Significant Philanthropy Frames 2013 Schedule

Save the Date

OVER THE TOP

2013

Saturday, August 3

A Formal Summer Gala to benefit the New Bedford Whaling Museum

Thanks

Thank you Empire Loan, Rockland Trust, staff, volunteers, readers and the individual donors who made the 17th Annual Moby-Dick Marathon possible.
We welcome eight new, and four returning, students for this year’s High School Apprentice Program. These 11 seniors and one junior have been learning about the Museum’s galleries, about many important historical aspects of the region and have been preparing a new interpre-
tive chart for the 17th Mohy-Dick Marathon. Five were born outside of the U.S., one in CA, one in NY and five in MA. There is musical talent, video production ability, multi-lingual fluency, competency in Microsoft Office, ROTC, leadership and volunteer experience.

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

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

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

Brandon Barrosa, Junior - NBHS
I plan on studying criminal justice and hopefully become a state trooper. As a native of New Bedford, I feel it is more important to learn the history of not just my hometown but the corner of the world where I was living in the 1800’s. Throughout my time at the museum I plan to learn and help others learn about the history of my city.

QUINTON CAMERON, SENIOR - NBGLCP
I enjoy playing chess and video games. In this program I have learned aspects of the whaling industry and have introduced aspects of whaling that I never had a clue existed. As for college, business will be my major, what type specifically I am still unsure. I do know, however, that I want to own a business of my own.

ALESSA DIOCCITO, SENIOR - FHS
I wanted to work here because I was in- terested in the program. Although I live in Acushnet I would like to learn history about my birth city. This program is a rare experience and I’m glad to be a part of it. I am also apprenticing from Fairhaven High. I enjoy helping people and working with computers. I’m very interested in psychology and media classes. My strongest subjects in school are statistics and regis-
termometry. I plan on going to RCC next year for media.

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

SHARNAINE FLINT, SENIOR - GNBRVTHS
I choose to return to the program because the idea of working closely with another staff member and with the new apprentices was intriguing. After graduating from Voc, I hope to enter UMASS Dartmouth to study for my B.S. degree and become a registered nurse. This year I hope to help teach the new apprentices everything I have learned since working here.

GUSTIN FROIAS, SENIOR - GNBRVTHS
I am in the Engineering Technology shop. I plan to pursue a career in engi-
neering and major in computer science. I will then become a software engineer and eventually own my own business. I am a returning apprentice and I am confident that my

SECONDARY ACQUISITIONS EXEMPLIFY DONORS’ CONFIDENCE

By MICHAEL P. DYER, MARITIME CURATOR

Part of the fascination of collecting historical material culture is that art, objects, documents, papers and other items serve to enlighten and challenge our ideas of history. In this vein we have recently acquired fine and important pieces including three important paintings by local 19th century artists, one by a local abolitionist symbolism. It appears to be a view on the upper

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

The second painting of significance depicts a potentially major yachting scene by William Bradford (1823-1892). Painted in his predictably crisp and accurate style of the 1850s (the picture is signed and dated, Wm. Bradford, Fairhaven, Mass., 1858), he depicts four vessels; three sloops and an unidentified schooner yacht with a large, ocean-going side-wheel steamer and several other vessels in the background. One of the sloops could be a pilot boat as it flies a blue flag and is towing a rowboat. The other two craft appear to be the typical small craft that Bradford and other marine painters often depicted. As other Bradford harbor scenes, this one shows a congestion of vessels surrounding the primary object, in this case the schooner. The location of the scene has yet to be definitively identified although there are a number of clues including the small, high island in the background which could be Dumping Rocks in Buzzards Bay or one of the islands off Boston harbor. This painting adds to the depth of our holdings of Bradford's work as we do not have another oil painting by him showing a yacht, and the painting certainly serves to broaden our understanding of recreational boating before the Civil War. It was in the private collection of William O. Taylor of Boston before being donated.

Both paintings were acquired in 2012. The second, a yachting scene by William Bradford, was a gift of Eve M. and Renee Kahn.

The third painting of importance is a recent purchase through the gallery of William Vareika Fine Arts in Newport, Rhode Island. The artist is Lemuel Eldred (1848-1921) of Fairhaven (signed and dated “L.D. Eldred ´93”) depicting the Fairhaven waterfront in the vicinity of Delano’s wharf at the foot of Spring Street. At the center is the Samuel Proctor house, an "ancient building" of "unique appearance" of Delano’s wharf at the foot of Spring and South Water street. At the center is the Samuel Proctor house, an “ancient building” of “unique appearance” of Fairhaven, a gift of Herman W. Delano, and appears never to have been published.

Art historian Renee Kahn discovered the painting in a tag sale in Fairhaven in 2011 and recognized it as something important. After the painting was conserved, Renee and her daughter Eve, both of New York, began researching it and in the spring of 2012 brought it to the attention of Richard C. Kuffer, who immediately alerted the museum staff. After donating the painting, Renee Kahn expressed her satisfaction that the painting was “finally coming back home” to New Bedford where it belongs.

This collection, at over seventy pieces, represents a good view of the manufactury output. The toys were made by The Toy Toleys, Inc. in New Bedford between 1925 and 1930. The factory, located at the corner of Spring and South Water Street, opened, flourished, and closed rapidly. Edwin V. Babbit of Fairhaven founded the company and served as its chief toy designer. The collection numbers seventy toys, two original catalogs, ten full color broadside advertise- ments, and a folder of documentary clippings. The brightly colored toys, manufactured out of Maine birch wood and stamped steel in a factory built at 60 South Water Street, appear in a variety of designs and incorporate steel springs and wire in their moving parts. The Toy Toleys, Inc., also owned and managed a wood processing facility near Farmington, Maine to supply materials for the New Bedford factory. At full production in 1927 the company was manufacturing 5000 toys per day with a work force numbering over 200 people shipping entire railroad box cars full of toys. In 1927 Ted Toleys merged with the National Wood Process Company in Farmington and became the International Toy Company. Production stopped in New Bedford in 1930. This collection is an anonymous gift.

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

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

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

In addition to the charts, a small but important collection of manuscript papers and maritime business records of Captain William Claghorn (1733-1793) adds significantly to our documentation of 18th century New Bedford mercantile activities. Claghorn, described by Daniel Ricketson in The History of New Bedford (New Bedford, 1858) as “one of our earliest and most intelligent shipmasters,” originally came from Martha’s Vineyard. He bought property from shipwright John Lowden in Bedford Village on South Water Street in 1766. Allegedly master of a privateer, Claghorn’s property was destroyed during the British raid on the town in September, 1778. Claghorn was known to have commanded the ship Virginia, a privateer of 10 guns, at Boston in 1782, owned by West India goods dealers Jonathan Nutting and Warham Woodward. One manuscript letter from October, 1782 indicates that he carried a cargo of flour to Cap Francois, Dominica a French port in the West Indies. Another shipping manifest from February, 1782 indicates that he was carrying agricultural produce and a passenger to Virginia. It was common for vessels like the Virginia bonded as a Letter of Marque to carry cargo. One does wonder, however, whether Claghorn took up privateering after the British burned his house down. Among the more intriguing documents in the Claghorn collection are a set of receipts with his name on them, one from a hatter and one from a trunk-maker in London. The receipts are dated March and April of 1778, in the middle of wartime, and are for a hair trunk and a suit of clothing. Claghorn is said to have been quite stylish in his personal dress and these receipts would seem to support that.1 They beg the question, however, concerning the actual commercial relationships between American colonists and Great Britain during the American Revolution, itself a topic worthy of further study. The collection came down through the family and is a gift of Ms. Margo Locke.

In an ongoing effort to collect artworks and other documentary materials representative of contemporary New Bedford, the museum is thrilled to accept an oil painting donated by local artist Dora Woodward. One manuscript letter from October, 1782 indicates that he was carrying agriculture and cargo to Virginia. It was common for vessels like the Virginia bonded as a Letter of Marque to carry cargo. One does wonder, however, whether Claghorn took up privateering after the British burned his house down. Among the more intriguing documents in the Claghorn collection are a set of receipts with his name on them, one from a hatter and one from a trunk-maker in London. The receipts are dated March and April of 1778, in the middle of wartime, and are for a hair trunk and a suit of clothing. Claghorn is said to have been quite stylish in his personal dress and these receipts would seem to support that.1 They beg the question, however, concerning the actual commercial relationships between American colonists and Great Britain during the American Revolution, itself a topic worthy of further study. The collection came down through the family and is a gift of Ms. Margo Locke.

1. I am grateful to Patricia Hill, Ph.D., Boston University, Alain Wallach, Ph.D., The College of William and Mary and Keith Kepple for observing and identifying the Tyrgus or Liberty Cup key to restoring the meaning in this painting.
2. The red flag basho is a symbol of violent interruption during the 1848 Revolution in France.
Research Your Family’s Whaling Ancestry

Museum Introduces Searchable Whaling Crew List Database

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

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

New Publication

The Dabneys: A Bostonian Family in the Azores 1806–1871

For more than 70 years, an extraordinary American family – the Dabneys – made the island of Faial, Azores, their home. Bostonians, they were merchants with elite social connections, enhanced by their diplomatic role – three generations of Dabneys were United States Consuls. To their hosts, the Dabneys’ actions spoke louder than words in times of hardship; their humanitarian efforts became the family’s hallmark, gaining the admiration of many throughout Portugal and the U.S.

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

An annotated anthology of The Dabney Annals is being published in partnership with the Luso-American Development Foundation and the New Bedford Whaling Museum. A whale of a time preparing the book began in winter 2012 with an online exhibition of digitized letters and journals. For updates and additional information, visit www.whalingmuseum.org/online_exhibits/crewlist/.
The exhibition Arctic Visions: Away then Floats the Ice-Island will be a “journey for art,” with a twist of science, exploration, anthropol- ogy, and commerce mixed in, much like William Bradford’s book The Arctic Regions Illustrated with Photographs Taken on an Art Expe- dition. Opening in the Wattles Family Gallery on April 26, 2013, this exhibit, based on Bradford’s final expedition, will benefit from its placement in the Museum’s newest gallery, located in the oldest building in the complex. The Museum thoughtfully restored this gallery in 2010 to retain much of the National Bank of Commerce building’s original character. The Wattles Family Gallery provides the ideal space for this exhibition, centered on a voyage that occurred in 1869, about a decade before the bank was erected.

Many will recall Emeritus Director Richard C. Kugler’s 2004 landmark exhibit Sailing Ships and Arctic Seas. Dick’s groundbreaking scholarship on Bradford’s life and career provides this exhibit’s foundation, squarely positioning one of New Bedford’s favorite sons among the leading Luminist painters of his time. Arctic Visions builds upon Kugler’s work featuring Bradford’s travel narrative and its digital facsimile. The diverse media exhibited here will also emphasize Bradford’s transition to lecturer and its digital facsimile. The diverse media exhibited here will also emphasize Bradford’s transition to lecturer and incorporate early lecturers’ work, including explorer and physician Isaac Israel Hayes.1 An honored companion aboard the Panther, Dr. Hayes had previously traveled to the Arctic on multiple occasions, including one with Elisha Kent Kane on the Second Grinnell Expedition in search of Sir John Franklin. By comparison, however, Dunmore and Critcherson’s photographic output surpassed all earlier attempts in both quality and quantity. Their collaboration with Bradford proved groundbreaking, providing him with a new tool to use as part of his expanded creative process. While Bradford was not a pioneer of photography, he was certainly an early proponent. He not only adapted to it, he developed with it.

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

Today, the science-infused and art-driven narrative of The Arctic Regions offers a prophetic prelude to news of the Earth’s current climate situation, as these frozen regions, first photographed under Bradford’s direction, may yet vanish in our lifetime, never to be seen again. Temperature is a fundamental component of climate, and it can have wide-ranging effects on human life and ecosystems. In 2012, the Scripps Institution of Oceanography published the results of an alarming study. Their data indicated that ocean temperatures are currently rising. The study contrasts ocean temperature readings of the 1870s with temperatures of modern times, revealing an upward trend of global ocean warming spanning at least 100 years. Arctic Visions will also emphasize Bradford’s transition to lecturer later in his career, as he used magic lantern slides made primarily from negatives shot during the voyage. We now see that his adoption of this presentation mode began as early as July 7, 1870 in Phoenix Hall, given to “the first regular meeting of the Fairhaven Union As- sociation for Christian Work.”4 Fifteen years later, Bradford would harness the pinnacle for authoritative lecturers by presenting his series of four Bradford Lectials to the American Geographical Society in New York City. The exhibit will include a narrated version of his first lecture “Life and Scenery in the Far North — Views from the Panther Voyage” as he presented it in 1883.


Note:
School programs sponsored in part by the Grimswh-Gudlewicz Charitable Foundation and the Jesse B. duPont Educational Fund.

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

FEBRUARY

SATURDAY, FEBRUARY 9

Valentine’s Day

10:00 a.m. – 2:00 p.m. | Jacobs Family Gallery
At Valentine’s Day you can learn where chocolate comes from, how it came to colonial New England, and how cocoa was made in early America. Did New Bedford whalers drink chocolate at sea? Come participate in a FREE demonstration of colonial-style chocolate making. Free samples from American Heritage Chocolate will be provided. Dr. Timothy Walker (UMASS Dartmouth) will discuss the history of chocolate and the chapters he contributed to Chocolate: History, Culture, and Heritage. Lookbooks and Howard Shapiro, editors (Wiley, 2009). Copies, signed by the author, will be available at the Museum store. Celebrate Happy Valentine’s Day!

MONDAY, FEBRUARY 18

Presidents’ Day Birthday Celebration

10:00 a.m. – 2:00 p.m. | Jacobs Family Gallery
Presidents George Washington and Abraham Lincoln will visit the Museum to interact with our young visitors. Discover how New Bedford shaped America’s history, create sailors’ valentines, participate in a scavenger hunt, and more. The program will conclude with a happy birthday sing-along and birthday cake! Children must be accompanied by an adult. The President’s Day Birthday Celebration is FREE. Regular admission rates apply for all other museum galleries.

APRIL

MONDAY, APRIL 16

Right Whale Day

10:00 a.m. – 2:00 p.m. | Jacobs Family Gallery
North Atlantic right whales, like our skeleton, Reya, are relying on the help of many people to protect them from extinction. You can help by learning more about this animal. Please join us for our 4th annual Right Whale Day. Walk inside a life-sized inflatable whale and stand with a life-sized inflatable right whale calf. Attempt the coastal obstacle course as you try to survive the dangers right whales face in their habitat. Watch the new video Act Right Now — Save a Species. Sign the petition to extend a new law that is protecting them from getting hit by ships. Participate in craft activities and get a free copy of Peter Storis’s new book about the right whale, Whales with Gaits. Finish the afternoon with some cake.

FRIDAY, APRIL 19

All aboard the Lagoda

10:00 a.m. – 11:00 a.m.

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

Tuesday, February 28

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

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

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

Thursday, March 7

An Evening with Dyer Jones

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

Thursday, April 4

Ray Hunt and His Designs

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

C. Raymond Hunt was an internationally known ship model builder, designer, and art form. Hunt and his associates have created hundreds of models, many of which are displayed in prestigious collections around the world. The Art of Ship Model: Collections of the Past, Present and Future is an exhibition that highlights the technical excellence and technical detail of ship model building. Join us as we celebrate this art form with a special evening program.

Thursday, April 18

The Charles W. Morgan and Our Yankee Whaleboat Project

With Quentin Snediker, Mystic Seaport Shipyard Director and Beetle Shop’s Bill Womack and Bill Sauerbery

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

thursday, may 2

Volvo Ocean Race

With Ken Read

Ken Read is considered one of the world’s most accomplished sailors. He has twice helmed America’s Cup programs in 2000 and 2005 and was twice named “United States Rolex Yachtsman of the Year.” He has 46 World, North American, and National Championship titles to his credit. Most recently, he skippered the PUMA Ocean Racing team in the Volvo Ocean Race 2011-2012. Kenny will share his perspective on racing and the dedication, challenges and sacrifices he has made along the way.

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

Cost:
Each Lecture: Members: $15 / Non-Members: $20
Series: Members: $60 for all 5 / Non-Members: $85 for all 5
For tickets please call (508) 997-0846 Ext. 100

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

February – May 2013

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

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

Cost:
Each Lecture: Members: $15 / Non-Members: $20
Series: Members: $60 for all 5 / Non-Members: $85 for all 5
For tickets please call (508) 997-0846 Ext. 100
You are invited to join us for the 24th annual Scrimshaw Weekend, featuring a marine antiques show and swap-meet on Friday afternoon; a unique program of illustrated lectures, workshops, and reports all day Saturday, followed by a festive reception, banquet, and evening program; and on the Sunday, an optional field-trip to Mystic Seaport, featuring a rare “behind-the-scenes” visit to the Seaport’s world-class scrimshaw collection in its world-class collections storage facility.

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The New Bedford Whaling Museum is the scrimshaw capital of the world, and the annual Scrimshaw Weekend is the world’s only forum devoted to the shipboard art of whalers during the Age of Sail. Founded in 1889, the gala event attracts enthusiasts from across the country and abroad, who gather to share the enjoyment of this distinctive and beautiful art form.

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

The Puritan settlers of the Massachusetts Bay Colony saw their religion as one with their governance and both as paths to freedom. John Endecott’s (1605-1665) famous desecration of the English flag in 1634 in defiance of King Charles I, made a bold statement about both colonial political independence and religious intolerance. The colony was largely a theocracy by 1640, albeit with the intent of commercial gains for company managers in England. It was nonetheless hostile to religious diversity regardless of profitability.

For all of the Quakers later commercial success, the 1672 Colonial Laws of Massachusetts defined the religion of the “Society of Friends” as heretical: “there is a cursed set of hereticks [sic] lately risen up in the world which are commonly called Quakers…” It was against the law for any Quaker to set foot in the Massachusetts Bay Colony and any attempt to settle nearby were brutally persecuted. Endecott himself put four Quakers to death. The Society of Friends was only founded in 1664, but by 1658, at great risk to their own personal safety, two meetings of the Society of Friends grew up almost simultaneously—one on the borders of the Plymouth Colony at Sandwich on Cape Cod and the other in Newport, Rhode Island under the infinite more tolerant religious climate fostered by Roger Williams.

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

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

SCRMISHAW WEEKEND MAY 17-18-19, 2013

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

©Michael P. Dyer, Maritime Curator

The Early Settlement of the Old Dartmouth Region

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

The Puritan settlers of the Massachusetts Bay Colony saw their religion as one with their governance and both as paths to freedom. John Endecott’s (1605-1665) famous desecration of the English flag in 1634 in defiance of King Charles I, made a bold statement about both colonial political independence and religious intolerance. The colony was largely a theocracy by 1640, albeit with the intent of commercial gains for company managers in England. It was nonetheless hostile to religious diversity regardless of profitability.

For all of the Quakers later commercial success, the 1672 Colonial Laws of Massachusetts defined the religion of the “Society of Friends” as heretical: “there is a cursed set of hereticks [sic] lately risen up in the world which are commonly called Quakers…” It was against the law for any Quaker to set foot in the Massachusetts Bay Colony and any attempt to settle nearby were brutally persecuted. Endecott himself put four Quakers to death. The Society of Friends was only founded in 1664, but by 1658, at great risk to their own personal safety, two meetings of the Society of Friends grew up almost simultaneously—one on the borders of the Plymouth Colony at Sandwich on Cape Cod and the other in Newport, Rhode Island under the infinite more tolerant religious climate fostered by Roger Williams.

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

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

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

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

There is convincing evidence that marine models have been considered a legitimate decorative art form for the past four hundred years throughout northern Europe and more recently in 19th and 20th centuries in North America. Of course, ship models have been prized objects of art since 2000 BC in Egypt and Mesopotamia. However, the recent momentum of appreciation for marine models has significantly increased due to the natural trend to recognize known professional artists who have conscientiously developed their reputations with museums and private collectors. Their models tend to reflect original research and high quality construction methods, as well as an aesthetic appeal. This artistic value is acknowledged and distinguished not only by leading museums specializing in maritime art, but also by major international museums such as the British Museum (London), the Louvre (Paris), the Museum of Fine Arts (Boston), Art Gallery of Ontario (Toronto), and the Smithsonian Institution (Washington, D.C.), all of which exhibit ship models from their collections just as five marine painters can independently approach the subject of capturing a particular vessel’s characteristics via the craft of drawing and creative application of paint, so too could five different marine model artists provide their models with equivalent craft and unique artistic works by notable professional modelers such as Erik Ronnberg, Jr. Michael Costagliola, Roger Hambridge and many others will exemplify this creative aspect. The show will guide the visitor through ways to look at ship models from this artistic perspective, as well as how to identify their merits in relationship to recognized standards of “museum quality” craftsmanship. Such standards are based upon a consensus of construction specifications developed by the Smithsonian Institution, The Mariners’ Museum, and Mystic Seaport Museum as published in 1980. This publication, entitled Ship Model Classification Guidelines, provides both the model artist and the collector with ways to assess such pieces. Additionally, it will discuss how some of the models were made, their research or lack thereof, their often creative presentation, all of which will convey a new sense of connoisseurship to the viewer.

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

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

The exhibit will open to members on Thursday, February 28, with a 6:00 p.m. reception. The exhibit will open to the public on Friday, March 1.
Old Weather Brings Whaling Logbooks into a New Digital Age

By MARK D. PROCKNICK, ASSISTANT LIBRARIAN

Wednesday, September 28th 1870

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

Nathaniel C. Ransom penned this account during his voyage aboard the bark John Wofz. His 126-page logbook provides a rich and full description of a nineteenth century whaling voyage to the North Pacific and Arctic Oceans, but even the most seasoned whaling historian might find himself glancing over Ransom’s brief September 28th entry without even a second thought. After close inspection of his previous entries, however, one quickly realizes that descriptions of strong winds, rain, fog, and a “thick snowstorm” litter the preceding pages. Ransom’s accounts are not unique, as whalers regularly recorded daily weather observations in their logs. These manuscripts, as a result, appeal to a wide-range of communities and disciplines.

The National Oceanic and Atmospheric Administration (NOAA) recognized the implications of whaling logbooks for meteorological research. NOAA’s “Old Weather” project hopes to improve future weather predicting patterns by analyzing historical weather descriptions and accounts. After securing a grant through the North Pacific Research Board (NPRB), NOAA contacted the Research Library to host an effort to digitize logbooks documenting North Pacific and Arctic Ocean whaling voyages. The library staff, in response to NOAA’s request, selected 78 logbooks for digitization.

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

“Old Weather” represents a new era for the Whaling Museum, marking the first time logbooks from the world’s largest whaling library will be digitized, but its significance does not end there. The project intends to deliver these digitized materials to a wide-range of people. This crowd-sourcing allows anybody with a computer the ability to read and extract weather related data from a logbook. These “citizen scientists” will use the weather descriptions contained in logbooks to help improve weather prediction capabilities. It is unknown whether or not Nathaniel Ransom holds the key for NOAA, but with his logbook soon becoming accessible to millions of people, it is anybody’s guess.
The Museum expresses its deepest gratitude to these generous donors who contribute $1,000 or more to the annual fund, the capital campaigns, special programs and exhibitions in 2012.

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THURSDAY, FEBRUARY 7, 5:30 p.m.
Fighting for Freedom: Frederick Douglass and Daniel O’Connell
The New Bedford Whaling Museum, in partnership with this Irish Institute at Boston College, Irish National Boston, and the New Bedford Historical Commission, is proud to present a symposium titled The Frederick Douglass – Daniel O’Connell project – a 501(c)(3) dedicated to strengthening the bonds between Ireland and the United States, encouraging greater understanding of the Irish and African diasporas, and fighting human rights abuses throughout the world.

THURSDAY, FEBRUARY 28
Téjela: Weaving Stories, Weaving Lives Exhibit
Maya textiles from the Haffenreffer Museum of Anthropology (Brown University) and the weaving collection Oleb Bratz (New Bedford) will be on display from February 28 through April 19. Maya weaving is a storytelling practice rooted in tradition that remains an essential element of expression to this day. Artist Margaret Blum Schell recently donated her extensive textile collection, gathered during the 1970s, to the Haffenreffer Museum. Meanwhile, the Oëbl Bratz continue weaving using the traditional backstrap loom. This look at contemporary and historic textiles will reflect not only the development of the textile manufacturing industry in the past and present, but the understanding of the craft and the creativity of artists throughout the world.

SATURDAY AND SUNDAY, MARCH 16 AND 17
Schooling with Whales
3:00 – 4:30 p.m. and 12:00 – 1:30 p.m.
Cost: $35 – $50 for graduate credit through Cambridge College
Schooling with Whales professional development workshop, 1 PDUs or 1 graduate credit
Taught by Robert Rocha, Science Director
Whales can be used within several disciplines in a school building to teach several important concepts. Ten this workshop will demonstrate that students and their kin to apply 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.

“Call Me Google”
By ARTHUR MOTTA, DIRECTOR, MARKETING & COMMUNICATIONS
Herman Melville couldn’t have imagined a more fantastic world-wandering voyage, and all with the click of a mouse or touch of a smartphone.

The Google Maps team recently visited the New Bedford Whaling Museum, deploying its Street View cartography to create a virtual walk-through by taking multiple photos that will later be stitched into 360-degree “panoramas” and shared on Google Maps. Many of the great nation’s museums have been using this technology, including the Metropolitan Museum of Art and the Art Institute of Chicago. Dubbed the Art Project, more than 180 international museums have part-

A member of the Google Street View team navigates the Google Trolley around an exhibit titled “A Voyage Around the World: Cultures Abroad, Cultures at Home,” at the New Bedford Whaling Museum.
The New Bedford Whaling Museum honors the memory of Stephen Riccardi, great friend of the Museum.

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The New Bedford Whaling Museum honors the memory of Stephen Riccardi, great friend of the Museum.
Save the Date —

**OVER THE TOP**

2013

Saturday, August 3

*A Formal Summer Gala to benefit the New Bedford Whaling Museum*

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Thank you Empire Loan, Rockland Trust, staff, volunteers, readers and the individual donors who made the 17th Annual Moby-Dick Marathon possible.