands and the port of New Bedford share an ocean and a maritime culture. The Atlantic Ocean, long the sea of commerce for mariners of the early American Republic, was the highway of trade. Among the most significant ports of call in this vast sea, from the middle of the 18th century, were the Cape Verde Islands. The ten main islands, all volcanic, are Santo Antão, São Vicente, Santa Luzia, São Nicolau, Sal, Boa Vista, Maio, Santiago, Fogo and Brava.

“Throwing themselves on the wings of fortune.”

— *The Secretary-General of the Cape Verde Government, Eduardo Augusto de Sá Nogueira Pinto de Balsemão*

Trade between Cape Verde and New Bedford dates to the 1790s and earlier when New Bedford merchant vessels, bound for seal skins taken in the southern ocean, stopped in Cape Verde for supplies. From the middle of the 18th century the islands were also an important trade destination as the Isle of Sal provided salt, an important commodity, and American merchant vessels stopped there frequently to fill their holds with this valuable produce. Clothing and cloth were the most commonly traded American products.

Located off the westernmost cape of the continent of Africa, their geography also placed the islands in the direct path of whaling vessels sailing to the southern capes. As whalers and traders visited the islands for foodstuffs, water, and salt, the islanders themselves often joined the passing vessels.

New Bedford whaling agents commonly instructed their masters to transship oil home from the “Cape de Verdes.” American whalers from New Bedford visited the islands beginning as early as the 1790s and began more regular trade in the early 19th

Above: “The Isle of Fogo (the Isle of Fire) one of the Cape Verde Islands” from Benjamin Russell and Caleb Purrington’s “Grand Panorama of a Whaling Voyage Round the World,” 1848. Called the Isle of Fire since time immemorial the periodically active volcano at Fogo was a natural beacon to mariners in the eastern North Atlantic. (1918.27)

 Sponsored by ECHO (Education through Cultural and Historical Organizations) a program administered by the U.S. Dept. of Education.



Cape Verdean immigrants aboard the “Savoia”, October 4, 1914. (1981.61.725)



“Wanderer” deck view on sailing day with Captain Antone T. Edwards and some of his crew, August 25, 1922. (2000.100.86.3)

century, mostly for fruit (principally oranges, bananas, coconuts and watermelons) as well as hogs, chickens and goats. Free Cape Verdean men sometimes joined the vessels as crew, often sought deliberately by whaling shipmasters eager to fill berths on their ships.

The island men left their arid homeland; a homeland often plagued by disease and active volcanoes as well as a just horror of enforced military service, and “throwing themselves on the wings of fortune,” emigrated to New England onboard the convenient vehicle of the passing whaler. As the men left, at the rate of as many as one hundred a year, the women were often left behind. The Secretary General of Cape Verde, reporting in 1874 on the status of women in the islands, noted

CAPE VERDEAN MARITIME EXHIBITION

Opening Tuesday, July 5, 2011

that due to so many men leaving onboard visiting whalers, “there is a great disproportion between the male and female sexes,” and that many women sought passage to the U.S.A. on packet ships either in search of a husband or to join their husbands and family members.

Continued on page 17

Committee issues call to the community for historical items

The story of Cape Verdean Whaling and the Cape Verdean American experience is diverse, and like all exhibits, a story best told with a wide range of artifacts and documents. The Museum’s Cape Verdean Maritime Exhibition Committee has turned to the community for assistance. Committee co-chairs Gene Monteiro and Dr. Patricia Andrade kindly ask people with ties to Cape Verde to look around their homes, to scour closets and attics, for material to strengthen the exhibition.

“Within the Museum’s vast collections are many significant artifacts, photos and documents which help tell the unique and compelling story of these islands, Cape Verdeans’ journey to America, and their contributions to this region,” said Mr. Monteiro. “However, we believe that within the homes of the Cape Verdean American community there are important items to be discovered and perhaps featured in this exhibit,” he added.

Dr. Patricia Andrade noted, “Historical photographs will be key in telling this story, so we are issuing a call to the community to dust off their family albums and look through their attics for any items, documents, photographs or artifacts which might be useful in more fully telling the story of the people of Cape Verde and their journey as Americans.”

“Building the Museum’s collection of materials of Cape Verdean heritage in New Bedford and onboard New Bedford vessels will greatly enhance this exhibit and allow the Museum to better incorporate Cape Verdean history within broader New Bedford history,” said Dr. Greg Galer, the Museum’s Vice President of Collections & Exhibitions, who is working with the Committee with Michael Dyer, the Museum’s Maritime Curator.

Those with materials for the exhibition – photographs, items from Cape Verde, artifacts representing Cape Verdean culture and its continuance in New Bedford – including musical instruments, domestic objects, clothing, crafts, artwork, early immigration documents, scrimshaw and other artifacts related to whaling and the maritime trades – should contact Michael Dyer: (508) 997-0046, ext. 137, or by email: mdyer@whalingmuseum.org

Industry & Commerce

Innovation & Entrepreneurship

A New Interpretive Framework

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

While the story of Yankee whaling dominates the typical narrative of New Bedford's history, whaling is only one element in the broader story of economic and cultural development of this region – only one manifestation of an entrepreneurial spirit that has always been a part of New Bedford's business community. Even within whaling itself, a focus on the whaling voyage alone omits a host of commercial, financial, and industrial enterprises that were essential to the success of whaling and New Bedford – the complex web of financing, insurance, outfitting, and distribution on which the industry depended. This network not only provided the necessary structure for the whaling industry, but for the entire economic and financial system of the region which set the stage for other industrial enterprises, such as textiles, to thrive in New Bedford.



Above left: The New Bedford Cordage Company is an excellent example of a successful industry that grew from its whaling roots to a much broader market, circa 1860. (1964.10)

Above right: The intimacy of industry and the waterfront is apparent in this New Bedford dock scene, circa 1890. The prominence of the New Bedford Cordage Company is without doubt. Headley & Reed. (1896.21.68.16)



Directly above: "Feed end of Spreader", a stage in the manufacturing of rope, New Bedford Cordage Co. Joseph G. Tirrell (MSS-1_s-b.12). New Bedford Cordage Co. Records. (1839-1968)

"Follow the money..." is a phrase noted amongst curatorial staff and several trustees. "Follow the money and you will see that the diverse elements of New Bedford history and the Museum's collection are connected." When New Bedford's wealth surpassed all other U.S. cities in the mid 19th century, the city's oil was literally lighting the world and bringing in the cash commensurate with its international value. That money is visible in the city's landscape today and in the collections of the Museum.

Now, thanks to generous contributions from the William M. Wood Foundation and from Nye Lubricants, Inc., the Museum is able to explore these interconnected "follow the money" stories and determine how best to use them to effectively tell the story of New Bedford's businesses from settlement to the current day. The exhibit, *Follow the Money – A First Look at New Bedford's Industry, Commerce, and Entrepreneurs*, will be only the first interpretive element to place whaling within the larger economic story, although not necessarily in a traditional exhibit format. Imagine the Museum



The Morse Twist Drill and Machine Company was a local firm, even maintaining a storefront here in town, but the reach of their product was national if not international. Their name is still well known. (1990.41.57)

developing a multimedia orientation experience in the Jacobs Family Gallery and the theater, for instance, where visitors are introduced to the concept that the whaling story is an element, a justly dominant one at that, but just an element of a larger contextual story whose pieces are played out in various parts of the Museum.

The funding we have received and the exhibition it helps to produce provide an opportunity to present a dynamic, interconnected story that will anchor the entire institution with industry, commerce, and finance the central thread of the entire New Bedford story. This methodology not only provides linkages among the diverse topics we currently address (whaling, whales, fine and decorative arts – to name a few) but Old Dartmouth stories that we need to more fully address (e.g. textiles, glass, coal, fishing). And those enterprises that survive today from early New Bedford roots provide a critical linkage between our modern lives and those of decades if not centuries ago, helping us to remain relevant to our audiences by demonstrating that the success of New Bedford in the whaling period was not anomalous, but was part of a larger trajectory that extends to today.

The community's 300+ year history includes a striking array of industrial and entrepreneurial activity, including but not limited to two nationally-significant industry booms: whaling and textiles. Understanding that New Bedford once was a national economic powerhouse is tremendously empowering. As important—and less

recognized within the community—innovation and productive industry continue to flourish in the New Bedford region today. Connecting New Bedford history with the full spectrum of industries that continued to evolve after whaling disappeared is essential for the Museum to remain vibrant and relevant.

The funding currently in hand provides an opportunity to upgrade the overall Museum experience, to forge a new vision for the institution in a multifaceted, complex exhibition that will not only tell the local history, but tell it within a national context of changes in business and economy, consumer tastes and markets, immigration and integration—all of which shaped an evolution of lifestyles and community. It will demonstrate many ways in which we can draw links to the past, even by interpreting sites near the Museum. For example, a view to the waterfront provides a logical place to discuss the fishing industry historically and today as well as other maritime business that evolved in response first to whaling then to fishing. The Museum will also coordinate efforts with the National Park



The Morse Twist Drill and Machine Company did not grow directly from the demands of whaling. It grew to be a major manufacturer in the city and revolutionized the manufacture of cutting tools. (1990.41.1.93)

Service to integrate existing historic district walking tours, and multimedia smart-phone tours, now in development, into our exhibit plans.

Ancestors of many living in the New Bedford region immigrated here because of the region's industries. This exhibition will speak to this audience, providing a sense of ownership and pride in the community and a shared cultural identity that is centuries deep, a "place-based education" method that has proven successful. Also, by further engaging these audiences as well as today's businesses we will create an opportunity for the Museum to expand its unparalleled collection of historic art and artifacts by collecting material related to historic industries and their workers as well as modern-day industry.

Continued on page 6

PRESENTATION & DINNER
Industry & Commerce:
New Bedford's Past, Present & Future
May 2011, Date TBA

Sponsored by the New Bedford Economic Development Council





Continued from page 5

Major themes will include:

Banking & Finance, demonstrating how New Bedford enterprises throughout history have creatively leveraged, diversified, and cooperatively financed their progress. Financial tools considered common today evolved alongside New Bedford banking. Our recently-acquired Merchants Bank Collection—encompassing nearly 100 years of the city's banking history—truly allows us to “follow the money.”

Textiles, into which whaling merchants began to diversify by the 1840s, are a central element of the story. By the 1870s cotton textile manufacturing in New Bedford was eclipsing the economic importance of whaling with economic success of the city being measured in number of spindles of thread as much as barrels of oil. By 1892 Wamsutta Mills was the largest cotton weaving plant in the world.

By the mid 20th century the local industry had morphed into production of dresses and suits. Despite a major 20th century collapse, businesses with roots in the city's textile boom are still successful today.

Manufacturing of a wide variety of goods has played an important role from the city's earliest days to today where manufacturing sectors are on the rise. Historically, various industries arose along New Bedford's waterfront including those making boilers, carriages, gold and silver plate, shoes, copper, iron and a host of products supporting both maritime trade and other industrial enterprise. The New Bedford Cordage Company and the Morse Twist Drill

Company are excellent examples of local manufacturers whose products succeeded well beyond the local market and long past the whaling era. Decorative glass made by the Pairpoint and Mt. Washington companies is certainly a far cry from whaling, and their work is highly prized today by collectors. Diverse manufacturing continued to thrive into the later 20th century, when manufacturing declined nationwide. Some of today's successful manufacturers trace roots a century or more in the region's past including Titleist, a leader in golf equipment production, and Nye Lubricants, which began with whale oil products and now makes high-tech synthetic lubricating oils. Others make photovoltaic cells and other renewable energy products, medical devices, and LED lighting.

Commercial Fishing rose from the port of New Bedford as the American whaling industry declined in the early 20th century. Today, New Bedford is the number one fishing port in the nation based on value of product landed. Annually the port generates over \$1 billion of economic activity with a fishing fleet of over 500 vessels and dozens of seafood processing operations. Today's fishing fleet is nearly identical in size to the whaling fleet at its peak, one of many parallels we will draw in the exhibit.

Through this new interpretive framework and initial exhibition, visitors will gain an understanding of broad historical trends in the evolution of local industry, how people and community adapt and change in the face of external economic and market forces, and how a combination of tradition and innovation support this evolution. At the same time, the public will gain an understanding of modern industry in New Bedford, its roots in industries of the past, and the roles of finance, economics, politics, technology, and the people who own and work in these businesses.



Mr. Bourne's counting room, located at 1 Merrill's Wharf, New Bedford. (2000.100.89.3.2.2)

Right: The textile mills and their workers dominated life in New Bedford for decades. Even with machinery such as the loom in the foreground, many mill workers were required to keep these large mills in production. (1988.38.4)



The scale of the machinery in the New Bedford textile mills is hard to grasp, and was even impressive at the time, as demonstrated by this postcard view of the interior of the Holmes mill. (1991.22.8, Alan Lavendier Collection)



Fishing boats at New Bedford waterfront, Howard M. Wood, circa 1935. (2000.100.364)

NEW ACQUISITIONS

The Museum has been actively collecting historic and fine-art material for over 100 years, and through the kindness of donors and the benefits of purchase we have managed to build an incredible collection of 765,000 items including paintings, prints and photos, manuscripts and maps, plus a vast array of objects, ephemera, models and carvings. Holding the largest collection of whaling material in the world as well as the finest collection to document, study, and educate about the diverse history of the New Bedford/Old Dartmouth region doesn't mean, however, that we are satisfied.

Despite our already strong holdings, a collection such as ours is never complete, as there are always gaps to fill and new exhibitions to support. Active collecting is one of the ways our Museum remains connected, exciting, and alive. These pages display just some of the impressive items added to our collection in 2010.



"Tarpaulin Cove, Naushon Island," William Allen Wall. (2010.30)



"Fishing Driggers, I," Mike Mazer, 2008. (2010.32)



"Old Potter Fayal." (2010.39.4)



Ceramic vase. (2010.39.2)



"Dartmouth Landscape," Edward Meriam Stetson. (TR2010.95.5)



Genealogical chart, Gardner-Hussey families. (TR2010.88)



"Cape Verdean Whalemens," 1877. (2010.43)



EYES ON THE WHALE

Collecting Visual Images of *Moby-Dick*

By Elizabeth Schultz, Ph.D.

No work of American literature has inspired a more diversified response from artists than Herman Melville's *Moby-Dick*. Although written about a now obsolete and often vilified industry, Melville's novel has inspired innumerable artworks, ranging from popular crafts to immense canvases and sculptures positioned in the nation's major art museums. Since the 1980s when my students at the University of Kansas began bringing me cartoons and advertisements referencing *Moby-Dick*, I have been committed to tracking down these *Moby-Dick*-connected artworks, to contemplating them in relation to the novel and, above all, to attempting to understand why this novel, unlike any other, has generated these astonishing and ostensibly never-ending visual responses. My endeavors resulted in a 1995 book, *Unpainted to the Last: Moby-Dick and Twentieth-Century American Art*, and a national traveling exhibition.

It is with great joy that I pass on to the Museum and the Melville Society Archives housed there my collection of *Moby-Dick* artworks which grew out of that book. It contains representative pieces from the amazing range of works created in response to Melville's novel. The collection includes etchings, silkscreens, lithographs, paintings, watercolors, photographs, a computer photo montage, and a range of three-dimensional objects, including an exact replica of a sperm whale's eye. Although several of the pieces in the collection are featured in the book, the majority were discovered or created after the book's publication and have not been shown to the

public. The earliest work in the collection, an ink sketch of Ahab, is drawn by Karl Knaths, whom I identified as the first artist to do a free-standing painting based on *Moby-Dick*. Among more recent works in the collection are two 2005 paintings from a series of avian *Moby-Dick* portraits, created by George Klauba—one of Pip as a small blackbird, the other of Fedallah as a falcon.

Moby-Dick inspired several artists in the collection to design books. Wallace Putnam lets his reflections about the novel flow together across the page in words and images in *Moby Dick Seen Again*, while in her book, *the Whiteness of the Whale*, Clare Illouz responds to a single chapter in the novel by white-on-white printing, black-on-white etchings, and two pages of gorgeous, explosive color. In addition to Illouz, who is French, artists from three countries beyond the United States are represented in the collection—Charley Reuvers (the Netherlands), Athanasios Christodoulou (Greece), and Xiaoguang Qiao (China). Qiao's large papercuts reflect the first time a Chinese artist has responded to *Moby-Dick*. Done in 2009, in a centuries-old Chinese paper-cutting style, they express Qiao's sense of the White Whale's capacity to embrace creativity, beauty, and mystery.

With *Moby-Dick* art continuing to proliferate, I feel that it is imperative to share the wonder of this phenomenon. My experience as a collector of visual responses to *Moby-Dick* has been comparable to Ishmael's experiences as he attempts to track down and to understand whales, realizing

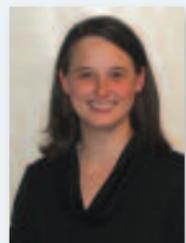


"Ahab", Karl Knaths, circa 1935, from the collection of Elizabeth Schultz



"The Story of Moby Dick", Xiaoguang Qiao, 2009, from the collection of Elizabeth Schultz

that while his task can never be completed, it remains one of endless fascination as he seeks to discover images of whales among prairie grasses and constellations. In passing on my collection to the Museum, it is my hope not only to share it with visitors to this distinguished museum where whales and Melville have long been cherished, but also to encourage others to join me in seeking to understand *Moby-Dick* through the eyes of the world's artists.



Erin McGough, Experienced Registrar Comes Onboard

The Museum's new Registrar, Erin McGough, comes from the Concord Museum, and holds a Master's Degree in Art History and Museum Studies from Tufts University and a B.A. in Art History from William and Mary. She has extensive internship experience at museums including the Corcoran, the Smithsonian, and Harvard's Peabody Museum. Erin is a rare find, someone who decided early on that a museum registrar was her career goal. She has a wide range of experience from object handling to deep knowledge of collection databases, object loans and climate control systems.

Sailors' Series

Reception 6:30 pm

Lecture 7:30 pm

Each Lecture: \$15/Non-Member \$20

Series: \$50/Non-Member \$75



Schooner Niña during the 1958 New York Yacht Club cruise, Norman Fortier, 1958. (2004.11.10492)

Sponsored by CE Beckman and Citizens-Union Savings Bank C. E. BECKMAN, CO. CITIZENS UNION

Celebrating its 21st year, this series of illustrated lectures presents a wide variety of experiences and adventures by individuals with lifelong commitments to sailing, boats, and the sea

Tuesday, February 22

Bill Cook is a yacht designer living in Barnstable. His designs range from a 10' frostbite dinghy to an 85' world champion maxi; in recent years his office has focused on blue water cruising boats. He will show a 30-minute video of his 2010 cruise to South Greenland, home of some of the world's most dramatic fjords, as well as the Norse settlements of the Middle Ages.

Tuesday, March 22

Commander Andrew Norris is the U. S. Coast Guard representative to the International Law Department staff. Commander Norris is also a collateral-duty Coast Guard military judge. As such, he presides over special courts-martial of Coast Guard personnel throughout the country. He will discuss modern piracy issues including problem areas and the national and international response.

Tuesday, April 26

A native of South Dartmouth, **Llewellyn Howland III** is an editor, yachting historian, and antiquarian bookseller. Mr. Howland will talk about some of the major figures in the sport of yachting on Buzzards Bay—designers, builders, sailmakers, and sailing professionals, as well as owners and amateur skippers and crew.

Tuesday, May 24

Wareham native **Dr. Laura Pires Hester** is a champion of the Schooner Ernestina and will speak about the history of the Brava Packets and their role in relations between Cape Verde and New Bedford. The Brava Packets, owned and operated by Cape Verdeans, sailed between the Islands and the United States transporting immigrants, goods and drought relief. Dr. Pires Hester is a graduate of Smith and earned a Master's Degree and Doctorate at Columbia University. She has worked with the Friends of the Ernestina for decades.

ECHO Performing Arts Festival

Thursday, March 10 | 7:00 pm | Cook Memorial Theater | Free

The ECHO Performing Arts Festival (PAF) troupe comes to the New Bedford Whaling Museum on AHA! Night, Thursday, March 10 at 7:00 pm with their multicultural performance, *Celebrate – Song, Dance & Story!* This 45-minute performance will take the audience on a journey down life's paths, from childhood to love and marriage and beyond. Through song, dance and stories, life's challenges and triumphs are viewed through the lens of many cultures to reveal the commonality of the human experience.

The troupe includes PAF veterans Stephen Blanchett (Yu'pik) – Alaska Native Heritage Center, Ani Loko-maika'i Lipscomb (Hawaiian) – Bishop Museum, and Annawon Weeden (Wampanoag) – Peabody Essex Museum. Ed Bourgeois is Stage and Tour Manager. The troupe will be available after the performance to talk with the audience.

The ECHO Performing Arts Festival will also include performances in Hawaii, Mississippi, Washington, DC, Alaska, and in Mashpee, Aquinnah and Salem, Massachusetts.



ECHO Performing Arts Festival March 11, 2010. Photo: Kate Mello.



Sponsored by ECHO (Education through Cultural and Historical Organizations) a program administered by the U.S. Dept. of Education.

Scrimshaw Weekend

Friday, May 13 – Sunday, May 15



Sea Unicorn Crimper. (1923.7.2)

Scrimshaw experts, collectors and fans will come together May 13-15 at the Museum for the 22nd annual Scrimshaw Weekend, a 3-day international event that has something for everyone, from the curious-minded to the serious collector. Join us for the only forum dedicated to the indigenous shipboard art of whalemen. Founded in 1989, this event attracts enthusiasts from four continents, all gathering to share the enjoyment of collecting and researching this beautiful artwork.

Friday, May 13 | Noon - 5:00 pm

2nd Annual Scrimshaw Antiques Show and Swap-Meet

Please contact Richard Donnelly redonnelly46@gmail.com for vendor information

Saturday, May 14 | 9:00 am - 8:00 pm

Plenary sessions and Banquet

Saturday, May 14 | 8:00 pm

Consignment Auction open to the public

Please contact Richard Donnelly redonnelly46@gmail.com for donor information

Sunday, May 15

Field Trip to be announced

Event Activities

- Pirates and Female Pirates on Scrimshaw
- "Built" Scrimshaw: Types, Tools, and Construction Methods
- Care and Feeding: Taking Care of Your Scrimshaw
- Pictorial Sources of Scrimshaw in the New Bedford Whaling Museum
- Pictorial Sources of Scrimshaw in Institutional and Private Collections
- New insights into the works of several individual scrimshaw artists

Sponsored by Northeast Auctions NORTHEAST AUCTIONS

- Scrimshaw Market Report
- Special Exhibition of Scrimshaw for Sale at Auction
- Update on the Grand Catalogue of Scrimshaw in the New Bedford Whaling Museum
- Collectors' Show-and-Tell

Scrimshaw Weekend, including admission to the Museum and the Scrimshaw & Marine Antiques Show, scheduled meals, and all plenary sessions is \$335 (Museum members \$295) prior to May 1st. After May 1st the fee is \$370 (Museum members \$330). Saturday banquet only, \$75.

For the full schedule of events and program updates, please visit the Museum website at www.whalingmuseum.org. For logistical information or to register, please contact visitor services at (508) 997-0046, ext. 100 or email: frontdesk@whalingmuseum.org

Full Scholarships are available for students

Scrimshaw 101

Saturday, January 29, 10:00 am - 5:00 pm

An Introduction for Newcomers and Refresher Course for Seasoned Collectors. \$50.

Friday, January 7

Moby-Dick Marathon Preview

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

7:15 pm Free Pre-Marathon Lecture, Cook Memorial Theater

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*. Call 508-997-0046 ext. 100 to purchase your tickets for the buffet dinner, \$18. The lecture is FREE.

Saturday, January 8

Moby-Dick Marathon Prelude

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 event.

Saturday, January 8

Visualizing Melville

11:30 am Opening

The words of Herman Melville conjure up a wealth of images and the Museum’s collections are full of materials that perfectly resonate with his vivid text. Come see “Quakers with a vengeance” juxtaposed with “a heathenish array of monstrous clubs and spears.” (Open through August 2011)

Saturday & Sunday, January 8-9

Moby-Dick Marathon Kickoff

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!

Thursday, January 13

AHA! Communities of New Bedford: Local Children’s Author Janet Costa Bates

6:00 – 7:00 pm, Cook Memorial Theater

Children’s author Janet Costa Bates will read from her recently published children’s book *Seaside Dream* illustrated by Lambert Davis. The winner of Lee & Low’s New Voices Award Honor, *Seaside Dream* celebrates a treasured relationship between a child and her Cape Verdean immigrant grandparent.

The reading will be preceded by a Members Only meet and greet with the author at 5:30 in the Resource Center at the NBWM. FREE event.

Sponsored by the New Bedford Historical Society and Baker Books

Friday, January 28

After Hours – Jazz

6:00 – 8:00 pm

Sponsored by Fiber Optic Center, Whaling City Sound, and Perfect Pour, LLC

Saturday, January 29

Scrimshaw 101

10:00 am – 5:00 pm

An introduction for newcomers and a refresher course for seasoned collectors. This is a full-day, PowerPoint-illustrated seminar presented by Stuart M. Frank, Ph.D., Senior Curator, and the staff of the New Bedford Whaling Museum.

To register, call admissions: (508)-997-0046, ext. 100 or email: frontdesk@whalingmuseum.org. Registration fee \$50/Non-Members \$55.

Thursday, February 10

Changing Tides: The New Bedford Waterfront in Transition

6:30 pm Opening

From whaling port to fishing port: the city’s waterfront and the work that goes on there have seen a great deal of transformation. This exhibit explores this change with images selected from the Museum’s immense photo collection. Through the windows of this gallery see today’s fishing fleet in action. (Open through June 19, 2011)

Thursday, February 10

AHA! Communities of New Bedford, The Irish Experience

7:00 pm, Cook Memorial Theater

An engaging lecture looking at 2,000 years of Irish art and culture.

Sponsored by The Friendly Sons of St. Patrick

Sunday, February 13

Eleventh Annual Frederick Douglass Read-a-thon

2:00 – 6:00 pm, Friends Meeting House, 83 Spring Street, New Bedford

This event brings together the community to read and listen to *A Narrative of the Life of Frederick Douglass, An American Slave* as well as various speeches by Douglass. This year’s event will commemorate Douglass and his role in advocating for the rights of African-Americans. If you are interested in reading in the Read-a-thon, please call the New Bedford Historical Society at 508-979-8828 or email nbhistory@verizon.net. FREE event.

Sponsored by the New Bedford Historical Society

Wednesday, February 16

Man and Whales, Dr. Stuart Frank and Dr. Peter Tyack

6:30 pm Reception, Jacobs Family Gallery

7:30 pm Lectures, Cook Memorial Theater

See page 12 for more details

Monday, February 21

Presidents’ Day Celebration

10:00 am – 2:00 pm, Jacobs Family Gallery

See page 12 for more details

Tuesday, February 22

Sailors’ Series, Bill Cook

6:30 pm Reception, Jacobs Family Gallery

7:30 pm Lecture, Cook Memorial Theater

See page 9 for more details

Friday, February 25

After Hours – Jazz

6:00 – 8:00 pm

Sponsored by Fiber Optic Center, Whaling City Sound, and Perfect Pour, LLC

Tuesday, March 1

“In Celebration of Black History Month, an Evening of Poetry with Sonia Sanchez”

6:30 pm, Cook Memorial Theater

Sonia Sanchez is an African American poet. She has authored over a dozen books of poetry, as well as plays and children’s books. Sanchez has taught as a professor at eight universities and was the first to create and teach a course based on Black Women and literature in the United States. Much of her writing explores the struggles and lives of Black America. In 1985, she was awarded the American Book Award for *Homegirls and Handgrenades*. FREE event.

Sponsored by UMass and the New Bedford Historical Society

Sunday, March 6

The Man Who Planted Trees

3:00 pm, Cook Memorial Theater

A captivating adaptation of Jean Giono’s environmental classic. A French shepherd sets out with his dog to plant a forest and transform a barren wasteland. Hear the wind, feel the rain, smell the lavender in this multisensory theatrical delight. An unforgettable story that shows us the difference one man (and his dog!) can make to the world. Please contact the Zeiterion Theater for tickets at 508-994-2900 or www.zeiterion.org.

Thursday, March 10

AHA! ECHO Performing Arts Festival

7:00 pm, Cook Memorial Theater

See page 9 for more details

Friday, March 11

Oddities and Curiosities from the Museum Collection

An institution that has been collecting objects for over 100 years is bound to have some oddball items, some that even the curators find simply strange and fun to look at. This exhibit brings out some of the more bizarre things in the collection. Even the room in which they will be displayed is a bit weird.



Friday, March 11

Bermuda Shorts and Knobbly Knees: A celebration to wish away the winter blues

Pull up your socks, put on your shorts, grab a dark ‘n’ stormy, and celebrate the end of winter in true Bermudian style!

For more information, contact Alison Smart (508) 997-0046 ext. 115 or asmart@whalingmuseum.org

Wednesday, March 16

Man and Whales, Judith Lund and Deborah Cramer

6:30 pm Reception and Book Signing, Jacobs Family Gallery

7:30 pm Lectures, Cook Memorial Theater

See page 12 for more details

Tuesday, March 22

Sailors’ Series, Commander Andrew Norris

6:30 pm Reception, Jacobs Family Gallery

7:30 pm Lecture, Cook Memorial Theater

See page 9 for more details

Friday, March 25

After Hours – Jazz

6:00 – 8:00 pm

Sponsored by Fiber Optic Center, Whaling City Sound, and Perfect Pour, LLC

Saturday, March 26

Public Forum: In the Unequal Cross-Lights Sculpture Show

3:00 pm

Four of the artists who recently created outdoor sculptures responding to the Whaling Museum collections will present ideas and influences behind their work, followed by a public discussion.

Saturday & Sunday, April 2-3

Professional Development Workshop Schooling with Whales

8:30 am – 4:30 pm Saturday; Noon – 4:30 pm Sunday

Whales can be used within several disciplines in a school building to teach important concepts. This ten hour workshop will demonstrate ways to use whales and their kin to teach anatomy, food chains, math, geography, reading skills and taxonomy. You’ll leave with a packet of activities, links to useful web sites and a greater appreciation for cetaceans. This workshop led by Bob Rocha, Science Programs Manager. Cost \$50. 10 PDPs. One graduate credit through Cambridge College for \$50.

Thursday, April 14

AHA! Mass. Memories Road Show Preview: Preserving Your Family Photos

6:30 – 8:00 pm, Cook Memorial Theater

On this AHA! Night, Mass. Memories Road Show offers a preview of its event which will be held on **April 23, 2011** at 9:00 AM at the Corson Building in New Bedford. The Preview will focus on preserving and restoring old photographs.

Mass. Memories Road Show is a state-wide digital humanities project that documents Massachusetts history through photos and stories. The event on 4/23 will provide an opportunity to scan photos and video “the stories behind the photos”. FREE events.

Sponsored by the New Bedford Historical Society, the New Bedford Whaling National Historical Park, and the NBWM.

Monday, April 18

Right Whale Celebration Day

See page 12 for more details

Wednesday, April 20

Man and Whales, Richard Ellis

6:30 pm Reception and Book Signing, Jacobs Family Gallery

7:30 pm Lecture, Cook Memorial Theater

See page 12 for more details

Tuesday, April 26

Sailors’ Series, Llewellyn Howland III

6:30 pm Reception, Jacobs Family Gallery

7:30 pm Lecture, Cook Memorial Theater

See page 9 for more details

May, Date TBA

Industry & Commerce: New Bedford’s Past, Present & Future Presentation & Dinner

Sponsored by the New Bedford Economic Development Council

Thursday, May 12

AHA! Communities of New Bedford

Friday, May 13

2nd Annual Scrimshaw & Marine Antiques Show and Swap Meet

Noon – 5:00 pm

We kick off the annual Scrimshaw Weekend with an exciting event that’s open to the public: a scrimshaw and marine antiques show, swap meet, and sale to be held in the Jacobs Family Gallery. Please contact Richard Donnelly (redonnelly46@gmail.com) for vendor information.

Friday, Saturday, Sunday, May 13, 14, 15

22nd Annual Scrimshaw Weekend

See page 9 for more details

The annual Scrimshaw Weekend is the world’s only regular forum in which collectors, curators, antiques dealers, history buffs, and folk art enthusiasts from all over the country gather to share insights about the whalers’ distinctive and evocative occupational art form.

Wednesday, May 18

Man and Whales, Michael Dyer and Katie Touhey Moore

6:30 pm Reception, Jacobs Family Gallery

7:30 pm Lectures, Cook Memorial Theater

See page 12 for more details

Friday, May 20

Follow the Money – A First Look at New Bedford’s Industry, Commerce, and Entrepreneurs

6:00 pm Opening

While the story of Yankee Whaling is a central part of New Bedford’s history, it is just one element of a broader fascinating story of business, industrial, and entrepreneurial development. Over the next few years the Museum will unveil an interpretive framework and a variety of exhibitions that broadly connect the city’s full history to the businesses and industries that developed here. This small exhibit is just the first step toward exploring this theme. See article on page 4.

Friday, May 20

Sitting in New Bedford – Portraits and Furniture Juxtaposed

6:00 pm Opening

Two areas of the Museum’s vast holdings that have been little seen by the public recently are collections of portraits and furniture. This exhibition will juxtapose these fine and decorative art forms while exploring the artists, subjects, makers, and owners of this seemingly disparate array of collection types. What did “sitting” mean to a painter? A photographer? A prominent businessman? A child? A chairmaker? Who were the people who sat for these formal portraits by painters and photographers?

Friday, May 20

Old Dartmouth Historical Society – New Bedford Whaling Museum Annual Meeting

4:00 pm, Cook Memorial Theater

Join us for our annual report to the membership, election of new members to the Board of Trustees, and a review of the Museum’s financial status. Reception to follow the business meeting in the Jacobs Family Gallery. FREE event.

Friday, May 20

After Hours – Symphony on the Plaza

6:00 – 8:00 pm

Sponsored by Fiber Optic Center, Whaling City Sound, and Perfect Pour, LLC

Tuesday, May 24

Sailors’ Series, Dr. Laura Pires Hester

6:30 pm Reception, Jacobs Family Gallery

7:30 pm Lecture, Cook Memorial Theater

See page 9 for more details

Winter and Spring School Vacation Weeks

Museums are a great gathering place for families to learn together while having fun. Our staff and our artifacts can bring history and science to life and connect you to the important role New Bedford played in American history and plays in whale conservation. We invite you to begin the school vacation weeks at the Whaling Museum as we celebrate important people and big whales.



Modified portrait of Abraham Lincoln, Kate Mello. (2000.100.2246)

Presidents' Day Birthday Celebration

Monday, February 21 | 10:00 am – 2:00 pm | Jacobs Family Gallery

There was a 'resolute' connection between the Yankee whaling industry and the White House throughout the industry's history. The Museum will celebrate this relationship with our Founding Fathers by hosting a Presidents' Day Birthday Celebration on Monday, February 21st. Visitors of all ages will be invited to participate in arts and crafts, a scavenger hunt and related activities and, of course, there will be birthday cake! Scrimshaw and other artifacts depicting several presidents, from the Museum's collections, will be on display. In addition you can be photographed next to the Grinnell Desk, created from the timbers of the HMS *Resolute*, which became trapped in the Arctic in 1854, and ultimately dismantled in 1879. Two other desks, fashioned from the same ship, reside in England's Royal Naval Museum and in the Oval Office. FREE event.



Right Whale (*Eubalaena glacialis*), Richard Ellis, circa 1989. (2001.100.8332)

Right Whale Day

Monday, April 18 | 10:00 am – 2:00 pm | Jacobs Family Gallery

Right whales are a critically endangered species. Their survival as a species depends upon people using coastal waterways more wisely. Shipping traffic, fishing gear and coastal runoff all threaten the health of these animals. Hundreds of individuals representing universities, agencies, aquaria and non-profit organizations are collaborating to study and then share the new knowledge with both policy makers and the general public. The Museum is part of this very large team that is teaching the public about these endangered giants.

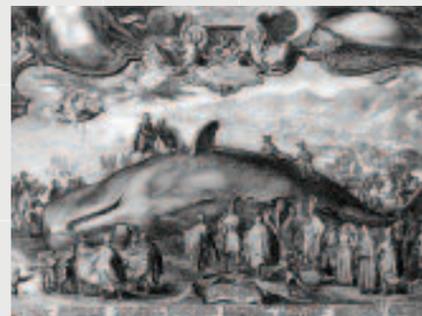
So, we would like you to join us for our second annual Right Whale Day. Walk inside a life-sized inflatable right whale and stand next to a life-sized inflatable right whale calf. Challenge yourself in the coastal obstacle course as you attempt to survive the dangers right whales face in their migrations. Test your observation skills

by identifying individual whales based on their markings. Participate in several craft activities, and sign the pledge to help right whales by keeping your trash out of our oceans. We'll top off the day's festivities with some cake and punch. FREE event.

Man and Whales: Changing Views Through Time

Reception 6:30 | Lecture 7:30

Jacobs Family Gallery, FREE event



"Stranded Whale Near Beverwyck, 1601", Jan Jansson, 1618. (2001.100.6108)

This series delves into whaling and whale conservation topics through the juxtaposed viewpoints of the historical and the modern. Our presenters take turns at the podium as they share their knowledge of a specific aspect of whales and whaling. This year we look at stranded whales, tagged whales, oiled whaling grounds, and launch a new, comprehensive book on sperm whales.



Sponsored by ECHO (Education through Cultural and Historical Organizations) a program administered by the U.S. Dept. of Education. Offered in partnership with the Whale and Dolphin Conservation Society.

Wednesday, February 16

D-tag is D-thing: From Discovery Tags to DTAGS

Dr. Stuart Frank, Senior Curator, NBWM, will explain the methods, terminology, and protocols of marking whales and whaling implements in the Age of Sail to minimize disputes over commodities on the high seas. Stuart will bring examples of this hardware.

Dr. Peter Tyack, Senior Scientist, Woods Hole Oceanographic, is co-creator of the DTAG (Digital Acoustic Recording Tag) technology that was developed to monitor the behavior of marine mammals, and their response to sound, continuously throughout the dive cycle. Peter will share exciting insight about whales' lives that is gained by using this non-invasive tagging.

Wednesday, March 16

The Gulf of Mexico: Spilling Crude Oil Where We Once Spilled Sperm Oil

Judith N. Lund, Advisory Curator, NBWM, will provide us with an historical overview of whaling in the Gulf of Mexico, an endeavor that until recently was not well documented. Using her soon-to-be-published paper as the foundation, Judy will explain how this smaller whale fishery fit in with the larger Atlantic whale fishery.

Deborah Cramer, MIT Visiting Scholar, will explore short term impacts of the BP oil spill and the longer term impacts of oil drilling and shipping on the marshes of southeastern Louisiana and the wider Gulf, sharing her recent visit there and showing stunning photographs from her book, *Smithsonian Ocean: Our Water Our World*. Books will be available for purchase and signing.

Wednesday, April 20

The Great Sperm Whale

Richard Ellis will discuss his latest book on the most important species in the history of whaling; the subject of America's greatest novel; an animal that can dive a mile below the surface, hold its breath for an hour, and make the loudest sounds ever heard in nature to debilitate its prey. And of course, the very reason this Museum exists.

This lecture will be the official launching of *The Great Sperm Whale* to the general public. Books will be available for purchase and signing.

Wednesday, May 18

Stranded Whales: Commodity and Conservation

Michael P. Dyer, Maritime Curator, NBWM, will take us back in history to when littoral peoples scanned the shorelines in hopes of finding a stranded whale or dolphin. This discussion will then shift ahead to when stranded animals offered the rudiments of scientific understanding and ultimately the impetus toward actual whale hunting for commercial products and profit.

Katie Touhey Moore, Marine Mammal Rescue and Program Research Manager, IFAW, is actively involved in rescue and rehabilitation of stranded cetaceans, as well as investigating and documenting the reasons for these animals' deaths. Katie will guide us through the process of assessment and attempted rescue and release, and elaborate on the knowledge gained from necropsies.

Moby-Dick Marathon, the biggest ever

Reading brings wider attention to restoration efforts at the Seamen's Bethel

By Arthur Motta, Director, Marketing & Communications

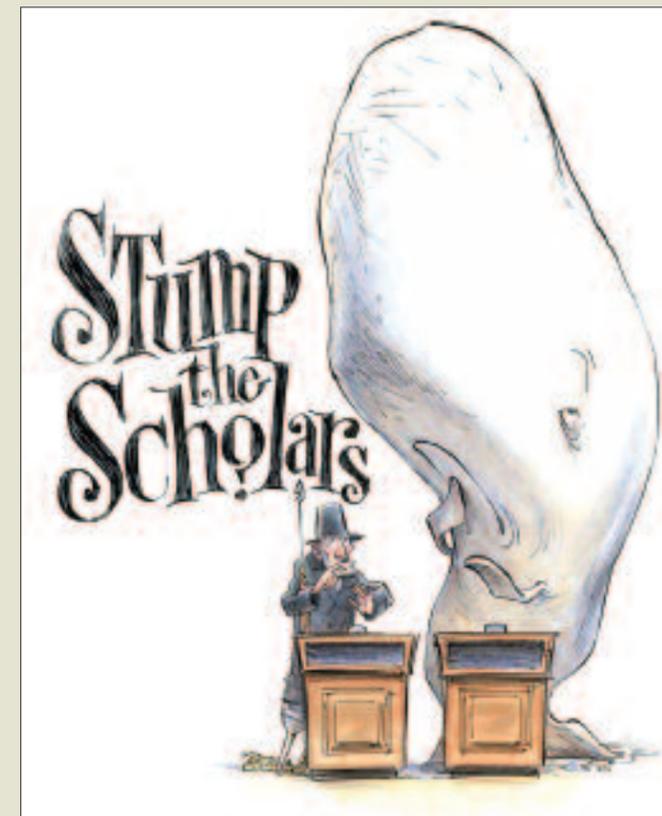
The late Irwin Marks, docent-extraordinaire and founder of the Marathon in 1995, doubtless must be smiling down on the event, which has grown steadily in size and stature. Now, three days of activities add fun and excitement to this 25-hour community happening, but reading aloud and celebrating Melville remain at the heart of the event. On Friday, January 7, the eve of the Marathon, a ticketed dinner buffet at 5:30 pm is followed by a free lecture at 7:15 pm by Melville Society scholar, Dr. Elizabeth A. Schultz. A special exhibit, *Visualizing Melville*, and a relic from Melville's ship,

"Whaleman's Chapel." The New Bedford Port Society has applied for several grants, which must be matched with private dollars and the Marathon's growing national profile brings added awareness to the restoration.

In a nod to Hollywood, the Bethel's congregation of readers sing the hymn, "The ribs and terrors in the whale" from Chapter 9 – "The Sermon," using music from John Huston's 1956 movie version of *Moby-Dick*, which starred Gregory Peck as Ahab. Part of the film score by British composer, Philip Sainton, the hymn was also Huston's test for the composer, who had not yet written film music, but the dirge-like chant won Sainton the job.

Many people assume Huston filmed in the Bethel. But in 1952 Warner Brothers scouted the city and other ports for locations and found none suitable. Huston announced no American site was acceptable. He chose Youghal, Ireland, where a village set was constructed. A matte painting was created for the exterior of the Bethel and merged with footage of live actors. The interior was a set constructed at Shepperton Studios, England.

People everywhere saw Huston's film in cinemas and later on television. Tourists stopping at the Museum and the Bethel expressed disappointment that the pulpit did not resemble the movie version. To end the complaints, the Port Society hired Palmer Scott & Co.



New this year is an entertaining prelude to the Marathon, "Stump The Scholars," Saturday January 8 at 10:00 am. Along the lines of National Public Radio's popular program, "Wait, wait, don't tell me," the audience will quiz Melville Society scholars on all matters Moby-Dick. Illustration: Daniel Vasconcellos.

Acushnet, will also be on display. On January 8th at 10:00 am, as an entertaining prelude to the noon start of the Marathon, a new program, "Stump the Scholars" allows the audience to quiz Melville Society members on all matters *Moby-Dick*. In the Cook Memorial Theater images related to and concurrent with the reading in progress are presented by the Museum's apprentices. Finally, via live streaming the Marathon will circumnavigate the globe and everyone is invited to tweet the event at #MDM15.

In the last issue of the *Bulletin*, it was reported that the Seamen's Bethel is undergoing extensive structural repairs. Despite the work, the Bethel continues to host chapters 7, 8 and 9, which describe the



Matte painting from John Huston's 1956 film version of "Moby-Dick," fancifully depicting the "Whaleman's Chapel." Extensive restoration of the real Bethel is underway.



Paul P. Swain of the Port Society Board of Managers, inspects deterioration in the foundation of the Bethel along the south wall of the "Old Salt Box" meeting room. Visitors are able to see the work in progress, including the original rubble masonry.

to build a ship's prow pulpit. In 1958, the Museum commissioned a study on its neighborhood, from which emerged the Waterfront Historic Area League in 1961. The area became the city's first historic district in 1966. Thirty years after that, it was designated a national park.



"Sealers Crushed by Icebergs", William Bradford, 1855. (1972.33)

An Anthropologist's View of Risk and Whaling

By Suzanne S. Finney, Ph.D.

Risk in whaling usually conjures up images of real dangers faced by whalers during the hunt—whalemen falling out of broken boats that were smashed to pieces by the massive jaws of a sperm whale, or shipwrecked survivors trapped in the Arctic forced to watch as ice crushed their ship. There was another measure of risk, however, including but far transcending these physical hazards. This type of risk was borne by the owners and investors in deep-sea whaling voyages. It concerned innumerable variables that contributed to either a successful or unsuccessful voyage. The understanding and acceptance of those risks by whaling agents and whaling masters (or captains), and the impact of their respective decisions on the success or failure of a whaling voyage was the focus of my dissertation in anthropology.

Whaling agents and masters were the decision makers in charge of every aspect of a voyage, from the initial outfitting of the vessel and the choice of officers and crew, to the whaling grounds that were to be hunted including the length of time the vessel would be out to the handling of the oil and bone brought back from the hunt.

Whaling agents were individuals who operated independently or in small business groups to manage vessels and prepare them for whaling voyages. Because they were responsible for raising the capital for the voyage, they typically assumed the largest financial

risk of the voyage. Whaling masters were those individuals in charge of a vessel at sea.

Agents and masters were grouped by inferred levels of experience. For agents, experience was measured by the number of voyages attributed to each. Those agents with the highest number of voyages were considered more experienced and labeled "long-term". Those agents with the least number of voyages were considered less experienced and labeled "short-term".

Whaling masters could not be classified simply according to number of voyages since a master's career was more limited than

an agent's, both in scope and time. Moreover, agents could engage in multiple voyages simultaneously, while masters could only engage in one voyage at a time. Likewise, agents could conduct business for decades, whereas masters generally did not engage in whaling for longer than fifteen or twenty years. Consequently, for masters a distinction was made between those who were able to purchase a share of the voyage, and those who were not. Masters who were able to negotiate with the agents and purchase a share were labeled "master-owners" and were considered more experienced than those masters who were not owners. These were labeled "master-nonowners."

The initial assumption was that agents and masters would be less risk averse with increasing experience. For example, we expect agents and masters who were less experienced to have less information about the environment and therefore less certainty moving through that environment. So, short-term agents and master-nonowners would be more risk averse than long-term agents and master-owners. More risk averse strategies include using smaller vessels for shorter voyages, or choosing whaling grounds closer to a home port. More experienced agents and masters would be less risk averse, use larger vessels for longer periods, and go to more distant whaling grounds. If this less risk averse behavior was successful, we would expect to see more oil and bone returned on these voyages.

The units of measurement included vessel size (tonnage), vessel type by rig, whaling grounds, voyage duration, the catch (measured by sperm oil, whale oil and whalebone), and the amount of oil and bone that was shipped home (usually by engaging another vessel to transship). Agent and master groups were tested to see if there was variability between the groups.

Results show that there was a definite difference between the behaviors of long-term versus short-term agents. Long-term agents

used larger vessels for longer voyages and returned home with more sperm oil, whale oil, and whalebone. They were also more likely to send home oil and bone in advance of the vessel returning. Transshipping required strong relationships with trusted people to ship goods safely. Short-term agents did not have the time to develop these relationships.

Similarly, within the groups of masters, master-owners used larger vessels and continued their voyages for about two and a half months longer than master-nonowners. Master-owners were more likely to bring home a larger amount of whale oil and whalebone than master-nonowners. There was little difference between master groups for transshipping. This supports the belief that transshipping was only a viable option when agents were able to develop relationships with overseas merchants.

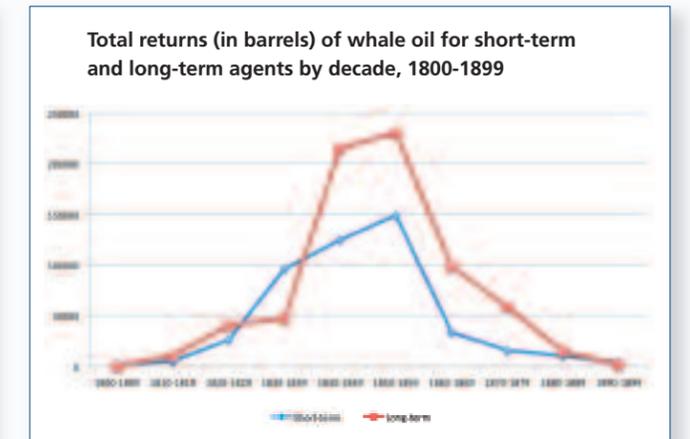
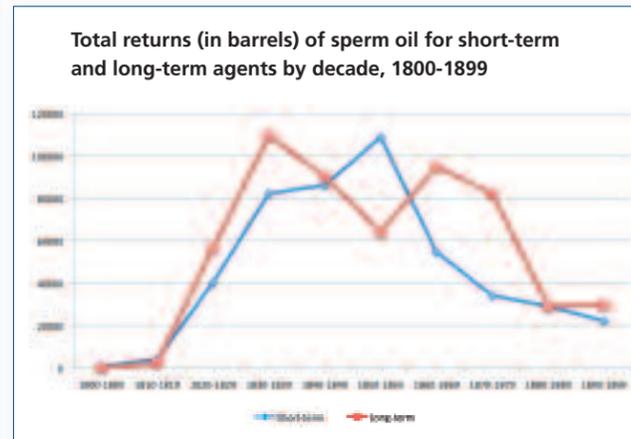
The relationships between agents and masters showed that the influence of the agents outweighed the latter in most cases. Long-term agents were more successful than short-term agents regardless of whether they engaged master-owners or master-nonowners, but within the long-term agent groups there was little difference between the use of master-owners or master-nonowners.

It is tempting to assume that once the vessel left port and the immediate control of the agent, it would be the decisions made by the master that would determine the results of the voyage. In fact, my findings showed that it is the influence of the agents and their decision making that is more likely to determine the outcome. To be sure, an agent would

need to choose a master who could be trusted to follow the agent's instructions once he was on his own. But the conclusion from this research is that agents were influential throughout the whole voyage and that early decision making, in the form of vessel choice, outfitting, hunting strategies, etc. was more significant than perhaps previously considered.



Bark Wanderer on the rocks at Sow and Pigs Reef, Cuttyhunk, August 16, 1924. (2000.100.86.1016)



Learning Lessons from Banking History and the Merchants (National) Bank of New Bedford

By Robert E. Wright, Ph.D., *Historical Consultant*

Text below excerpted and edited from: "Not All Banks Are Bad: The Merchants Bank of New Bedford and Community Banking in America," by Robert E. Wright, Nef Chair of Political Economy, Augustana College, South Dakota, and **Historical Consultant** to the New Bedford Whaling Museum Merchants (National) Bank Archive Project. This paper will be presented at the Business History Conference in St. Louis, Missouri, Spring, 2011 and was funded in part by the Institute of Museum and Library Services (IMLS).

The Merchants (National) Bank of New Bedford was not a bad bank. Various shysters exploited it but it did not prey on its note-holders, depositors, borrowers, or minority shareholders. It remained loyal to its community and its community to it, which, combined with high quality governance, helped it to weather the Civil War, both World Wars, the Industrial Revolution, financial panics, recessions, and, most impressively of all, the Great Depression.¹

At the outset of the Great Depression the Bank's balance sheet was very conservative compared to a reasonably random sample of fifty other Massachusetts banks. On December 31, 1929, the Bank's capital to asset ratio stood at 29.81 percent, well above the average (12.71%) and median (14.38%) of the fifty sampled banks. It also maintained above average (36.03% vs. 29.90%) total reserves to assets, probably because it held much less actual cash (9.35% of assets) than the average (18.38%) and median (12.11%) banks sampled. The Bank was a good size to weather the coming storm because although it was dwarfed by big Boston banks, it was much larger than most other Massachusetts community banks. With almost \$15 million in total assets it was the fourteenth largest of the one hundred and fifty-two Massachusetts banks that reported their financial statements at the end of 1929.²

Conservative lending practices cultivated by experience ensured that the Bank's crucial loan portfolio was of high quality but over the years the Bank did suffer a few large, high profile defaults. In 1858, for instance, Lawrence, Stone and Company failed owing the Bank \$38,449.³ In 1877 railroad magnate H. A. Blood went bankrupt indebted to the Bank \$90,000.⁴ A. E. Bosworth of Fall River discounted his note for \$22,250 at the Bank before absconding to California in 1888, leaving behind



Top: A selection of some unprocessed volumes from the collection. These books would form the backbone of daily bank functions and are a valuable source about the financial state of New Bedford. Merchants (National) Bank Archive. Photo by Kate Mello.

Bottom: A variety of citizen lists, pamphlets and bank paperwork related to the sale of liberty bonds during World War I, prior to archival evaluation and organization. Merchants (National) Bank Archive. Photo by Kate Mello.

his "aged mother, who had perfect faith in him and loved him devotedly." She reportedly sold her furniture and moved to a "distant city" in the hopes of having "fewer reminders of her son's guilt."⁵

Overall, however, the Bank made mostly good loans by concentrating on the short-term borrowing needs of substantial southern Massachusetts businesses. Its success was directly attributable to the quality of its directors, presidents, and cashiers, most of whom were above reproach and extremely accomplished. The high quality of the Bank's leadership is directly attributable to the stockholders who elected them. Unlike stockholders today, nineteenth century stockholders typically used their voting rights to exert considerable influence over the conduct of their institutions. The Bank's stockholders were usually local, from southern New England if not New Bedford proper, and most were long-term investors as well as borrowers and depositors. As such, they had incentives to monitor the Bank's operations carefully because if the Bank failed they would lose their deposits and access to

loans as well as their shareholdings and the subsequent disruption to the local economy could also have imposed considerable indirect costs upon them. 🏠

¹ By the count of the National Bureau of Economic Research (26 for 1857 through 1961) plus the 6 dips in real per capita income thought to have occurred between 1825 and 1857. <http://www.nber.org/cycles.html>; <http://www.measuringworth.org/datasets/usgdp/> both accessed 1 September 2010.

² United States. Office of the Comptroller of the Currency, *Individual Statements of National Banks*, Massachusetts, 1929, 80-84. The sample consisted of the first fifty banks listed, which the source arranged by location and name of bank.

³ "Meeting of the Creditors of Lawrence, Stone & Co.," *New York Herald* (February 6, 1858).

⁴ "A Heavy Failure," *Cincinnati Daily Gazette* (June 12, 1877), 2.

⁵ "Fall River's Last Defaulter," *Massachusetts Ploughman and New England Journal of Agriculture* (October 20, 1888), 4.

Cape Verdean Maritime Exhibition *continued*

Continued from page 3

Once landed in New Bedford opportunities opened up for people willing to work. The city by the middle of the 19th century was a dynamic industrial maritime center. Its burgeoning growth supported a diverse demographic with peoples from all over the Atlantic world building new communities in the old colonial whaling port. These opportunities included shoreside labor, textile and cordage factories, agricultural work in the nearby cranberry and blueberry fields, and the opportunity to join a deep-sea vessel and apply innate skills and talents to work up through the ranks. The whale fishery provided Cape Verdeans various means to not only make a living but to excel. Not only Cape Verdean men benefited from the fishery. Immigrant women as well worked in the sail lofts of the city. Cape Verdean harpooners, of course, were legendary in the fishery. Men like João da Lomba and Bras Lopes, Theophilus Freitas and José Gomes were not only lead boathead-ers, skilled whalers, but officers onboard such famous vessels as the bark *Sunbeam*, the bark *Wanderer*, the brig *Daisy* and the bark *Charles W. Morgan*. These were the men who populated New Bedford's sperm whale fishery of the early 20th century.

Opportunity in New Bedford was certainly not limited to factories and whalers. As the 20th century went on and the ties between the islands and the port strengthened, entrepreneurs like Roy Teixeira, Henrique Mendes, Louis Lopes, Frank Lopes and Antonio Cardoza purchased, managed and owned packet ships like the *Coriolanus*, the *Savoia*, and the *Arcturus*. These packet ships plied the Atlantic waters to and from the islands and New Bedford making the ports of Mindelo in São Vicente and Furna in Brava important points of embarkation for thousands of Cape Verdean immigrants to the United States. The majority settled in New England. Importantly, not only did Cape Verdeans settle in New Bedford, but between 1860 and 1965 41% of the packets trading between New England and the Islands were owned by Cape Verdeans.

In July 2011 a new exhibition will open at the Museum that will



View of street scene in Ribeira Brava, São Nicolau, in the Cape Verde Islands, Clifford W. Ashley, 1904. (1974.3.1.4)

explore the Republic of Cape Verde, its people, maritime history, connections to New England, and the legacies that continue to tie New Bedford and its culture to Cape Verde. This exhibition will capture the essence of the important connections between New Bedford and Cape Verde, the unique characteristics of Cape Verdean culture, and the special legacy of that culture and history here in New Bedford. 🏠

James Lopes named Vice President, Education and Programming



James Lopes has been named Vice President, Education and Programming of the Museum. In making the announcement, James Russell, Museum President said, "Jim has a deep passion for local history and culture that promises to bring the Museum more closely in touch with the diverse communities in the city. Moreover, his legal background as an entertainment lawyer is perfectly suited to leading a capable education team and volunteer corps. Jim will lead the institution to the next level with engaging and meaningful programs."

Jim Lopes, a fourth generation New Bedford native, graduated with honors from Harvard College and Harvard Law School. He has

practiced entertainment law in both Los Angeles and New York City, where he was also a professor in the MBA Program at the Graduate School of Media Management, Metropolitan College of New York (MCNY). He is an award-winning documentary filmmaker and currently is an adjunct professor in Entertainment Law at UMass School of Law at Dartmouth, a trustee of MassHumanities and a member of the Advisory Council of Greater New Bedford Regional Vocational Technical High School.

Lopes will head the education department, with an annual budget of \$1 million, which oversees several key activities of the Museum, including public programming, apprenticeship and internship training, and the volunteer and docent corps.



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*The Cupola Society recognizes the Museum's most generous annual individual supporters.**

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* as of December 15, 2010

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Please visit our website, loftsatwamsuttaplace.com. Call us at 508.984.5000 or come by any time to visit our furnished models. 75 Wamsutta Street, New Bedford



The Museum's Cupola is one of the most recognizable landmarks in downtown New Bedford, exemplifying the ongoing effort to preserve the region's unique history. Photo: John Robson.

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For information on corporate giving, contact Alison Smart at (508) 997-0046 ext. 115 or asmart@whalingmuseum.org.

* as of December 15, 2010



NAVIGATING THE WORLD PHASE 1

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.



\$500,000 Endowment Challenge Awarded from the National Endowment for the Humanities

The Museum has been selected to receive a \$500,000 NEH Challenge Grant. The prestigious grant is the result of a highly-competitive national application process.

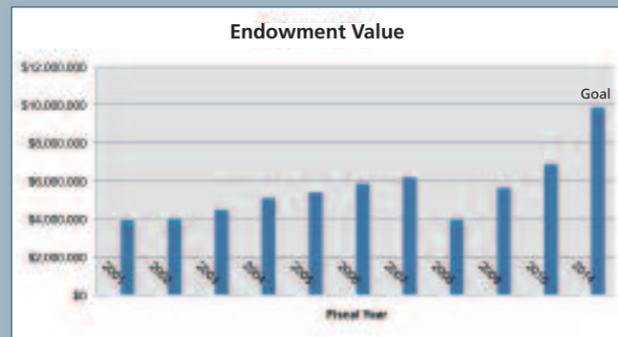
The NEH Challenge is designed to encourage broad support for a new endowment to fund the Museum's arts, culture, history, and science programming. The Museum will have four years to raise \$1.5 million in new gifts in order to receive the \$500,000 NEH grant.

"This level of recognition from the National Endowment for the Humanities is a great honor, and I have every confidence that the Museum's supporters will step up to meet this ambitious challenge," said James Russell, President and CEO of the Museum.

Senator John Kerry, Congressman Barney Frank, New Bedford Mayor Scott Lang and a host of local officials contributed letters of support for the Museum's application.

According to the Museum's bylaws, the Board of Trustees' Finance Committee, and an active Investment Committee, guide a conservative endowment investment strategy, designed to preserve and grow endowment principal in perpetuity. A small percentage of the endowment's value (between 4.5% and 4.75%, based on a rolling three-year average value) is then disbursed each year to support the Museum's annual operations.

In 2010, endowment disbursements funded 7% of the Museum's \$3.5 million operating budget. "The Museum relies on charitable contributions for more than 75% of our expenses each year," said Russell, "The endowment helps relieve some of that pressure by providing a sustainable annual income stream, which is why endowment growth will be a key priority for the second phase of the Museum's Navigating The World capital campaign."



Thanks to generous contributions and conservative investment policies, the endowment has grown consistently in recent years and now provides for 7% of annual operating expenses.



The Museum operates with a balanced budget, and short term debt has been eliminated entirely.

THE BOURNE SOCIETY

The Bourne Society permanently honors those who have included the Old Dartmouth Historical Society – New Bedford Whaling Museum in their wills or other estate plans. All bequests and planned gifts are applied to the Museum's endowment, helping to support the Museum's mission for perpetuity.

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For more information on planned giving and the Bourne Society, contact Alison Smart at (508) 997-0046 ext. 115 or asmart@whalingmuseum.org.



From the Helm *Continued*

I make a habit of spending time at the Front Desk where it is encouraging to listen to visitors as they express satisfaction and admiration as they conclude their visit. Over a year's period, these comments were quantitatively captured via a survey with the following results: visitation is up 16% over last year; 81% of first-time visitors stated that their visit "exceeded expectations"; 80% stated that their overall impression was "excellent"; 84% described the quality of exhibits as "excellent". Perhaps most importantly, 48% of the respondents were from out of state. For all the hard work by volunteers, committees, board and staff over so many years, it is most gratifying to know that these efforts are being well received and appreciated. Let us all resolve in 2011 to advocate and be the very best ambassadors for this venerable institution. Your endorsement is the most effective way for the Museum to flourish. 🐋

James Russell
President & CEO



OUR ANNUAL SUMMER CELEBRATION
Saturday, August 6, 2011



Travel to the Azores with the Whaling Museum | May 10 – 17

The Museum plans two special trips to the Azores in May and September 2011 to coincide with the opening of a traveling exhibition. Experience the splendor of these stunningly beautiful islands deep in the Atlantic, learn about their culture and history and enjoy VIP treatment reserved for Museum members!

May Travel Itinerary:

- May 10 Evening departure from Logan International Airport
- May 11 Connect in Ponta Delgada, late morning arrival in Horta, Faial. Accommodations: Horta Hotel do Canal
- May 12 Day trip to Pico
- May 13 Horta (or optional side-trip overnight in Terceira)
- May 14 Horta (or Terceira)
- May 15 Travel to Ponta Delgada. Accommodations: São Miguel Marina Atlântico
- May 16 Ponta Delgada
- May 17 Depart from Ponta Delgada. Evening arrival at Logan

Pricing:

- \$2,300 per person for double occupancy
- \$2,700 per person for single occupancy

Price includes airfare, hotels, transfers to and from airports and hotels, city tours, Museum admissions, all breakfasts, and some arranged dinners. Optional activity add-on packages will be available, more details to come.

Reservations:

- \$200 deposit per person
- Reservation deadline and full payment due by **April 1**
- To insure your vacation will be highly personalized, the trip is limited to 30 people, so make your reservation today!

Contact Alison Smart for more information

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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.

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BERMUDA SHORTS & KNOBBLY KNEES

A celebration to wish away the winter blues

FRIDAY, MARCH 11

Join us for the Museum's annual Bermuda-themed fundraiser!

Pull up your socks, put on your shorts, grab a dark 'n' stormy, and celebrate the end of winter in true Bermudian style!

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(1755-1828)
Portrait of Allen Crocker
circa 1815
Oil on canvas
26 x 21 inches

NOTE:
Allen Crocker was a
Boston attorney,
author of law books,
bookstore proprietor, and
close friend of the artist.

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