

# THE Bulletin



NEW BEDFORD  
WHALING  
MUSEUM

FROM JOHNNY CAKE HILL | WINTER & SPRING 2014

## Inside this issue:

38th Voyage of the *Charles W. Morgan*

Dartmouth 350th Anniversary

24th Annual Sailors' Series

Nautical Antique Show



2014 marks a special year for the Town of Dartmouth as it celebrates 350 years of incorporation. This Bulletin will dedicate several pages to her stories over the next 12 months. One notable recent Museum commission is of a model of the *Dartmouth*, famous for being the first large ship built in the then Bedford Village and for playing her part in brewing up a ruckus in Boston harbor in 1773.

Residents of Old Dartmouth can reminisce as the *Charles W. Morgan* comes full circle with her Homecoming scheduled in late June. This signature event will likely dominate the headlines as both the City of New Bedford and Mystic Seaport plan to pull out all the stops celebrating the return of this venerable icon and extant vestige of Yankee whaling's Golden Age. The Mayor has appointed a Steering Committee to manage all aspects of her arrival—and departure! A preliminary schedule is included herein.

As the *Morgan* sails here, we also take our show on the road. The story of Azorean and Cape Verdean whalers will travel to multiple venues and as far west as the San Francisco Maritime National Historical Park this fall. To our long-distance members, if you think there is a constituency for this themed-exhibit in your neighborhood, please inform our curators.

In anticipation and as a prelude to the *Morgan's* visit, programs abound to interest and excite. For sailors, you cannot miss the Sailors' Series focus on the high-tech America's Cup. For historians, the River and Rail Symposium will explore new facets in the evolution of this city as a manufacturing and commercial center. The Scrimshaw Symposium returns in May for its 25th consecutive occurrence, a testament to the high level of interest and scholarship in the field. This year we honor Dr. Stuart Frank's lifetime of service. An exhibit on works by Benjamin Russell examines his development as an artist and includes many recently conserved, hitherto unseen prints. This exhibit coincides with the commencement of a major multi-year effort to conserve his famous panorama.

Last fall Louie Howland, Chair of the Scholarship and Publications Committee, received a telephone call from Stanford Crapo of Carson City, Nevada. He had a clock in his procession, passed down from generation to generation and that dates back to the earliest Slocum's to farm in Dartmouth. He made arrangements for it to come back to New Bedford, along with his personal library. This clock could easily have gone elsewhere or be converted to cash at auction or private sale. That Mr. Crapo chose this museum is testament to his understanding of the role of historical societies and, in particular, his appreciation for the significance of returning a treasured piece of Old Dartmouth history. This act of generosity mirrors that of so many others who elect to put heritage and legacy above self-interest.

By every major measure 2013 closed with a bang. As our members enjoyed the fireworks display at the annual *New Year's Swingin' Eve*

bash, our Annual Fund lit up like a Roman Candle. Your contributions propelled us well over our budgeted goal, exceeding it by 18%, setting an institutional record in the process. On top of this, donations to the capital campaign were exemplary and in some cases, extraordinary. The endowment also performed well and now tops \$8.6 million, more than double when at its nadir four years ago. Memberships, rental income, admissions and store sales all met or exceeded expectations. Out-of-town visitors continue to comment favorably on their visits and locally, partners continue to seek out our galleries to host their programs. Rightly I believe we look to these metrics in totality as indicators of significant success.

Capital projects feature prominently in 2014. Serious effort is now bearing fruit as we can present these renderings of our new Education Center and Research Library for your review. The New Bedford Historical Commission has approved the designs in concept. We believe the aesthetic and organizational solutions to be highly satisfactory and comprehensive and anticipate that the new Center will be a welcome addition to the neighborhood. Work will proceed in earnest by mid-2014 and young students will fill the halls and classrooms by mid-2015.

It is worth reminding ourselves why we embarked on this campaign and at this time. As you may know, the Museum houses its library and Reading Room in a converted bank building 4 blocks up the hill. On every criterion, from security and safety, through efficiency and economy, to access and utility, it makes sense to consolidate all holdings and operations on one campus. The new Center will connect to and fold the historic Sundial Building back into Museum operations. Old HVAC systems that currently labor to control the climate in the existing complex will be replaced or refurbished with state-of-the-art units. It is our contention that this new building will create the underpinnings for a slew of new education programs, including ramping-up participation with K-12 populations in the short term. The remarkable success of the Apprenticeship Program has strengthened our resolve to work deeper with New Bedford schools. In the long run, as the Education Department expands, we envision a myriad of new programs, unencumbered by lack of appropriate space and resources. To all who are supporting this project, and in particular to the Jacobs and Wattles families, we thank you for your foresight. On behalf of the Trustees, we invite and encourage you to join us at a ceremonial ground-breaking in May.



James Russell, *President and CEO*

# Meet Our High School Apprentices

## 2013 – 2014

Support for this program is provided by Bristol County Savings Bank Charitable Foundation, the Jesse Ball duPont Fund, The Island Foundation, The Howard Bayne Fund, the City of New Bedford Community Development Block Grants, Institute of Museum and Library Services, R. Patricia and Edward Schoppe, Jr., Women's Fund of Southeastern Massachusetts, E. Andrew Wilde, the United Way of Greater New Bedford, and Sovereign - Santander Foundation.

The High School Apprentice Program continues to attract outstanding students from local high schools. These eleven impressive students were hired from a pool of 85 applicants. They are joined by our returning senior, Brandon Barboza.

The first three months of this year's program have been exceptionally busy and have included two multi-week programs from our new partner, Junior Achievement. The Apprentices assisted with the Haunted Whale Ship program, worked with local second grade students, and created a new resource guide for the *Moby-Dick* Marathon. They also learned how to row an authentic 19th century whaleboat, which taught them teamwork, discipline, and cooperation.

Here are brief biographies of our Apprentices, in their own words:

### Brandon Barboza, Senior, NBHS



After high school, I plan to attend college to study criminal justice. After college I will join the Army with the intention of becoming a MP (military police officer). Soon after that, I hope to join the State Police Academy. As I finish my last year with the Museum, I plan on using all of my resources to help me get ready for college and the future.

### Cassie Poirier, Senior, NBHS



I am a four year member of the NBHS Jazz Band, Choir, and Drama Club (currently President). I am chairperson on the National Honor Society and in the top 5% of the class of 2014. I serve as a member of the Mayor's Youth Council, and as an intern at the New Bedford Festival Theatre. I plan on majoring in Theatre/Communications next fall at a University in a city. I'd like to thank the Whaling Museum for all of the opportunities it has given me.

### Chelsea Texiera, Junior, NBHS



I really love school, and I'm eager to begin learning more about the history of whaling in New Bedford through the apprentice program. I am an active member of the NBHS Key Club, and I have been taking ASL classes outside of school for the past year. After high school, I want to major in speech pathology and minor in

deaf studies. After I finish college, my goal is to become a Speech Language Pathologist working with deaf children.

### Daizha Reed, Junior, NBHS



The Whaling Museum apprentice program has really been such an amazing experience for me already. I've already met some great people and learned so many things. I know that this program will help me in my future dream of becoming a writer, as well as give me useful day-to-day life skills. I'm excited to go further into this job and see the many more wonderful things to come. I'm extremely happy to be a part of this program and grateful to have this opportunity.

### Fabio Tristao, Junior, NBHS



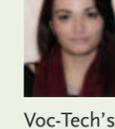
I have lived in New Bedford most of my life, which has been a fascinating experience because the knowledge and culture here is always thriving. Working at the Museum has been a privilege and very rewarding due to the history and work skills I have learned on the job. I enjoy philosophy and applying logic and reasoning to different aspects of life. I also aspire to help new, complex, and creative ideas develop. My long term goal is to attend the Universal Technical Institute to study the automotive technology trade. I eventually hope to become an automotive technician, and use the entrepreneurship skills that I have acquired during my high school career to start my own business.

### Genesis K. Vazquez, Senior, NBHS



After I graduate high school, I will attend college in MA, either Bridgewater State or University of Massachusetts - Dartmouth. I want a 4 year degree in Criminology or Psychology. After that, I want to join a police academy for 3 years and then start working for the FBI. In my free time I enjoy playing sports, including basketball and volleyball. The Apprentice Program is a great help for college and the future.

### Josie Tilley, Junior, GNBVT



I am interested in photojournalism and plan on traveling worldwide to capture the world through a camera lens. I am involved in New Bedford Voc-Tech's After Prom Committee and assist with the funding and promotion of the activities. I plan on attending MA College of Art to major in Photography and Art History. As an Apprentice, I plan on carrying the knowledge I learn here to share with others during my travels.

### Reina-Ester River, Senior, NBHS



I enjoy going to the gym to work out and love swimming. I joined this job because I love anything that could help me with my communication skills. My plans are to graduate high school, and to study at Bristol Community College to become a Dental Hygienist. I am going to try to transfer into the Lincoln Dental School after BCC. I am very excited about my future working in the dental field.

### Reymond Calderon Latimer, Junior, NBHS



I would like to join the military after I graduate from high school. After my military service ends, I would like to work as an EMT paramedic. My final goal is to become a police officer in New Bedford. I hope that my time as an Apprentice will give me lots of experience in working with a variety of people.

### Samantha Santos, Senior, NBHS



I've been interested in nursing my whole life, but recently I've been interested in becoming a flight attendant. If I pursue my lifelong dream of becoming a registered nurse, I want to go to Curry College. I'm bilingual, also speaking Creole, which I learned when I spent a year in Cape Verde when I was 8 years old. I am a certified nursing assistant and currently working on my EMT certification.

### Tatiana Grace, Junior, GNBVT



I am in Voc-Tech's Legal and Protective Services shop that primarily focuses on the Criminal Justice field. My post-high school goals are to join the United States Air Force as a military police officer and to double major in Criminal Justice and Psychology. I am a 6th place national winner in the SkillsUSA American Spirit Competition. I also participate in Youth Court and compete in the Business Professionals of America Competition.

### Trina Smith, Junior, GNBVT



At Voc-Tech, I am taking Information Support Services and Networking. After I graduate, I plan on going to college to major in Wildlife Biology, since I hope to pursue a career working with animals. In my free time, I enjoy photography and watching movies. I am very thankful for getting this job. It's given me various opportunities, and I have also met a lot of amazing and influential people.



# BUILDING

## *A Transformative Experience*

A NEW EDUCATION CENTER & RESEARCH LIBRARY

By GEORGE B. MOCK III AND DONALD S. RICE, CAPITAL CAMPAIGN CO-CHAIRS

The Board of Trustees enthusiastically selected Mount Vernon Group Architects (MVG) to design the new Education Center and Research Library on Johnny Cake Hill. These designs reveal the character of the Johnny Cake Hill and North Water Street facades. The building will connect to the existing Museum campus and be constructed on a site left vacant since the devastating gas explosion of 1977. The building will house new classrooms, a Digital Reading Room, climate controlled storage vaults for collections, a laboratory for the flagship Apprenticeship Program, and the Casa dos Botes. The 4th floor will encompass a multi-use assembly area with majestic views of the New Bedford Harbor.

Established in 1954, Mount Vernon Group is an award-winning designer of educational buildings. MVG's local ties and proven record of designing customized educational spaces, coupled with their understanding of the Museum's educational goals, make them the ideal choice to design the space that will transform the Museum and prepare it for the next 100 years. Page Building Construction Co. will build the structure. The New Bedford Historical Commission has endorsed the conceptual designs and is working with the Museum to ensure the best possible design and construction process.

JOIN US FOR A GROUND  
BREAKING CEREMONY  
IN MAY 2014. MORE  
INFORMATION  
TO COME.



EDUCATION CENTER AND RESEARCH LIBRARY

### NORTH WATER STREET ELEVATION

Joining a row of existing buildings, this side of the building addresses the street edge directly and helps define and reinforce the character of its neighborhood. The form of the facade is derived from a traditional New Bedford mercantile building of the mid to late nineteenth century. This aesthetic will help reinforce the Historic District's relationship to the waterfront by completing the block and by providing the focus of an important view corridor up Rose Alley.

### HELP US MEET OUR \$10M CAPITAL CAMPAIGN GOAL

There are many ways to give – contact Alison Smart, Senior Director of Development for more information at 508 717 6815 or [asmart@whalingmuseum.org](mailto:asmart@whalingmuseum.org).

### *Navigating the World Capital Campaign Major Donors*

\$10M

*Please join us in thanking these generous donors who contributed gifts in support of campaign initiatives to construct the Education Center & Research Library, strengthen long-term financial capacity, and build the endowment.*

Community Foundation of SEMA - Jacobs Family Donor Fund	New York Community Trust - Wattles Family Charitable Trust Fund	An Anonymous Donor
The Manton Foundation	National Endowment for the Humanities	
Nancy & Jack Braitmayer Cile & Bill Hicks	Massachusetts Cultural Council - Cultural Facilities Fund	Nye Lubricants An Anonymous Donor

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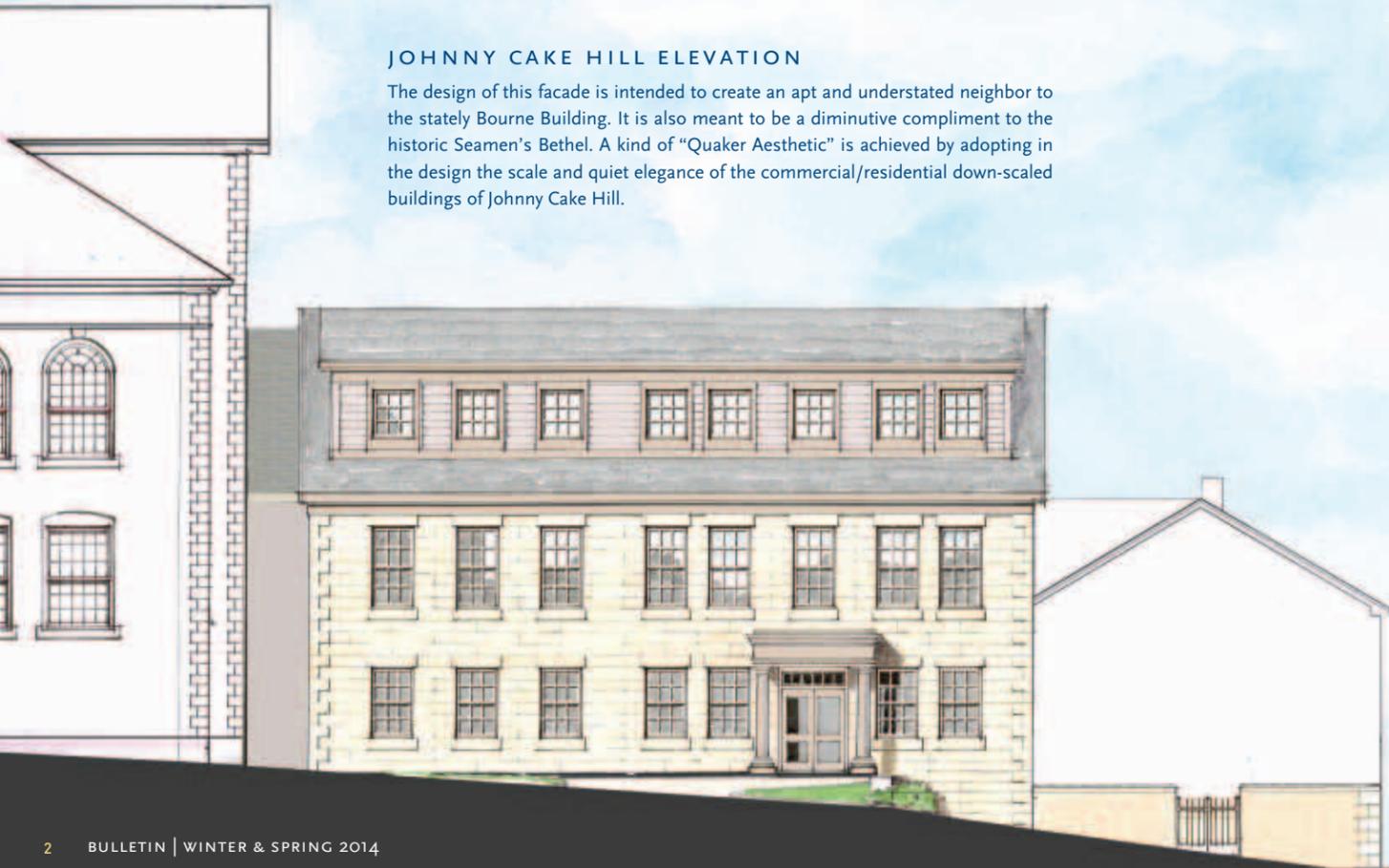
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Jeannie & Mason Smith  
Mickie & Clif Rice

90%

### JOHNNY CAKE HILL ELEVATION

The design of this facade is intended to create an apt and understated neighbor to the stately Bourne Building. It is also meant to be a diminutive compliment to the historic Seamen's Bethel. A kind of "Quaker Aesthetic" is achieved by adopting in the design the scale and quiet elegance of the commercial/residential down-scaled buildings of Johnny Cake Hill.



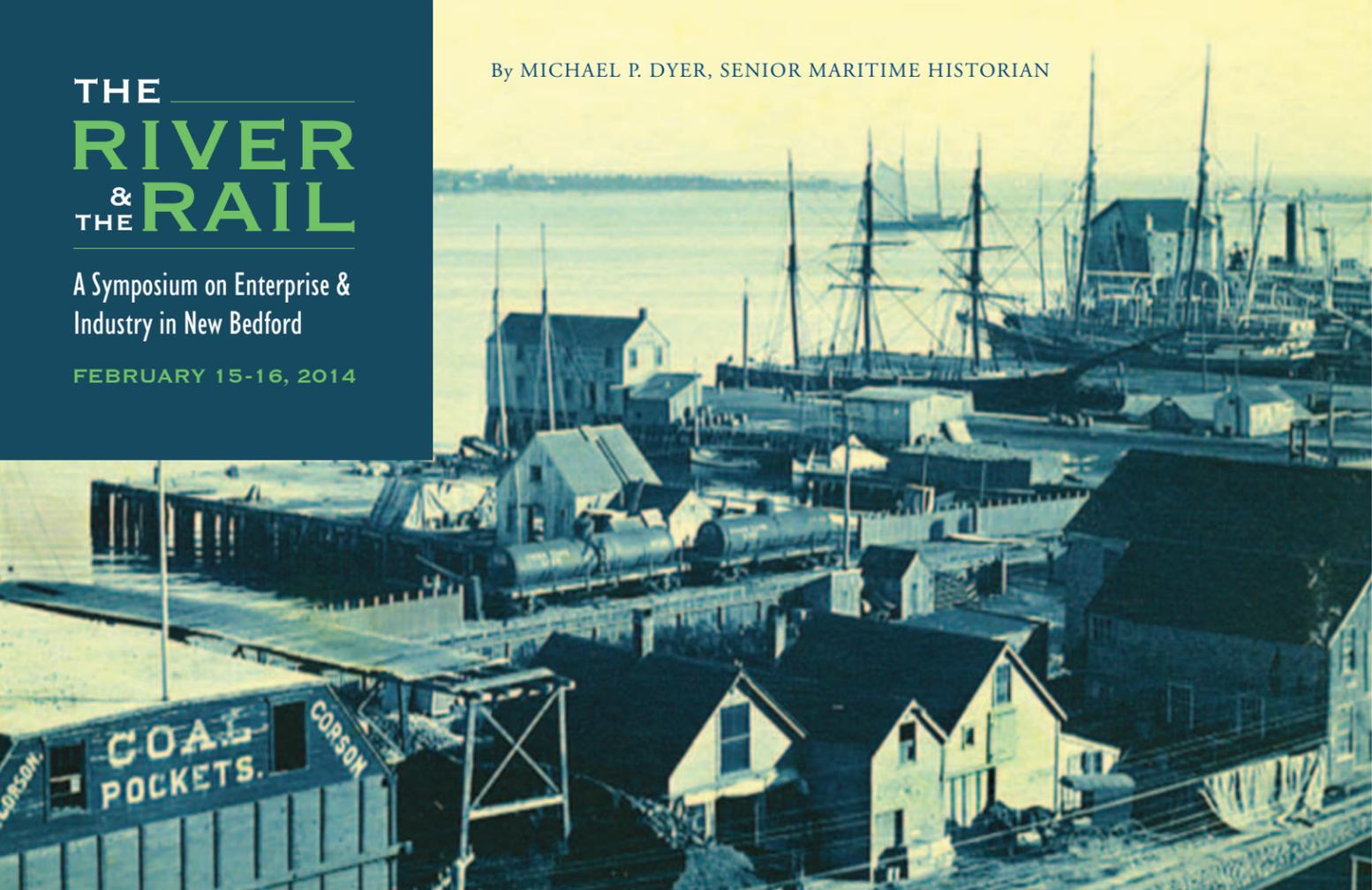


# THE RIVER & THE RAIL

A Symposium on Enterprise & Industry in New Bedford

FEBRUARY 15-16, 2014

By MICHAEL P. DYER, SENIOR MARITIME HISTORIAN



## NEW BEDFORD'S EVOLVING WATERFRONT PAST, PRESENT & FUTURE

Stasis has never been a determining theme in American history, and the ebb and flow of New Bedford's fortunes has mirrored the national experience. This is due in part to the port's maritime roots and its ties to the sea. By the turn of the 20th century, New Bedford had evolved from a maritime culture primarily engaged in the industrial extraction and processing of whale products toward a port that produced goods in factories. This shift away from the sea as the primary provider toward a mode of conveyance for raw materials produced elsewhere resulted in a transformation of the appearance, demographics and fundamental spirit of the old whaling port.

While whaling in its decline continued to permeate the popular memory of the place, enormous mill-factories with towering smokestacks pouring the smoke from burning coal into the sky transformed all aspects of the physical makeup of the environment from urban and rural settings to the waterfront. Where once itinerant sailors lived briefly in boarding houses, immigrant mill workers now permanently inhabited three-story houses, the famed "triple-deckers" that grew up in large, raw neighborhoods adjacent to the mills. As industrial manufacturing flourished and declined

in the 20th century, seafaring once again redeveloped as a viable economic driver where commercial fishermen adapted the old whaling wharves to something more akin to their original purpose. Where once whalers had offloaded their cargoes of oil, freighters later unloaded coal and cotton, while by the late twentieth century, druggers and trawlers brought fish and other seafood to market.

The railroad served as one important component behind this transformative period from 1840 to the late-1950s. In the 18th century, seaports served as ends unto themselves. Business and industry both originated and terminated at the wharves of American seaports, especially in New Bedford. Whale and sperm oil were harvested from the sea, brought back to port and either refined, manufactured into candles, or marketed to merchants in other ports. Ships were built locally and products produced locally. By the 1840s the northeast rail network effectively linked seaports to the cities and towns of the hinterland before expanding nationally after the Civil War. The products produced in New Bedford as well as certain kinds of raw materials like lumber, manufactured goods and personnel moved rapidly and efficiently across the countryside.

Above: New Bedford harbor view of Rotch's, Central, and Taber's Wharves with Merchant's Wharf in the distance, ca. 1890. ODHS 1999.29.3.

New Bedford merchants like Joseph Grinnell, who had made fortunes from whaling and maritime trade in the 1840s, invested in other growth projects including the railroad and the first cotton mill, Wamsutta Mill. The system of investing the profits of whaling into industry began with specialized manufacturing to service the whaling fleet, including industries like the New Bedford Cordage Company for rigging and whale line, Gosnold Rolling Mill for cask hoops, New Bedford Copper Company for sheathing, and New England Rivet Company for cooperage. Merchants like Jonathan Bourne, Jr. and John Avery Parker, driven by banking, investing and financial acumen actually created the environment for change.

By the early twentieth century, as textile manufacturing industries flourished in the city, cotton and coal arrived by sea. The cotton went to storage warehouses and factories, while the coal went to a number of large facilities called "coal pockets" on the New Bedford waterfront. Coal distribution became its own industry being sold to the factories in the city and shipped by rail elsewhere in New England. The harbor remained busy with coal schooners, barges, large ships and freighters bringing raw materials to port. Lumber, for instance, once imported for cooperage and shipbuilding was now imported for spool and spindle manufacturing for the burgeoning textile factories, whereas sailing ships were equally likely to be bringing immigrant passengers from the Cape Verde Islands as whale oil. By 1918, New Bedford received 700,000 tons of coal annually, making it one of the top coal ports in New England. Large, horse-drawn coal drays supplied most of New Bedford's factories that had sprung up so rapidly they were not on any rail line. While some of the earlier mills like Wamsutta had their own wharves and rail spurs, most relied upon these large wagons to move cotton bales and coal from the waterfront to the production facility. Long-haul trucking eventually replaced New Bedford's rail as cheap gasoline and the interstate highway system overtook the American landscape.

Today, the imperatives of economic development combined with a heightened awareness of the ecological impacts of automobiles and trucks push the railroad back into prominence. What does the future hold for the port of New Bedford?

*Any views, findings, conclusions, or recommendations expressed in this symposium, do not necessarily represent those of the National Endowment for the Humanities.*



Support for this program is provided by the National Endowment for the Humanities, Nye Lubricants and the William M. Wood Foundation.

### Saturday, February 15, 8:15 am — 4:30 pm

**8:15 am** Registration & complete breakfast

**9:15 am** Keynote: Kingston W. Heath, Ph.D.

"Whalers to Weavers: New Bedford's Promoted and Neglected Legacies." — *Dr. Heath is author of The Patina of Place: The Cultural Weathering of a New England Industrial Landscape; Director, Historic Preservation Program, University of Oregon.*

#### Session 1: Origins of Industry

**10:05 am** "New Bedford: The Capital of Nineteenth Century American Whale Oil Refining"

— *Mark Foster, exhibit designer, researcher, author and illustrator*

**10:40 am** "Beyond Whaling: Three Families and their Diversified Investments"

— *Elizabeth T. Gray, Jr., attorney, poet, family historian, Rotch, Rodman and Morgan families*

#### Session 2: Developing Industry

**11:30 am** "The Wisest Marriage of the All: Rachel and Matthew Howland"

— *Peggi Medeiros, local historian, researcher, preservation advocate and blogger*

**12:05 pm** "The Evolution of New Bedford's Financial Sector from the Early Nineteenth to the Mid-Twentieth Century"

— *Robert E. Wright, Nef Family Chair of Political Economy, Augustana College, Sioux Falls, South Dakota; Academic Director, Historians Against Slavery*

#### 12:45 pm Luncheon

**1:45 pm** "Jonathan Bourne, Jr.: A Case Study in Commercial Acumen"

— *Brian Witkowski, Education Programs Manager, New Bedford Whaling Museum*

**2:20 pm** "Steam Mills in a Seaport: The Textile Industry in New Bedford"

— *Patrick M. Malone, Ph.D., Professor Emeritus, American Studies and Urban Studies, Brown University*

**2:55 pm** "The Textile Factory in New Bedford as Architecture"

— *Charles Parrott, Historical Architect, Lowell National Historical Park*

**3:45 pm** "New Bedford's Glass Industry"

— *Kirk Nelson, Director, New Bedford Museum of Glass*

### Sunday, February 16, 8:30 am — 12:30 pm

#### Session 3: The Harbor's Changing Uses

**9:00 am** "Water Wealth: A Brief History of New Bedford's Public Water Supply"

— *Arthur Motta, Dir., Marketing & Communications, New Bedford Whaling Museum*

**9:35 am** "An Ecological Response to the Industrial Pollution of New Bedford Harbor"

— *Mark Rasmussen, President and CEO, Buzzards Bay Coalition*

**10:10 am** "Changing Tides: The Story of New Bedford's Commercial Fishing Industry"

— *Jim Kendall, Executive Director, New Bedford Seafood Consulting*

**11:00 am** "The River and the Rail: A Pictorial Tour of New Bedford's Evolving Waterfront"

— *Michael P. Dyer, Senior Maritime Historian, New Bedford Whaling Museum*

**11:35 am** "Wind, Water and Rail: the Future of New Bedford's Waterfront Industries"

— *Matthew Morrissey, Managing Director, New Bedford Wind Energy Center*

#### Registration:

\$65 (non-members \$75) | Students \$50 with valid i.d.

Includes all sessions, Saturday's complete breakfast, luncheon, refreshments, Sunday's continental breakfast and admission to all museum galleries throughout the weekend.

\$30 Saturday breakfast and Keynote lecture only

#### How to Register:

By Phone: 508 997-0046 ext. 100 By Mail: River & Rail Symposium  
New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740

Make check payable to: New Bedford Whaling Museum

Memo on check, write: River & Rail

Tweet: #RiverandRail\_NBWM



# Harboring Hope in Old Dartmouth 1602-1825

By CHRISTINA CONNETT, CURATOR OF COLLECTIONS & EXHIBITIONS

The Museum has long told the tale of Yankee Whaling, but we are soon to open a fantastic exhibit contextualizing that story within the larger scope of Old Dartmouth history and the evolution of the port city of New Bedford. The exhibit will address important questions including: why did settlers come here in the first place, what challenges or cooperation did they encounter with established populations, and what did they contribute to the future successes and failures of the area in terms of infrastructure, industry, and resource management? Themes include immigration, taxation, conflict, religion, and natural resource management that will speak not only to the past but also give foundation to many of these issues which continue to resonate today.

Thanks to the National Endowment for the Humanities, Nye Lubricants, and the William M. Wood Foundation, we have embarked upon a significant project, entitled Commerce and Industry, which is composed of three main narratives: *Harboring Hope in Old Dartmouth: 1602-1825* on early Dartmouth history, *The River and the Rail* on post whaling commerce and industry, and *Following Fish*, which focuses on local 20th

and 21st century commercial fisheries. Each of these themes complements and enriches our permanent exhibits on Yankee Whaling from early colonial development, to 19th century industries built on whaling dynasty wealth, to our current working waterfront.

The Museum has contracted exhibit designers Michel Cullum Associates and Design Principles, and will open *Harboring Hope*



Plate between pages 122 and 123 depicting King Philip. Published by S. G. Drake, Boston. "The History of Philip's War, Commonly called the Great Indian War, of 1675 and 1676", by Thomas Church, Esq. 1829, Boston.

Above: William Allen Wall, *Gosnold at the Smoking Rocks*, 1842.

THE MUSEUM HAS LONG TOLD THE TALE OF YANKEE WHALING, BUT WE ARE SOON TO OPEN A FANTASTIC EXHIBIT CONTEXTUALIZING THAT STORY WITHIN THE LARGER SCOPE OF OLD DARTMOUTH HISTORY AND THE EVOLUTION OF THE PORT CITY OF NEW BEDFORD.

in *Old Dartmouth: 1602-1825* in April 2014. Spanning the period from English explorer Bartholomew Gosnold's visit in 1602 to the decade after the War of 1812, *Harboring Hope* examines multiple facets of the convoluted story of colonial settlements of Massachusetts and Rhode Island, with particular focus on the movements of the Quakers. This includes relations with the Plymouth Colony, the Massachusetts Bay Colony, the Wampanoag and Narragansett native tribes, King Philip's War and the ultimate growth of Quaker settlements in the late 17th, 18th, and early 19th centuries. Also included will be related elements of the American Revolution and the War of 1812 and in their aftermath, the flourishing growth of the mercantile whaling industry in New Bedford.

The exhibit opening coincides with the Dartmouth 350 anniversary, and we will collaborate to launch related festivities at the Museum in the spring. In time for this event, the recently completed *Dartmouth* model commissioned in honor of John Garfield and currently on display in *The Art of the Ship Model*, will be moved to *Harboring Hope* to tell the story of this ship's pivotal role in the Boston Tea Party. This exquisite piece is one of many objects from the Museum's collection that will breathe life into the story of Old Dartmouth.



Currier and Ives, Nathaniel Currier (1813-1888). *Destruction of the Tea at Boston Harbor, 1846*. Lithograph.

# OUTSTANDING PHILANTHROPY

Stanford T. Crapo generously donates Slocum family grandfather clock.

By MICHAEL P. DYER, SENIOR MARITIME HISTORIAN

The New Bedford Crapo family has a long tradition of philanthropic support for the Old Dartmouth Historical Society. William Wallace Crapo (1830-1926), lawyer and later president of the Mechanics National Bank and Wamsutta Mills, served as the first President of the Old Dartmouth Historical Society in 1903. Five years later at the termination of his tenure as President, he donated a portrait of himself by Jean Paul Selinger (1850-1909). Subsequently, his son Henry Howland Crapo (1862-1951) also made many donations including decorative arts, prints, clothing and nautical artifacts. Other family members including Catherine Crapo Bullard and Sarah Bullard donated furniture and library materials. In 2013, Stanford T. Crapo of Carson City, Nevada donated the Slocum Family's 18th century tall-case clock along with a fine 19th century wooden sign advertising "H.H. Crapo, Surveyor and Accountant," other decorative arts, and a wonderful collection of research books.

The Slocum family clock has a fascinating history. Peleg Slocum (1654-1733), one of the original proprietors of the Old Dartmouth region built the Slocum mansion house at Barney's Joy in South Dartmouth around 1700, where it stood until the 1880s. Slocum was a farmer, but supplemented his income with smuggling and slave trading. Kofi Slocum, Captain Paul Cuffe's father, was a slave on this farm for twenty years before being freed in the 1740s as a result of sweeping colonial Quaker anti-slavery sentiment. George Prior (fl. 1765-1810) of London made the clock's works. He specialized in making clock works for the export market, which may explain how Peleg Slocum (1727-1810) of Dartmouth, Massachusetts acquired it in the colonial era. Family tradition suggests that the clock was "smuggled" into the colonies, however, Slocum was known to have traded in slaves and it could also have come through some other English colonial port like Barbados in the Caribbean or even Newport, Rhode Island.

Slocum family lore tells us that in anticipation of an attack by the British man-of-war *Nimrod* in the spring of 1814, they packed their silver and other valuables in the case of the "old black oak high clock with Chinese lacquer panels" and buried it in the barn meadow. This same clock, treated so ignominiously so long ago, now stands proudly in the Museum's galleries and represents two families prominently associated with the history of the region.



“I love model ships, and to see one so finely crafted, and so thoroughly researched, given in my name is quite an honor. It especially hits home as my wife, Tally, is a direct descendant of Joseph Rotch. Many thanks to the Board, and especially the Collections Committee, who pushed this project.”

— JOHN N. GARFIELD, JR.



## THE DARTMOUTH

### CONSTRUCTING A MODEL OF AN 18TH CENTURY MERCHANT SHIP

Support for this acquisition was provided by the Trustees of the NBWM

In early 2013, Museum Trustees commissioned a custom model of *Dartmouth*, the first ship built in New Bedford, to honor the dedication and service of John N. Garfield, Jr., President of the Board of Trustees from 2009 to 2013. The project was overseen by R. Michael Wall, proprietor of the American Marine Model Gallery of Gloucester, MA, with research provided by noted maritime historian Leon Poindexter and building completed by professional marine model artist Richard Glanville. After a year of research and construction, the model is ready for display in the Museum’s galleries.

*Dartmouth*, built in 1767 for the Rotch family, was the first ship-rigged vessel constructed in Bedford Village of Old Dartmouth, present-day New Bedford. Rotch built *Dartmouth* to transport whale oil to England, the principle market for the product at the time. In November 1773, the ship returned to Boston with a cargo of British tea. Weeks later, the Sons of Liberty, determined not to pay the tax on tea imposed by the British, dumped the tea from *Dartmouth* and two other vessels into Boston Harbor. This act of defiance, dubbed the Boston Tea Party, emboldened the people of the colonies to rebel against British rule. *Dartmouth* was lost in 1774 returning from her next voyage to London.

Despite its local origin and national fame, *Dartmouth* had not been represented among the Museum’s collection of more than 175 ship models, due in part to limited historical data concerning the original vessel’s design and dimensions. Leon Poindexter, marine historian, ship builder, and rigger, conducted considerable research to reconstruct this 1/4” = 1’ (1:48) scale model. Utilizing contemporary accounts of the vessel and architectural drawings of a comparable

sized merchant vessel, he was able to extrapolate the dimensions and convert them into a conclusive naval architectural hull drawing. He estimated that at 182 tons *Dartmouth* had a length on deck of 80’, a beam of 23’ 6”, and a keel length of 63’.

To design the model, Poindexter referenced salvaged vessels of the era that were found at Yorktown, Virginia, by underwater archeologists from Texas A&M University. The sail plan and rigging for the ship were based on the early 1779 Salem privateer *Rattlesnake*. Because owner Joseph Rotch was a conservative Quaker, Poindexter chose muted colors and minimal decoration for the model.

Richard Glanville spent seven months completing the *Dartmouth* model. It is beautifully constructed with an eye toward authenticity and high quality wooden materials. The model is a fitting tribute to John’s legacy and will become a prized artifact in the Museum’s collection.

*With contributions by Judith N. Lund, Arthur Motta, and R. Michael Wall.  
Above: John N. Garfield, Jr. admires the Dartmouth model, currently on display in The Art of the Ship Model Exhibit.*

Support for this exhibit is provided by the Ladera Foundation

## Benjamin Russell

### Whaleman-Artist, Entrepreneur



By KEITH W. KAUPPILA

PUBLIC EXHIBIT OPENING

Thursday, April 10th | 6:00 – 8:00 p.m.

See [whalingmuseum.org](http://whalingmuseum.org) for more information

*Benjamin Russell: Whaleman-Artist, Entrepreneur provides a fresh look at Russell’s art from the perspective of his particular social and cultural milieu.*

*Whaleship Gratitude, c. 1848.*

Benjamin Russell (1804-1885) achieved acclaim as one of the artists behind the New Bedford Whaling Museum’s prize possession: the moving panorama, *Whaling Voyage ‘Round the World* (1848). With a height of eight feet and 1,295 feet long, the panorama is likely the world’s largest original painting. A highly descriptive work of art and important historical document, it depicts the whaling industry’s expansion of American commercial hegemony throughout the world through the voyage of a New Bedford whaleship.<sup>1</sup> When *Whaling Voyage ‘Round the World* debuted, Russell’s career as an artist specializing in scenes of whaling and ship portraits was already under way.

The exhibition *Benjamin Russell: Whaleman-Artist, Entrepreneur* will explore Russell’s self-training and subsequent work directed to a specific audience with special knowledge of whaling. Russell descended from one of New Bedford’s oldest whaling families. The family firm Seth Russell & Sons employed him, and between 1829 and 1833 Russell owned shares in ten vessels. He was also one of the first directors of the Marine Bank of New Bedford and speculated in real estate. Forced to liquidate his holdings during the 1830s banking crisis, Russell fell deeply in debt. With a wife and three children at home, Russell left his family behind and signed aboard the *Kutusoff* of New Bedford for a whaling voyage round the world from 1841 to 1845. During his forty-two month voyage, he observed first-hand the details of whaling and whaleships, which he trained himself to sketch and paint.

The only public record of Russell training himself aboard the *Kutusoff* appeared in his obituary printed in the *New Bedford Evening Standard* on March 4, 1885. However, this exhibition will unveil recent research corroborating the notion that Russell trained himself aboard the *Kutusoff* three years before the moving panorama project.

The exhibition will present the story of Russell’s artistic development through a variety of objects and sources, including logbooks and public records. The exhibition will also feature artifacts relating to the moving panorama and works by other artists associated with Russell. From his 30 year body of work, there will be approximately fifteen paintings, including his first two commissioned ship portraits, and an example of each of his lithographs. Many of the paintings have not previously been exhibited in public.

Russell’s complete portfolio likely consists of at least one hundred paintings and a dozen lithographs. Many were produced as speculative objects for general sale, while others resulted from specific commissions. The Museum owns several examples of Russell’s lithographs and over thirty paintings, including ship portraits, whaling scenes and genre paintings. What they have in common are themes related to New Bedford, its whaling industry, and an attention to detail. A complete record of the Museum’s Benjamin Russell collection will appear in a catalog to accompany the exhibition.

*Benjamin Russell: Whaleman-Artist, Entrepreneur* provides a fresh look at Russell’s art from the perspective of his particular social and economic milieu. The exhibition demonstrates that Russell acquired his artistic training and technical knowledge of whaling aboard the *Kutusoff*. During the heyday of New Bedford whaling, Russell harnessed this knowledge and skill to his advantage in several artistic and entrepreneurial enterprises. Russell’s legacy as an artist is that he produced an impressive collection of art that documented the social and economic fabric of his time and place in history.

<sup>1</sup> Dyer, Michael P. “Revisiting the Content and Context of Russell and Purrington’s ‘Grand Panorama of a Whaling Voyage ‘Round the World,’ in: *The Panorama in the Old World and the New*, Gabriele Koller, ed. (Amberg, Germany, 2010), p. 52.



# Winter & Spring Vacation Week Events

Support for these programs is provided by the Grimshaw-Gudewicz Charitable Foundation, the Jessie Ball duPont Fund, the Island Foundation, and the Helen E. Ellis Charitable Trust Fund.

The Museum offers programs, activities, and interactive exhibits for the entire family. Participate in our vacation week activities, climb onboard the world's largest model whaleship, weigh anchor and climb into a whaleman's bunk on our replica fo'c'sle, smell real whale oil and earn a wage as a green hand on a 4-year voyage, marvel at the largest skeletons in New England, or enjoy a wonder-filled walk through our scrimshaw and Pairpoint glass collections. Whatever your interests, our 20 galleries and 750,000 artifacts, photos and manuscripts will captivate, educate, and entertain the whole family.

## February

Thursday, February 13

**Colonial Chocolate Demonstration**  
5:00 - 8:00 p.m. | Jacobs Family Gallery

Looking for something new to do this Valentine's Day? Whether you're interested in education, entertainment, or are simply looking for a gift for a loved one, this event is for you. Participate in a FREE demonstration of colonial-style chocolate making and discover how chocolate was used throughout history (including on New Bedford whaleships!). Free samples from American Heritage Chocolate will be available, and chocolate mix and bars will be available for sale in the Museum Store.



Monday, February 17

**Presidents' Day Birthday Celebration**  
10:00 a.m. - 2:00 p.m. | Jacobs Family Gallery

Did you know that Abraham Lincoln visited New Bedford before he was even President, and that Jonathan Bourne Jr., owner of the *Lagoda*, was instrumental in Lincoln's election in 1860? Or that the famous desk in the Oval Office used by most presidents over the last century is one of a set of three, and that the Museum has one as well? Join us this Presidents' Day and learn all about New Bedford's influence on American history as you write a letter with President Washington, read a story with Abraham Lincoln, participate in a scavenger hunt for prizes, and so much more. Be sure to stay for the end when we serve presidential birthday cake! Presidents' Day activities in the Jacobs Family Gallery, Wattles

Family Gallery and Museum Theater are FREE to all visitors. Regular admission rates apply to all other galleries. Children must be accompanied by an adult.

Monday, Feb. 17 - Friday, Feb. 21

**Special Screening: Profiles in Courage: Frederick Douglass in New Bedford**  
2:00 p.m. | Cook Memorial Theater

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

Tuesday, Feb. 18 - Friday Feb. 21

**Highlights Tours**  
11:00 a.m. and 1:30 p.m.

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

Tuesday, February 18

**Moby-Dick Highlights Tour**  
11:00 a.m.

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

Tuesday, Feb. 18 - Friday Feb. 21

**FREE Crafts and Activities**  
10:00 a.m. - 12:00 p.m. | Jacobs Family Gallery

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

Friday, February 21

**All aboard the Lagoda**  
10:30 a.m. - 11:30 a.m.

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



## April

Monday April 21

**Right Whale Day**  
10:00 a.m. - 2:00 p.m. | Jacobs Family Gallery

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

Tuesday, April 22 - Friday, April 25

**Highlights Tours**  
11:00 a.m. and 1:30 p.m.

Tuesday, April 22

**Moby-Dick Highlights Tour**  
11:00 a.m.

Tuesday, April 22 - Friday, April 25

**FREE Crafts and Activities**  
10:00 a.m. - 12:00 p.m. | Jacobs Family Gallery

Friday, April 25

**All aboard the Lagoda**  
10:30 a.m. - 11:30 a.m.

# SAILORS'

SERIES 2014 FEBRUARY - MAY 2014

Celebrating its 24th season, the 2014 Sailors' Series will highlight the America's Cup.

Support for this lecture series is provided by **C. E. Beckman Co.**



© DanielForster.com

Thursday, February 27

36 years of 12 America's Cups:  
1977 - 2013

With Daniel Forster

Award-winning photographer Daniel Forster has covered twelve America's Cup races and ten Olympic Games during his 40 year career. His photographs have appeared in every major nautical magazine in America, Europe, New Zealand, and Australia, as well as on the cover of Time Magazine. He will discuss his thrilling career and the inside stories behind his iconic images of modern America's Cup competition.

Sponsored by: Luzo Auto Center



Thursday, March 27

Innovations in 21st Century  
America's Cup Design

With ORACLE TEAM USA's Dirk  
Kramers and Scott Ferguson

Engineers, designers, and equipment specialists are essential components of a winning America's Cup team. ORACLE TEAM USA Chief Engineer Dirk Kramers and Wing Designer Scott Ferguson will discuss their fascinating careers and their experiences on the 2013 America's Cup winning team. They will also review recent innovations in America's Cup design and discuss how those changes have affected their work and the competition. A thirty-seven year veteran of the America's Cup community and proponent of multihulls, Kramers has been part of five winning teams. Ferguson has participated in two winning America's Cup teams. He is a Naval Architect and a specialist in the design of carbon fiber grand prix racing spars.

## 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



© The William I. Koch Collection

Thursday, April 24

Maritime Paintings in the  
William I. Koch Collection

With Natasha Khandekar

American businessman and 1992  
America's Cup Winner William I.

Koch has an unparalleled collection of maritime paintings. Experience the masterworks of his collection through a presentation and discussion with Natasha Khandekar, Director and Curator of the William I. Koch Collection. Before joining Mr. Koch's team, Khandekar worked in the public sector with the Museum of Fine Arts, Boston; Art Interactive, Cambridge; and the J. Paul Getty Museum, Los Angeles.



© DaniellForster.com

Thursday, May 8

A Shared Passion: Father and Son  
America's Cup Winners

With Jerry and Rome Kirby

Father and son Jerry and Rome Kirby both hold the distinction of winning the America's Cup. Jerry is a veteran of six America's Cup campaigns and won the Cup in 1992 on America<sup>3</sup>. Rome was the only American and the youngest member of ORACLE TEAM USA, which staged a dramatic comeback to win the America's Cup in 2013. Both have also successfully raced in the Volvo Ocean Race. They will talk about their "family business" of competitive sailing, sharing their challenges, successes, and hopes for the future.

## Cost:

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

**Series:** Members: \$60 for all 4 / Non-Members \$80 for all 4

For tickets please call 508 997-0046 ext. 100 or  
order online at whalingmuseum.org



## Exhibit NEWS



Left: Cape Verdean immigrants aboard the Savoia, New Bedford Harbor, October 4, 1914.

on the 19th century New Bedford whaling industry as a catalyst for immigrant opportunity and diaspora throughout the country. The exhibit focuses on seven humanities themes which highlight the unique contributions of the respective Portuguese, Cape Verdean and Brazilian communities to the overall fabric of the United States. While the Museum recognizes that these cultures are distinct, our contention is that they are inextricably linked through mainland Portuguese heritage, language, and the pursuit of opportunity afforded in the international network of Yankee whaling, with New Bedford as the maritime gateway to the "American Dream." With thoughtfully designed self-supporting panels, micro-site, and interactive displays based on our own extensive collections and advisory team of scholars, *A Shared Heritage* will educate, engage, and provoke national discussion on this important and underrepresented topic.

The exhibit's first stop will be the St. Peter's Teen Center in Dorchester, MA, in partnership with the St. Peter's Teen Center and Cape Verdean Community UNIDO. This site will provide a space for the local Cape Verdean community to engage in an in-depth exploration of their ancestral past and cultural present while sharing their history with other visitors. To complement the exhibit, the Center will host historical and artistic programs throughout April vacation week. St. Peter's Teen Center is located at 278 Bowdoin Street in Dorchester, MA. From there, the exhibit will go to the San Francisco National Maritime Historic Park in August to kick-off its west coast tour.

## First Stop Announced for New Traveling Exhibit

Support for this exhibit is provided by the William M. Wood Foundation

Thanks to funding from the William M. Wood Foundation, the Museum will unveil its new *A Shared Heritage* traveling exhibit in April 2014, an engaging in-depth examination of the Lusophone (Portuguese-speaking) experience in the United States, focusing

## Preserving our Collection for Future Audiences

The Curatorial Department is working closely with Mount Vernon Group Architects to ensure the new Education Center and Research Library will provide optimal storage environments for our cherished collections. The diversity of our holdings runs the gamut from delicate lace textiles to hefty iron anchors, with just about everything in between. Objects made from one material (such as ivory for instance) often require dramatically different care than objects made of other types of materials. Think of the inherent differences between ivory, leather, stone, glass, leaves, paint-on-canvas, paper, rubber, Bakelite, oil, wood and motion-picture film. The collections have it all, and then some. We also have a substantial number of objects that are composites of two, three, four or more of these materials (just to complicate things a little).

Then consider all that goes into a museum storage environment, from physical shelving and boxes to the less visible but critically important features such as lighting, HVAC, humidity controls, fire suppression and pest controls. All of these systems must be taken into account when building a new facility and upgrading existing ones. In our case, we will be doing both, plus installing state-of-the-art monitoring systems. During construction, existing storage areas built 40 years ago will be receiving significant upgrades, most notably with the replacement of an old HVAC system serving our objects and paintings storage rooms. The new system will provide a greater level of control over temperature and relative humidity, allowing us the opportunity to create microclimates that will address the specific needs of a greater number of materials found within our collections.

## Conservation NEWS

The research library collections will be moved down to the new building from the current Library (4 blocks from the Museum's main campus) and onto new state-of-the-art movable shelving systems. Accordingly, this presents an opportunity to reorganize the collections, a project that will include updating inventory databases and conducting photo documentation of existing object conditions. When we cut the ribbon on our new and improved facility in 2015, our storage areas and systems will be set to protect and preserve our rich cultural heritage for future generations.

## 25th Annual | May 16 – 18, 2014 Scrimshaw Weekend

Support for this program is provided by Northeast Auctions of Portsmouth, N.H., and The Maine Antique Digest

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

### Information

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

### Nautical Antiques Show and Marine Swap-Meet

May 16, Noon - 5:00 p.m.

Open to the public and free to members

Browse hundreds of antiques from some of New England's most respected dealers.

### Saturday 10:00 a.m. – 9:00 p.m.

Revelations about the Britannia Engraver as precursor and mentor of Edward Burdett

Current status and inventory of scrimshaw by Edward Burdett

Earliest scrimshaw accessioned in a museum (East India Marine Society, circa 1830)

Survey of collections holding scrimshaw by the Britannia Engraver and Edward Burdett

Pre-Burdett British scrimshaw

Current congressional proposal potentially to ban the sale of antique scrimshaw

Scrimshaw market survey 2012-2013

Recent gleanings and recent acquisitions

Cocktail Reception, Banquet, and Keynote Address (Saturday evening)

### Sunday 10:00 a.m. – 12:30 p.m.

Scrimshaw workshop by two famous scrimshaw artists

How to engrave pictorial scrimshaw

Re-Inking, Yes or No?

Care and feeding: preserving and managing your scrimshaw

## Panorama Update

One of the Museum's most iconic pieces is *A Whaling Voyage 'Round the World*, a 1,275 foot panorama painted by Benjamin Russell and Caleb Purrington in the mid-19th century. Thanks to grants from both the Stockman Family Foundation Trust and the National Endowment for the Humanities, a conservation protocol and a work plan have been completed for the restoration of this extraordinary work of art.

As evaluated by our esteemed advisory team including Douglas Kendall, Michael Dyer, Michael Lapidus, Robert Hauser, Gianfranco Pocobene, Kathryn Tarleton, and Peter Harrington, the panorama faces challenges inherent in its historic use and medium. Painted in water-based distemper on cotton sheeting, the panorama is flaking and powdering significantly in many areas. Because of its weight, size, and having been rolled and unrolled for its original performance display, the fabric is extensively wrinkled. The team recommends the fabrication of a custom motorized conservation table to accommodate unrolling sections during con-



Mystic Seaport Museum has generously stored the Panorama since 2010. It will remain there until it is ready to return to the Museum for conservation.

Above: A section of the Panorama depicting a stop in Tahiti.

Below: NBWM and MSM staff evaluate the panorama's condition.

servation, treatment with a gelatin spray to stabilize the paint and reduce wrinkling, and extensive post conservation photographs to enable a high quality reproduction for study and exhibition. We are excited to announce that conservation is slated to begin in earnest in September 2014 as part of a living exhibit, a fantastic opportunity for our visitors to learn about conservation first-hand.

In April we will be opening *Benjamin Russell Whaleman-Artist, Entrepreneur*. Curated by Keith Kauppila, this show is an excellent introduction to Russell's earlier work that led to this magnum opus, and will give context to the importance of preserving this important artifact.



# ★ THE 38th VOYAGE OF THE ★ CHARLES W. MORGAN



In late June 2014, the *Charles W. Morgan* will sail into New Bedford for a highly anticipated homecoming visit. Built and launched at New Bedford's Hillman Brothers shipyard, the *Morgan* is the last of an American whaling fleet that once numbered more than 2,700 vessels. Between 1841 and 1921, the *Morgan* completed 37 voyages that took her to ports around the globe. Following a five-year comprehensive restoration undertaken by Mystic Seaport in Mystic, CT, the *Morgan's* 38th voyage will return her to historic ports along the New England coast, where she will be celebrated as an icon of America's maritime past and a symbol of America's changing relationship to the natural world.

## THE FIVE-YEAR RESTORATION

The restoration of the *Morgan* began on November 1, 2008 when she was hauled out of the water in the Henry B. duPont Preservation Shipyard. The focus of the project was to address her structure below the waterline, much of which dated to her original construction in 1841. Although records indicate that her topsides have been rebuilt four times, the first time in the 1880s and the last in the 1980s, the lower hull has not needed comprehensive attention until recently.

This is primarily because the topsides' prolonged exposure to fresh water from rain encouraged rot, whereas the salt water that protected the wooden lower hull acted as a preservative.

Once the ship was in dry-dock, Mystic Seaport spent considerable time documenting, surveying, and adjusting the shape of the hull. Following that period, interior, or ceiling planks, in the hold were removed to expose the frames and enable access for replacement and restoration. Once work on the frames was complete, the ceiling



The *Charles W. Morgan* in 1922 in New Bedford Harbor

**SHE WILL BE CELEBRATED as an icon of America's maritime past and a symbol of America's changing relationship to the natural world.**

planks were replaced, and the exterior planking was addressed. In addition, the ship's bow and transom required substantial rebuilding. The restoration of the *Morgan* was truly national in scope, as 22 states contributed either materials or expertise to the project.

Mystic Seaport's restoration philosophy was to replace as little as possible. Its guiding standard was whether the part in question could have a service life of 50 years. Their shipyard estimates 15-18% of the ship's fabric now dates to 1841, including her keel, the floor timbers on the bottom of the hull, and some of the lower planking. Strikingly, the *Morgan* was built in just nine months in 1841, while the current restoration will have run over five years when it is complete in 2014. The time, care, and devotion that Mystic Seaport committed to the restoration project are truly unparalleled.

## THE 38TH VOYAGE

Why is Mystic Seaport sailing the *Morgan*? The Museum is committed to calling attention to the value of historic ships and the important role America's maritime heritage plays in American history. Furthermore, it hopes to make history come alive for today's audiences. The *Morgan's* visit to New Bedford will be preceded by months of planning led by Mayor Jon Mitchell. Thousands of people are expected to visit the ship when it is in the city, and a Steering Committee is coordinating an arrival ceremony and gala,

★★★

NEW BEDFORD HOMECOMING SPONSORS







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★★★

as well as amenities and services for visitors while the *Morgan* is in port. Because the captain must only sail in good weather, there is a three day window allotted for the ship's arrival in New Bedford. Although she may arrive any time between June 25 and June 27, the ceremony to welcome the ship to New Bedford is scheduled for the morning of July 28.

The New Bedford Homecoming Steering Committee believes the *Morgan's* visit to New Bedford is the most compelling chapter of this fascinating narrative, precisely because it is a homecoming story. The *Morgan's* visit has the potential to be the single biggest event-driven tourism draw for New Bedford in its history. It's a once in a generation opportunity which will bring broad and favorable visibility to New Bedford and exalt its national stature in America's maritime history and future.

The *Morgan's* almost miraculous survival is due in part to luck and chance, but is primarily the result of local preservation efforts and the commitment that Mystic Seaport made in 1941 when it accepted the ship into its collection. This summer, the *Morgan's* 38th voyage will fulfill a dream many local residents once thought impossible; that of her survival, careful restoration, and return to the city that once lit the world.



## MORGAN SAILING SCHEDULE

MAY 17 - AUGUST 9, 2014

**May 17:** *Charles W. Morgan* departs Mystic Seaport for New London, CT.

**May 24 - June 1:** City Pier, New London, CT.

**June 17:** Newport's Fort Adams State Park.

**June 21 - 24:** Vineyard Haven's Tisbury Wharf.

### ★ NEW BEDFORD HOMECOMING ★

The *Morgan* will dock at State Pier and will be open to the public from 9:00 a.m. - 5:00 p.m. Saturday, June 28 - Sunday, July 6. The City is planning 9 days of concerts, programs, regattas, whaleboat races and parades, a whaling history symposium, public ceremonies and much more!

#### Saturday, June 28

Official Homecoming Ceremony

Opening of the *Morgan* and Traveling Dockside Exhibitions

Evening Gala at State Pier (ticketed event)

#### Sunday, June 29

Ecumenical Service at Seaman's Bethel

Boat Parade in New Bedford Harbor

Whaleboat Races

#### Monday, June 30 - Thursday, July 3

Summer Camp for New Bedford Students

Whaling History Symposium

#### Friday, July 4

Fireworks and 4th of July Celebration

#### Saturday, July 5

New Bedford Folk Festival

Cape Verdean Independence Day Parade

Regattas and Whaleboat Races

#### Sunday, July 6

New Bedford Folk Festival

Official Closing Ceremony

Bon Voyage Party

**July 12 - 14:** Day sails on Stellwagen Bank National Marine Sanctuary in collaboration with NOAA.

**July 18 - 22:** Boston's Charlestown Navy Yard berthed next to the *USS Constitution*.

**July 26 - 27:** Massachusetts Maritime Academy for the centennial celebration of the opening of the Cape Cod Canal.

**August 9:** Welcome home celebration upon the *Charles W. Morgan* return to Mystic Seaport.

All dates are subject to change due to inclement weather or other unexpected situations.



The New Bedford Port Society and  
The Waterfront Historic Area League (WHALE)

cordially invite you to  
an elegant cocktail party at the  
New Bedford Whaling Museum  
Saturday, March 29, 2014, 6 pm  
music, seafood specialties, cash bar  
\$100 per ticket

All proceeds will benefit the "Port Society Complex" to restore, preserve and make accessible the Seamen's Bethel and the Mariners' Home, while creating New Bedford's first Fishermen's Museum. Tours of the buildings will be provided.

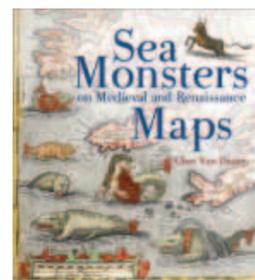
Please call WHALE at 508 997-1776 or the New Bedford Port Society at 508 992-3295 for tickets and information.

## Friday, June 6

Perilous Oceans: The Sea Monsters on  
Medieval and Renaissance Maps

A lecture with Chet Van Duzer

7:00 p.m., with a reception at 6:00 p.m.  
Free for members, \$15 for non-members  
To register call: 508 997-0046 ext. 100



Chet Van Duzer will trace the history of sea monsters on European maps, beginning with the earliest mappaemundi on which they appear in the 10th century and continuing to the end of the 16th century. Sea monsters, as one of the most visually engaging elements on these maps, are important not only in the history of cartography, art, and zoological illustration, but also in the history of the geography of the marvelous and of western conceptions of the ocean. More-

over, the sea monsters depicted on maps can supply important information about the sources, influences, and methods of the cartographers who drew or painted them. In addition – sea monsters are a lot of fun!

Chet Van Duzer works on special projects in the Geography and Map Division of the Library of Congress, and is an Invited Research Scholar at the John Carter Brown Library in Providence, Rhode Island. His book *Sea Monsters on Medieval and Renaissance Maps* was recently published by the British Library.

# Guessing the Age of a Whale

By ROBERT C. ROCHA, JR., SCIENCE DIRECTOR

A question heard in our galleries, usually after a visitor learns of the age of our whales at the time of their death, is "how do you guess the age of a whale?" Unless you have an extensive DNA database that has the birth years for a population of animals, such as the one that exists for North Atlantic right whales, you must rely on examination of specific body parts to determine the animal's age. Unfortunately, this must be done after the animal has died.

The most reliable methods all involve counting layers of deposition, much like we do when we count the rings of a tree to determine its age. In cetaceans, the layering takes place in their waxy ear plugs, ear bones, eye lenses, baleen plates, and teeth. In females, layers can be counted in the corpora of the ovaries.

Ear plugs from baleen whales have been used since the mid-1950s as a means of estimating the whale's age. During the animal's life, wax builds up in the ear canal. Depending on the species, some whales put down two growth layers per year, while only one.<sup>1</sup> The ear plug can be removed from the whale after it dies and carefully sliced with a sharp blade or band saw. Once the two halves are separated, the growth layers can be seen by using a microscope and counted.

A paper published in August of 2013<sup>2</sup>, and posted on the Museum's blog on September 17, explained that these waxy ear plugs can now be used to examine hormones and contaminants in baleen whales. A diagram of an ear plug can be seen in an online or printed version of the NAS article.

A study in 1989<sup>3</sup> concluded that counting growth layers in the ear bones, otherwise known as *tympanic bullae*, of whales is adequate for guessing the age of an immature whale or one in which the ear plug is not available. But, it is not as accurate as counting layers in an ear plug of a mature whale.

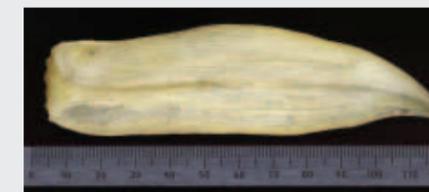
A more recent method for gauging the age of a whale involves counting the layers of aspartic acid, a type of amino acid, on the lens of a whale's eye. Analysis of the

'we now know of at least four bowheads that have lived past 100 years'

breakdown (racemization) of aspartic acid has been used since the early 1970s to estimate the age of fossils. This method was then used in the 1990s to estimate the age of bowhead whales.<sup>4</sup> In the latter part of the 20th century, several bowhead whales that were harvested by Inupiat whalers were



Ear bone (tympanic bulla) of a whale. This structure houses the middle ear of the animal.



Longitudinal section of a killer whale tooth. Earliest years of growth are to the right, at the tip of the tooth. Oldest, most recent years of growth are to the left, along the hollow pulp cavity. Orca tooth image from soundwaves.usgs.gov.

found to have 19th century whaling tools embedded in their bodies. The lenses were removed from these whales and examined so the aspartic acid layers could be counted. In this instance whaling implements could be used as a comparison against the number of layers counted. These two sources of information led to more confidence in the estimates.

Many Museum members will recall the discovery of a bomb lance in the body of a bowhead whale that was killed by Inupiat hunters in May of 2007. The bomb lance had been made in New Bedford by Ebenezer Pierce between 1879 and 1885 and most likely fired into the whale by 1890. Normally, the bomb lance would have killed the whale after it detonated inside of the whale.

This one did not. Simple math tells us that the whale was at least 117 years old at the time of its death. That whale was more likely 130 years old. In fact, we now know of at least four bowheads that have lived past 100 years; one was estimated at 211.<sup>4</sup>

Guessing the age of a toothed whale (odontocete) can be done by counting the layers of dentin on the teeth. More specifically, most odontocetes put down growth layer groups annually. Some, like the beluga, tend to deposit two per year.<sup>5</sup> Depending on which species' teeth you are analyzing, the number of layers will either be equal to the animal's age or will be twice the number of its age.

None of the whales that hang in our galleries had reached maturity. The closest is the sperm whale. He was approximately 30 years old. Even if we did not know the ages of any of our whales, we can tell that none of them were mature. The growth plates on each side of the vertebrae haven't fused onto the body (centrum) of the vertebrae. Once that happens, we know that the whale is finished growing. Next time you visit the Museum, take a closer look at the vertebrae of our whales. You should notice a slight gap between these disks and the vertebrae that they bracket.

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# No Ordinary Being: W. Starling Burgess (1878 – 1947)

A BIOGRAPHY By LLEWELLYN HOWLAND III

## A Partnership Project with Mystic Seaport

Few 20th century Americans led more creative, daring, eventful, and sometimes troubled lives than that of the inventor, poet, aviation pioneer, naval architect, automotive engineer, and America's Cup yacht designer W. Starling Burgess.

Born into a Boston family of wealth and privilege on Christmas Day in 1878, he was orphaned at the age of 12, received his first patent (for a recoil-operated machine gun) at the age of 19, and published his first (and only) book of poetry at the age of 24, following the suicide of his first (of five) wives in 1902.

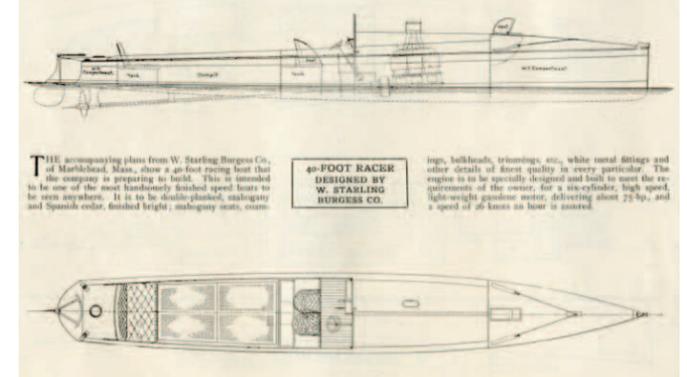
After beginning his professional career as a successful yacht designer, Starling Burgess was the first to build and fly an airplane in New England (1910) and the only one ever licensed to manufacture aircraft under Wright Brothers patents. His factories in Marblehead employed up to 800 men and built scores of military warplanes in World War I. Returning to yacht design after World War I, Burgess designed the J Class sloop *Enterprise*, winner of the America's Cup in 1930. His sloop *Rainbow* won the Cup in 1934, as did *Ranger* in 1937.

A man of enormous charm, physical courage, and energy, Burgess was also, as his son Frederick lamented, "a child who will not face hard facts, but will hide from them and will love the person who shields him from them..." This tension in his personal and professional life had consequences both disturbing and tragic, but it was his genius as an artist and designer that makes this biography of Starling Burgess so fascinating to read—and such a lively and exciting contribution to American sporting, entrepreneurial, and technological history.

Deeply researched, richly illustrated, and beautifully produced, *No Ordinary Being* will have a particular appeal to recreational sailors,

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# Publication NEWS



The book is illustrated with Burgess family photographs, detailed plans of the yachts Burgess designed, and stunning images of his many designs and inventions.

students of early aviation, and lovers of the New England coast, Newport, Long Island Sound, the Chesapeake Bay, the waters of Florida, and the West Indies.

Projected publication date by David R. Godine Publishers – Fall 2014.

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

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Ship *Charles W. Morgan* at Round Hill, by Clifford Ashley, 1925.

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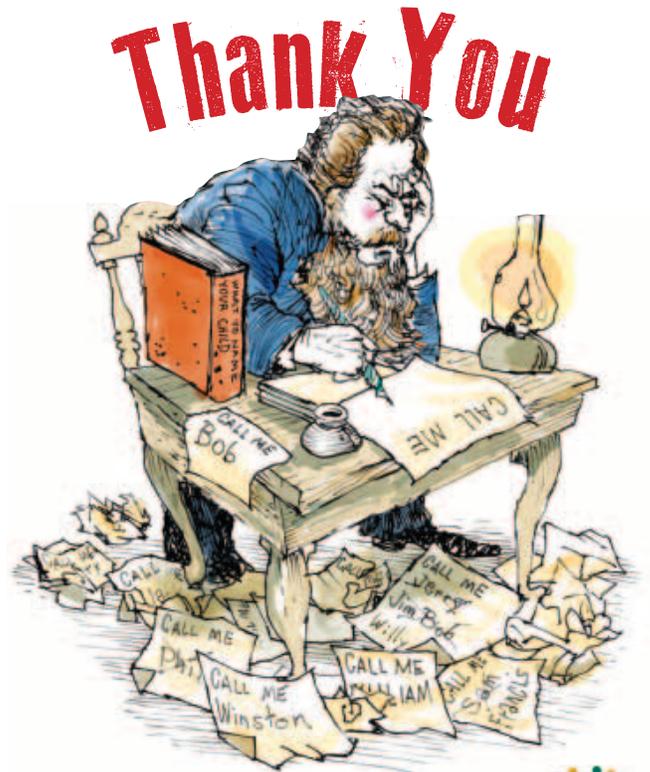
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