Thank you to our sponsors, volunteers, readers and supporters who made the 18th Annual Moby-Dick Marathon a magnificent success.
The High School Apprentice Program continues to attract outstanding students from local high schools. These eleven impressive students were hired from a pool of 80 applicants. They are joined by our returning senior, Brandon Barbosa.

The first three months of this year’s program have been exceptionally busy and have included opportunities for me to interact with and get to know 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 Melo-Dark Marathon. They also learned how to row an authentic 15th century whaleboat, which taught them teamwork, discipline, and cooperation.

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

Brandon Barbosa, 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). Soon after that, I hope to join the State Police Academy. As a junior last year with the Museum, I plan on using all these experiences 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 also a member of 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.

Genesis K. Vasquez, Senior, NBHS
After I graduate high school, I will attend college in Massachusetts; 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, CBNT
I am interested in photography 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 graphic design and Art History as an Apprentice. I plan on carrying the knowledge I learn here to share with others during my travels.

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 attending MA College of Art to major in graphic design 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 attend Dartmouth 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.

Samantha Santos, Senior, NBHS
I have 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 am bilingual, also speaking Creole, which I learned when I spent a year in Cape Verde when I was 8 years old. I am an old certified nursing assistant and currently working on my CNA.

Tatiana Grace, Junior, CBNT
I am in Voc-Tech’s Legal and Protective Services shop that primarily focus on Criminal Justice. 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, CNBVT
At Voc-Tech, I am taking Information Support Services and Network Engineering. 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 travel, and 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.
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.

**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.

**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.

**NORTH WATER STREET 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.

**Navigating the World Capital Campaign Major Donors**

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.

<table>
<thead>
<tr>
<th>Community Foundation of SEMA - Jacobs Family Donor Fund</th>
<th>New York Community Trust - Watts Family Charitable Trust Fund</th>
<th>An Anonymous Donor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nancy &amp; Jack Braithmayer &amp; Cile &amp; Bill Hicks</td>
<td>Massachusetts Cultural Council - Cultural Facilities Fund</td>
<td>Nye Lubricants An Anonymous Donor</td>
</tr>
<tr>
<td>The Manton Foundation</td>
<td>National Endowment for the Humanities</td>
<td></td>
</tr>
<tr>
<td>Kate &amp; Albert W. Menck, Ambassador Richard L. &amp; Faith</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morningstar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Estate of Patricia Nottage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capt. &amp; Mrs. Robert G. Walker, USN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Buolacque &amp; Constance Bacon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marsha &amp; David N. Kelley H</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hon. D. Lloyd Macdonald</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dean &amp; Janet Whol</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pamela &amp; Joseph Barry Jr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mary Jean &amp; Bill Blandale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Estate of Robert O. Boardman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ruth &amp; Lincoln Ekstrom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marilyn &amp; David Farkhoff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barbara Muns &amp; Timothy Haydock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noreen &amp; Frederic C. Hood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holly &amp; Joe McDonough</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dorothy &amp; Owen Robbins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delia &amp; James Reussel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lina Schmid Alvord &amp; Joel B. Alvord</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Talbott Baker, Jr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liddy &amp; Thomas G. Davis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DelBello Charitable Foundation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nelson S. Gifford</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MPD Higgins Foundation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mariana &amp; Edward M. Howland II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patricia A. Jayson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mona &amp; Robert Keitchan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Ludus Family Foundation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Susan &amp; Albert Paladino</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faith &amp; Charles Paulsen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeannie &amp; Mason Smith</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mickie &amp; Clif Rice</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- BayState Bank
- Community Foundation of SEMA - Acushnet Foundation Fund
- Barbara & Paul Ferri
- Caroline & Lawrence Huntington
- Estate of Betty Knowles
- Marguerite & H. F. Lenfest
- Nichols Foundation
- Estate of Craig A.C. Reynolds
- Edgine & Donald S. Rice
- Norman & Maryellen Sullivan Shady
- Stian & Hardebeck Simmons
- The Upstream Foundation
- Anne B. Webb
- The Sidney J. Wanberg, Jr. Foundation
- An Anonymous Donor
- Patricia & Hon. Armand Fernandes, Jr
- Tally & John N. Garfield, Jr
- Kate & Albert W. Menck
- Ambassador Richard L. & Faith Morningstar
- Estate of Patricia Nottage
- Capt. & Mrs. Robert G. Walker, USN
- James Buolacque & Constance Bacon
- Marsha & David N. Kelley H
- Hon. D. Lloyd Macdonald
- Dean & Janet Whol
- Pamela & Joseph Barry Jr
- Mary Jean & Bill Blandale
- Estate of Robert O. Boardman
- Ruth & Lincoln Ekstrom
- Marilyn & David Farkhoff
- Barbara Muns & Timothy Haydock
- Noreen & Frederic C. Hood
- Holly & Joe McDonough
- Dorothy & Owen Robbins
- Delia & James Reussel
- Lina Schmid Alvord & Joel B. Alvord
- Talbott Baker, Jr
- Liddy & Thomas G. Davis
- DelBello Charitable Foundation
- Nelson S. Gifford
- MPD Higgins Foundation
- Mariana & Edward M. Howland II
- Patricia A. Jayson
- Mona & Robert Keitchan
- The Ludus Family Foundation
- Susan & Albert Paladino
- Faith & Charles Paulsen
- Jeannie & Mason Smith
- Mickie & Clif Rice

**Building**

**A Transformative Experience**

**A NEW EDUCATION CENTER & RESEARCH LIBRARY**

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

For up-to-date calendar listings visit www.whalingmuseum.org
Stasis has never been a determining theme in American history, and the ebb and flow of New Bedford’s fortunes has mirrored that of the nation. 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 to 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 whalers had offloaded their cargos of oil, freighters later unloaded coal and cotton, while by the late 20th century, large cargo 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 with coal 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 cokes and coal from the waterfront to the production facility. Long-haul trucking eventually replaced New Bedford’s “coal drays” as an economic driver where commercial fishermen adapted the old whaling port for change.

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 program 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.

NEW BEDFORD’S EVOLVING WATERFRONT
PAST, PRESENT & FUTURE

Session 1: Origins of Industry
10:05 am “New Bedford: The Capital of Nineteenth Century American Whale Oil Refining” — David Stine, exhibit designer, researcher, author and illustrator
10:20 am “Beyond Whaling: Three Families and their Diversified Investments” — Elizabeth T. Gray, Jr., attorney, post, family historian, Ruth, Rodman and Root

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 historian
12:29 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, Augusta College, Great Falls, South Dakota, Academic Director, Historians Against Slavery

12:45 pm Lunch
3:45 pm “New Bedford’s Glass Industry” — Kirk Nahorn, 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 ” — Anthony Motta, Dir., Marketing & Communications, New Bedford Water Utility
9:35 am “An Ecological Response to the Industrial Pollution of New Bedford Harbor” — Mark Broussard, 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 Maroney, Managing Director, New Bedford Wind Energy Center

Registration: $65 (non-members $50)  |  Students $50 with valid i.d.
Includes all sessions, Saturday’s complete breakfast, lunch, refreshments, Sunday’s continental breakfast and admission to all museum galleries throughout the weekend. $50 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

By MICHAEL P. DYER, SENIOR MARITIME HISTORIAN

― Arthur Motta, Dir., Marketing & Communications, New Bedford Water Utility

― Mark Broussard, President and CEO, Buzzards Bay Coalition

― Jim Kendall, Executive Director, New Bedford Seafood Consulting

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

― Matthew Maroney, Managing Director, New Bedford Wind Energy Center

― Jonathan Bourne, Jr.: A Case Study in Commercial Acumen

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

― Mark Broussard, President and CEO, Buzzards Bay Coalition

― Jim Kendall, Executive Director, New Bedford Seafood Consulting
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 Calliam Associates and Design Principles, and will open Harboring Hope 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.

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 Homeland 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 Barneys’ 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.

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 Homeland 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 Barneys’ 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.

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 Homeland 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 Barneys’ 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. 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 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 archaeologists 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.

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. 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: Whalemman-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 Kusnoff 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 Kusnoff 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 Kusnoff three years before the moving panorama project.

**Whaling in Context, c. 1840**

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 related 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: Whalemman-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 Kusnoff 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.

**By Keith W. Kaupilla**

**PUBLIC EXHIBIT OPENING**

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

See whalingmuseum.org for more information

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

**Whaling in Context, c. 1840**

Support for this exhibit is provided by the Ladera Foundation

---

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 370,000 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 kits will be available for sale in the Museum Store.

**March**

**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 ever President, and that Jonathan Bouvier Jr., owner of the Lugard, 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 three, and that the Museum has one as well? Join us 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, February 17 – Friday, February 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, February 18**

**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.

**February, February 18**

**Moby-Dick Highlights Tour**

11:00 a.m.

Decents 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, February 18 – Friday, February 21**

**FREE Crafts and Activities**

10:30 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 (glates and shells), whale magnets, and more. Crafts subject to change.

**Friday, February 21**

**All aboard the Lagarde**

10:30 a.m. – 11:30 a.m.

Dress as your favorite character and climb aboard the Lagarde! Learn the ropes, interact with different cultures, and snap your own photo 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 Whales Day**

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

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, April 22 – Friday, April 25**

**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

**April, Friday 25**

**All aboard the Lagarde**

11:00 a.m. – 11:30 a.m.

Dress as your favorite character and climb aboard the Lagarde! Learn the ropes, interact with different cultures, and snap your own photo 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.
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 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 content 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.

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-canvases, 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).

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 Lapides, Robert Hauser, Gianfranco Pocobello, Kathryn Tarleton, and Peter Stockman, 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 team recommends the fabrication of a custom motorized conservation table to accommodate unrolling sections during conservation, 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 Whidbey-Artist, Entrepreneur. Curated by Keith Kauppila, this show is an excellent introduction to Russell’s earlier work that led to this monumental effort, and will give context to the importance of preserving this important artifact.

Seabrook Inn Vermont immigrants about the Savoy, New Bedford Harbor. October 6, 1934.
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 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 contributed 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, 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 New Bedford Homecoming Steering Committee is coordinating an arrival ceremony and gala, 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 11:** 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 3:00 p.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**

Ecumencial 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:** Day sail 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.

---

**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: 508 997-0060 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 marvellous and of western conceptions of the ocean. Moreover, 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 head 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 been 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, ears, bone eyes, lenses, baleen plates, and teeth. In females, layers can be counted in the corona 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, it was built up in the ear canal. Depending on the species, some whales put down two growth layers per year, while only one.

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, and posted on The Museum’s blog on September 17, explained that these waxy ear plugs can now be used to study contaminants and co至今minants in baleen whales. A diagram of an ear plug can be seen in an online or printed version of the NASS article.

A study in 1989 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

---

**‘we now know of at least four bowhead whales that have lived past 100 years’**

This one did not. Simple math tells us that the whale was at least 117 years old at the time of its death, a possibility likely fired into the whale by 1890. Nor- ter Pierce between 1879 and 1885 and most hunters in May of 2007. The bomb lance was recently published by the Whaling History Symposium, public ceremonies and much more!
Corporate Patrons

- Ahmed, LLC
- American Research & Management
- Building Appraisal
- Campbell, Campbell, Edwards & Corry P.C.
- Castelo Real Estate
- Century House, Inc.
- Club Madonna S.S. Sacramento
- Connolly Dubler Electronics
- Descendants of Whaling Masters
- Greater New Bedford Regional Vocational Tech. School
- Holland & Company
- Imtra Corporation
- Lightworks Productions
- Paul Madden Antiques
- Payson Signs, Inc.
- Purchase Street Ventures
- The Regency
- Roger King Fine Arts
- Southcoast Hospitals Group
- Trusby Towing

Corporate Friends

- Acushnet Company
- BankFive
- Burgess Properties
- C. E. Beckman Co.
- Cruise Holidays of Lakeville
- Eastern Fisheries
- Allan Smith CPA
- Clean Rentals Inc.

Corporate Members

- ABC Drapery Services
- Ability Plus Property Management
- Advance Furnituremakers
- Arthur Monroe Gallery
- Brewer Banner Designs
- Brownell Boat Stands
- Bryant Brothers ShielFish
- Burgess Brothers Boats
- Capt. Jeffrey P. Gonvales
- Yacht Services
- Chris Electronics
- Cody & Tobin
- Converse Company Realtors
- Crystal Ice
- Cuthbert Ferry Company
- Debross Mathaewa Marcel
- Diversified Marketing Group
- Downey and Downey P C
- Dupre Realty Corp.
- First Citizens’ Federal Credit Union
- Fisher & Rocha, Inc.
- Fred Burgess Electric, Inc.
- Gaspard’s Sausage Co.
- Glazer Glass Corp.
- Inner Bay Cafe and Grill
- Kitchen & Bath Details
- Lang, Xifaras & Bullard
- Linberg Marine
- Luzo Max-Markets
- Marc A. Gadbois General Contractor
- Marion Antique Shop
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
- Pasta House
- Page Building Construction
- New Bedford Ship Supply Company
- The Nery Corporation
- Milhench Supply Co.
- Marshall Marine Corp.
- Marshall Marine Corp.
- Maltosporti Boatyard
- McGown Marine
- McHench Supply Co.
- The Navy Corporation
- New Bedford Ship Supply Company
- New Bedford Thread Co.
- Page Building Construction
- Penta House
- Paul & Dixon Insurance
- Paul Choquette & Co.
Swing into the Golf Season with exclusive AHEAD Gear at the Museum Store!

A. Ladies D-Ring Belt by Kate Lord: $15.95
B. NBWM AHEAD Ladies Lavender Hat: $28.95
C. NBWM AHEAD Men’s Blue Hat: $18.95

THE LOFTS AT WAMSUTTA PLACE & VICTORIA RIVERSIDE LOFTS
are now thriving, elegant, loft style apartment communities

Both of these Mills are recipients of WHALE’s prestigious Sarah H. Delano Award for outstanding rehabilitation and the Waterfront Historic Area League Award for the restoration and interpretation of the character of greater New Bedford.

To order
Website: store.whalingmuseum.org
E-mail: NBWMStore@whalingmuseum.org
Phone: Museum Store, 508-997-0046, ext. 127
Mail: Museum Store, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740
Thank you to our sponsors, volunteers, readers and supporters who made the 18th Annual Moby-Dick Marathon a magnificent success.