THE

Bulletin

from Johnny Cake Hill

NEW BEDFORD WHALING MUSEUM

SUMMER 2012

INSIDE:

2011 Annual Report • Free Map

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"A beautiful museum in a beautiful setting"
This fantastic museum is in the middle of a National Park in the midst of the city of New Bedford. …The volunteer guides in the museum do a fantastic job of bringing the museum to life. Don't miss this one!! *Grand Blanc, Michigan*

Thank you
Outgoing Trustees

Salvatore F. Battinelli

Salvatore Battinelli was instrumental in orchestrating the gift of the Kendall Whaling Museum 10 years ago. Subsequently, Sal served on 3 committees of the Board: Finance, Investment and the Executive Committee. His guidance was critical throughout as the organization digested the enormity of the Kendall holdings. Sal was part of a group charged with revising the ODHS mission statement and updating the bylaws, so impactful was the acceptance of this new collection. Over a decade, his pragmatic and goal-oriented approach prepared the organization to weather the financial maelstroms of 2008 and beyond. The recently installed scrimshaw exhibit and companion book are the enduring testiments to his commitment to world-class exhibits and scholarship.

Frances F. Levin

Fran's commitment to the Museum goes back to the years when Richard C. Kugler was Director. She served as a member of the Collections Committee before being appointed to Chairperson in 1993. During her tenure, Fran oversaw the merger of the collections of the New Bedford Whaling Museum and the Kendall Whaling Museum that led to the renovation of curatorial storage and the redesign of the Compass Bank building on Purchase Street to house the library and photograph collections. As the need to have a permanent funding source for the collections became evident, Fran worked with the Museum's executive staff to create an endowment named for the generosity of the Rose Lamb Gifford family. One of Fran's most significant initiatives was to complete the Museum's art collection to include an example from each of the most nationally famous artists of the New Bedford area. She found in New York a painting by the only artist we were missing: Albert Pinkham Ryder, whose work is rarely found outside a museum. Fran engineered the arrival of Ryder's painting titled *Landscape, 1870* into our collections. Most recently, she spearheaded an effort to acquire work from local contemporary artists in the Old Dartmouth Region. After almost two decades of steadfast leadership of the Collections Committee, she leaves the helm in the capable hands of her friend and colleague, Mary Jean Blasdale.

Dr. Brian Rothschild

Brian joined the Board in 2006 and served two 3-year terms. In his remarkably productive period he chaired the Azorean Whaleman Gallery Committee, the Lusophone Steering Committee and the Education Committee. In 2008, his chairmanship of the Azorean Whaleman Gallery Committee resulted in the unveiling of a new long-term exhibition focused on the inspiring stories from these islands. As a logical extension to this success, the Cape Verdean Maritime Exhibition opened one year later. To coordinate efforts, Brian currently chairs the Lusophone Steering Committee which acts as an umbrella uniting our outreach efforts to the Lusophone world. On Education, Brian managed the testing and launch of the Apprenticeship Program, a major initiative now 3 years old. This program has developed into a signature effort to reach students in their junior and senior years of High School. Looking ahead, Brian is helping develop a comprehensive exhibit due to launch next year focused on the contemporary fishing story.

Welcome
Incoming Trustees

Mary Jean Blasdale

Mary Jean, who began her love of art history at Smith College, has been associated with the Museum since 1980 when she began volunteer work in the Curatorial Department. Her efforts and research in that capacity culminated in the celebrated book, *Artists of New Bedford: A Biographical Dictionary* in 1990. From 1986 to 1993 she served as a Museum trustee, Vice President, and Chairperson of the Collections Committee. In 1993 Mary Jean stepped down to formally join the staff and over the years served as Registrar, Collections Manager and Curator.

Always interested in the cultural history of the area, she also worked as one of the first docents at the Rotch-Jones-Duff House & Garden Museum and was a founding organizer of Hetty's Thrift Shoppe to help support New Bedford Child and Family Service, which originated as New Bedford's first orphanage. In 1993, Mary Jean wrote the history of this organization, *Caring for New Bedford's Children 1839-1949,* from records that had been donated to the Whaling Museum Library.

She served as President of the Board of the Rotch-Jones-Duff House 2009 to 2011 and President of the Board at the Grinnell Mansion for Congregate Living 2009 to 2011. Mary Jean and her husband Bill live in Mattapoisett.

Elizabeth T. Kellogg

Betsy Kellogg joins the Board after serving on the Museum's Education Committee. A career educator, Betsy holds master's degrees in Psychology from Simmons College and in Education from Lesley University. She spent the majority of her teaching career in the Brookline, MA Public School system and has also worked at Lincoln School in Providence and St. Peter's School in Philadelphia. She specializes in curriculum for children with learning challenges. Betsy has served on the Board of the Fay School in Southborough, MA and volunteers with the League of Women Voters and the Wellesley Educators' Foundation. Betsy and her husband Rusty are residents of South Dartmouth and Wellesley, MA and are avid sailors, hikers and skiers.

Hon. D. Lloyd Macdonald

Lloyd rejoins the Board for his third term of service after a brief reprieve. Drawing on his experience as a Superior Court Judge, Lloyd was an integral part of the Museum's leadership on governance and strategic planning. Initially joining the Board in 2004, Lloyd chaired the Local History Whaling Task Force formed following the Board's 2006 Retreat and was principal author of its report that addressed the recurring existential issue of the Museum's being at once the historical institution of the greater New Bedford region and the world's preeminent museum of international whaling. The Task Force's conclusion that these two roles were synergistic rather than in conflict was unanimously adopted by the Board. Lloyd's family has been actively involved in the Museum for generations, and we are delighted to welcome him back for another term!

"The most detailed museum I have ever been in!" *This museum left me speechless with its whale bones and harpoons…. An all-day experience of awe.* *Lakeville, MA*

From the Helm:

Thanks to vital support from donors our ability to forcefully implement our mission produced an outstanding visitor experience in 2011. This report recognizes and applauds all those who contributed to guaranteeing this success.

We can report that your Museum is financially sound, offers robust, compelling and exciting exhibitions and programs, has a growing Membership committed and engaged, prides itself on an extraordinary docent volunteer crew who educate our students flawlessly, and has a dedicated and professional staff that performs marvelously.

The role the Museum plays in its second century is no less critical than that of one hundred years ago. This Annual Report describes how the stories of the many diverse communities that shared in the creation of this history are manifested, through excellence in our collections, scholarship and a variety of public engagements. In doing so, the Museum is recognized as a compelling destination that inspires visitors to reflect on the complex issues that shaped the past and remain critical today.

A paradigm shift in 2011 resulted in the implementation of a planned process to wean the Whaling Museum off a significant 7-year-long US Department of Education grant. Year-end results demonstrate the positive impact of significant donor intervention, amplified Board and volunteer support and proactive organizational flexibility. Aggressive adoption of strategies such as finding efficiencies, reorganization, increasing earned and contributed income and reducing debt allowed the Museum to end the year in the black (again) and position it accordingly for 2012. Going forward three overarching goals demand our attention:

1) Keen financial management and careful stewardship of our precious resources including personnel, collections and campus;

2) Continuity with our community-centric approach to education, social service and civic engagement;

3) Resolve as we press forward with programs that frame the whaling story in a global and historical context with relevant lessons and meaning for youth today.

We trust in the inherent value and worthiness of our mission, which has and will continue to encourage our Members to support this institution in an equitable fashion.

90,626 visitors in 2011

Trends and Issues to Consider:

- The federal government is financially constrained. Already, significant cutbacks are making federal grants increasingly competitive. A U.S. Department of Education award contributed $875,000 (net) to operations in 2011. This funding accounted for 32% of the Museum's operating budget.
- The changing congressional district will have an impact on the region, as will the departure of our senior congressman.
- The private sector is a positive force as public sector support declines. Short to medium range plans assume decreased government funding.
- Private funding comes from donors primarily with ties to the area (the 2010/2011 dollars share was 36%/34% from residents, 42%/39% from seasonal/2nd homeowners, 22%/27% from non-residents).
- The Museum will need to develop new sources of private money; to do so, we will need to better understand what that private money wants, needs and will support.
- Regionally, more nonprofits are competing for the same limited resources. Lines are blurring across nonprofit sectors, increasing competition.
- As we plan our future we need to consider how the Museum can evolve in an increasingly crowded marketplace.
- New digital technologies affect how we envision our library, how we tell our story and how we relate to future markets (children today). How we choose to invest our assets will affect how we can have a regional, national and global presence.
- Regional changes are in motion; these include new transportation resources; new opportunities for collaboration; and new possibilities for engagement with local and regional educational services.
- A decade-long transitional period with the Kendall Whaling Museum has come to a close.
- The Museum has balanced its budget for 4 consecutive years, not dipped into its Line of Credit for 2 years and reduced its long term debt by 60% in 2011.

John N. Garfield, Jr.
Chairman

James Russell
President & CEO

Left to Right:

John N. Garfield, Jr., Chair, and James Russell, President & CEO

"Moby!" was a first-ever co-promotion of Melville related programming between the Museum and the Zeiterion Performing Arts Center during the fall of 2011.

Museum Apprentice Class of 2011

Pedro Pires, President of Cape Verde, speaks at the opening of the Cape Verdean Maritime Exhibit, July 2011.

Aníbal António Cavaco Silva, President of Portugal (center), visits the Museum's travelling exhibit on Azorean Whaling at the 2011 Awards Gala of the Portuguese American Leadership Council of the United States (PALCUS), held at the National Harbor, Maryland. Left: PALCUS Chairman Fernando Rosa. Right: Mrs. Maria Cavaco Silva, First Lady of Portugal.

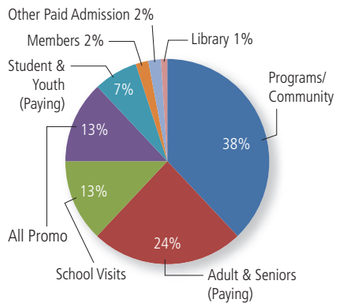
Truly national and international in scope: NBWM members in
46 states and 21 countries

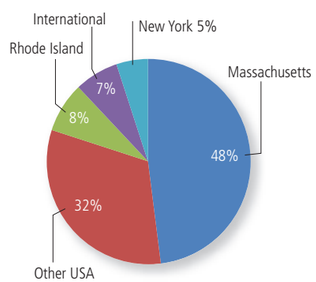
Estimated local economic impact = $8.5 million
(CultureCount database, New England Foundation for the Arts)

Visitor Survey facts: 84% had an experience that exceeded their expectations; 68% of visitors planned to dine at local restaurants

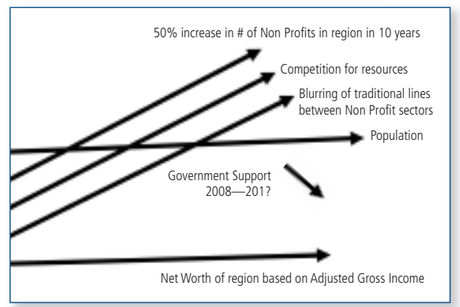
"Wonderful Museum" Loved it! We had planned to walk around the area, but spent so much time in the museum, the afternoon just disappeared! San Jose, California

Admission Composition





South Coast Regional Trends



According to the Independent Sector (www.independentsector.org), the 2010 value for volunteer time in Massachusetts was $26.84 per hour, and the 2011 average national value for volunteer time was $21.79 per hour. Our 137 Volunteers and Docents put in a total of 21,628 hours in 2011. Thus, the total value is either $580,495.52 (MA value) or $471,274.12 (US value). Of course, we would argue that their time is invaluable!

The *Active Members* of The Volunteer Council

"a whale of a time" Nice, educational and friendly. We were approached by one of the volunteers who just shared volumes of information with us. Made our visit memorable and gave us information that we would never have gotten on our own. *Brooklyn, New York*

Volunteers are the Museum's lifeblood. Their faces give the Museum its human face, as they extend to each visitor a warm welcome and offer their expertise on whaling and regional history. For many guests, especially students, the significance of this history and its relevance to today are often gained through a friendly two-way conversation about exhibits and artifacts. Through questions and answers, and much personal time generously given, the Museum's volunteers make our history come alive, creating a memorable learning experience and an enjoyable visit. Many of the volunteers are docents who expertly guide visitors, students, and guests through the exhibitions and education programs. They provide commentary and teach concepts developed by the Education Department in conjunction with area educators. Other volunteers assist at the library, researching, cataloguing, and detailing historic charts, logbooks, and rare documents. Still others do conservation and curatorial work, conduct weekend tours, and many other duties. Thank you for your tireless efforts in support of this organization.

Kay Alden
Mimi Allen
Larry Almeida
Herbert Andrew
Lillian Andrew
Susan Barnet
Kenneth Bastien
Janice Bastoni
Nancy Benton
Joseph Bettencourt
David Blanchette
Lee Ann Bordas
Steve Borges
Barbara Brennan
Irwin Brenzel
John Brindisi
Lawrence Brownell
Sally Brownell
Sylvia Brunette
Erin Burlinson
Charles Cabral
Paula Cabral
Russ Carey
Penny Cole
Eleanore Cotter*
Mary Crothers
Jean Cummings
Carolynn Curcio
Richard Daniels
Linda DeAnna
Melanie Demoranville
Arline Desilva
Kermit Dewey
Beverly Dickinson
Tina Dodd
Richard Donnelly
Joan Doyon
Annette Dwyer
Ruth Ekstrom
Henry Fanning
Cynthia Farrell
Mary Farry
Deborah Fauteux
Patricia Fernandes
John Finni
Carol Fitzgerald
Debby Flynn
Thomas Flynn
Jennifer Gady
Louis Garibaldi
Patricia Gerrior
Vasant Gideon
Diane Gilbert
Judith Giusti
Gail Gorecki
James Grinnell
Susan Grosart
Myra Hart
Catherine Hassey
Peter Hayhow
Jalien Hollister
Bonnie Hsu
Ellen Johnston
Donna Junier
Fred Kasap
Jan Keeler
John Kelly
Dyan Kieltyka
Elizabeth Labelle
Walter Laberge
Alice Larson
Claudette Leblanc
Lee Loranger
Mary Lorenzo
Rosemary Lucas
Judy Lund
Thomas Marginson
Mary McCann
Maureen McCarthy
Jerome McGourthy
Susan McLaren
Laura McLeod
Cynthia McNaughten
Paul T. Meagher
Louisa Medeiros
Pamela Mellberg
Seth Mendell
Alan Miner
Sarah Mink
Robert Mogilnicki
Silvana Morrell
Barbara Moss
Sanford Moss
Lawrence Mulvey
Lois Murray
Patricia Nottage
Howard Potter
Barbara Poznysz
Richard Purdy
Marian Purington
William Renehan
Joyce Reynolds
Clifton Rice
Rudolf Riefstahl*
Bette Roberts
Juliette Rocha
Jennifer Rodriguez
Thomas Roncka
John Ryan
Sandra Santos
Donna Sargent
Joanne Seymour
Bette Scholter
Janet Sherwood
Richard Sherwood
Louise Shwartz
Ellie Smith
Robbin Smith
Anne Sparrow
Lois Spirlet
June Strunk
Vi Taylor
Edmund Thadeu
Betty Thompson
Nancy Thornton
Paul Vien
Lorna Walker
John Welch
Thomas Wells
Peter Whelan
Sylvia White
Carolyn Willard
Alice Williams
Elizabeth Wolstenholme
Barbara Wood
William Wyatt*
Carol Zaslona
Joanne Zych

Volunteer Specialist
Marty Casey

Total Number of Volunteer Hours: 21,628

Volunteers with over 400 hours of service
Richard Donnelly
James Grinnell
Jan Keeler
Cynthia McNaughten
Thomas Wells

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Clifton Rice, Vice President
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Judith Giusti, Corresponding Secretary
Thomas Flynn, Treasurer
Bonnie Hsu, Library Representative
Thomas Wells, Digital Initiatives Representative

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Irwin Brenzel
John Kelly
Walter Laberge
Lois Spirlet
Peter Whelan
Joanne Zych
Joyce Reynolds, Hospitality
Seth Mendell, Speakers' Bureau
Joan Doyon, Special Programs
Juliette Rocha, Special Programs
Penny Cole, Spoutings Editor

In Memoriam

Eleanore Cotter – Class of 2004
Cynthia L. Marks – Class 1983, Emeritus
Marlene O'Neill – Class of 1981
Lucia Paull – Class of 1980
Donald E. Ridley – Honorary Volunteer Council Member
Rudolf Riefstahl – Class of 1996
William F. Wyatt – Class of 1999 & Former Volunteer Council President

* Deceased

Right: *Richard C. Kugler receives the museum's new scrimshaw book as his wife Betty and daughter Elena look on. The former director attended a reception given his honor and a lecture by Stuart P. Feld on April 5. (Photo courtesy of David W. Oliveira, the Standard-Times).*

Below left: *Smiles all 'round for Bruce and Karen Wilburn's gift of $150,000 in honor of Richard C. Kugler.* ***Left to right:*** *Betty Kugler, James N. Garfield, Jr. (chair, ODHS board of trustees), Richard C. Kugler, Bruce Wilburn, Karen Wilburn, Frances F. Levin (chair, collections committee), and Stuart P. Feld (president, Hirschl & Adler Galleries, NYC).*

Below right: *New Bedford City Seal, 1847.*

RICHARD C. KUGLER

FETED AT OLD DARTMOUTH LYCEUM

25

Museum receives $150,000 gift from Bruce and Karen Wilburn given in honor of former director Kugler's years of service

By **Arthur P. Motta, Jr.,** *Director, Marketing & Communications*

As a fledgling member of the Old Dartmouth Historical Society in 1988, I pestered Dick Kugler with local history questions on such arcane topics as the origins of the New Bedford City Seal and its cryptic motto, *Lucem Diffundo* (I Spread Light). He could have replied "look it up," but he didn't. He always took time to answer with unhurried detail, and in so doing ignited greater interest, and action.

Knowing I was keen on seals, Dick later wrote to inform me that the Town of Gosnold, Massachusetts (Cuttyhunk Island being the seat of the town) was to hold a competition for a new town seal, and that I should try my hand. Perhaps the Museum's painting by Bierstadt, *Gosnold at Cuttyhunk*, would suggest a design? It did, and my submission won. Thrilled more at becoming the designer of a town seal than with the $300 prize, I donated half the award to the Museum in appreciation. Dick wrote again to thank me, adding "we shall certainly apply it to an acquisition that will improve our holdings of New Bedford art."

This constancy of purpose – always with a mind toward perspicaciously expanding the collection – was a hallmark of Dick's directorship, and aptly summed up on April 5 when Stuart P. Feld, president of Hirschl & Adler Galleries, New York, opened the 2012 Old Dartmouth Lyceum with an illustrated lecture titled *Whaling Museum Acquisitions during the Tenure of Director and Curator Richard C. Kugler*.

Preceding the lecture, a packed reception in the Jacobs Family Gallery took on a gala aspect when Dick and his wife Betty and their family arrived. The evening was more than an overview of one man's remarkable accomplishments, it was a continuing chapter; exemplar of how years of steadfast service meld an enduring legacy, which in turn inspires action anew.

This was made clear by Bruce and Karen Wilburn, special guests from Annapolis, with the announcement of their major gift to the Museum given in Dick Kugler's honor of approximately $150,000 – netted from the sale at auction of their copy of a rare 1873 book by William Bradford, titled *The Arctic Regions: Illustrated with Photographs Taken on an Art Expedition* – at the Swann Galleries, New York City. The Wilburns' gift will fund several Museum projects related to Bradford and the history of arctic exploration.

In remarking on the gift, Bruce Wilburn joked, "It's all Dick's fault." More than a decade ago, it was Dick's generosity with his time and his expertise that so impressed Wilburn, a Bradford collector, who had asked to meet Kugler, a recognized expert on the artist. The meeting ended up with the two men spending hours poring through the Museum's immense collection. "Over the many years, Dick was always accessible, immensely knowledgeable and a phenomenal asset to the organization. It is with great appreciation and affection for him that we make this gift," Wilburn said.

Abridged text of Stuart P. Feld's Old Dartmouth Lyceum lecture, April 5:

The last time I mounted this podium was on the occasion of the opening of Dick Kugler's William Bradford exhibition in 2003, which marked the 100th anniversary of this institution. The exhibition that could easily have been the envy of no less than the Metropolitan Museum of Art or the National Gallery in Washington, *William Bradford – Sailing Ships and Arctic Seas* was the perfect model for a major exhibition, scholarly, inclusive, and a visual delight. And, in a sense, it beautifully encapsulates the career of Richard Kugler.

Director, Senior Curator, Director Emeritus, scholar, historian, collector, author, donor – professionally, Dick has been all of them and more. Whereas some in the museum world have left behind a CV that documents a career of hopping, skipping, and jumping, Dick's career has been selflessly devoted to a single institution, and the institution is incredibly richer for it. Whether it be through acquisitions by gift, bequest, or purchase, through its many and varied publications ranging from monographic studies of individual artists to general overviews of the art world of New Bedford, from important accounts of regional history, to serious studies of the whaling industry, both at home and away, the Museum under Dick's watch produced an enviable array of publications.

The lifeblood of a museum is its permanent collection, and Dick Kugler enhanced the collection here by a total of 4,756 objects that came in between 1968 and 1993, the years encompassing his directorship between 1968 and 1989, and those when he retreated to become Senior Curator from 1989 to 1993. This grand number includes 427 paintings, some miniatures among them, 210 drawings,

Above left: *Dick Kugler pauses to rest in the early morning hours of January 18, 1977, when gas explosions leveled several historic buildings in the district. The museum's windows were blown in by the blasts, venting gas inside, preventing total destruction. (Photo: R. Emerson, Providence Journal).*

Above middle: *Gosnold Town Seal, 1988.*

Above right: *Dick Kugler with John Oliveira in 1975. The 6th grader was part of a visually impaired class at Carney Academy that helped make a museum guide in Braille.*

258 prints, 285 whaling-related items, including everything from advertisements for whale oil products to whaling tools and equipment, to whale bones, and of course, paintings of whaling and whale ships – all bolstering an already consummate collection of what we might call *whaliana*.

Also accessioned in these years were 116 items of historic clothing, 113 pieces of furniture, and 1,100 pieces of glass from the former New Bedford Glass Museum.

Dick magnificently enriched the coffers of this institution in so many different ways. And this does not include the important additions to the photograph collection and the library.

In regard to painting acquisitions made by Dick, a good place to begin is with the artist, William Bradford, where Dick made a number of stunning acquisitions, including oils, drawings, photographs, and prints that have added significantly to the Museum's encyclopedic Bradford holdings, which began with William Havemeyer's 1910 gift of the large and important *Ice Dwellers Watching the Invaders* when the Museum was only seven years old. As impressive as it is, it was eclipsed by Dick's acquisition in 1972 of *Sealers Crushed by Icebergs*, a magnificent and luminous work of 1866, stretching 6 x 10 feet.

The Museum's holdings of paintings by Bradford now number 47, of which 13 were acquired under Dick's watch. What to say but that here was an individual who was paying attention. Dick Kugler recognized the significance of native son Bradford to New Bedford, and that bolstered his drive to acquire a considerable number of works by him.

When this institution mounted its 2003 Bradford exhibition, an astounding 22 of the 72 works included belonged to the Museum. Certainly nearly all of the major ones were acquired by Dick Kugler.

Above inset: *ODHS president Eliot S. Knowles and Museum Director Richard C. Kugler admire the museum's largest Bradford in 1973.*

Above: *William Bradford's* Sealers Crushed by Icebergs, *1866. The massive 10'x6' painting was purchased with funds donated by Andrew G.P. Hobbs in memory of his mother, Elsie Pierce Hobbs. (1972.33)*

For those who weren't watching carefully, that in effect became Dick's modus, for again with respect to his comprehensive William Allen Wall show in 1978, 27 of the 75 works, or more than one-third of those shown, belonged to the Old Dartmouth Historical Society and a number of others belonged to local organizations. And in the accompanying catalogue, Dick has given us a monograph that is a model of scholarship.

Dick also brought to the Museum many works by Clifford W. Ashley, including *Cape Verde Packet* of 1914 and *Harbor Front* of 1920. The representation of Charles S. Raleigh was enhanced by the arrival of his ship portrait of the *Frances S. Barstow*, as a gift in 1993. An important tonalist view by Dwight Tryon, *New Bedford Harbor: After a Storm*, came in 1987, exactly 100 years after Tryon painted it, which is one of three depictions of the harbor here, the others being at the Metropolitan Museum and at the Museum of Art at the Rhode Island School of Design.

Dick not only had the eye to spot the masterpiece, but he also knew where it fit into the whole range of an artist's work. And if it was a work that could come only through purchase, he also had a knack for figuring out how it could be paid for. He also was not above acquiring lesser works to fill in gaps, to tell the story of a by-way, or to capture a person or event central to the New Bedford or the regional story.

"There was not any aspect of this institution *that was immune to Dick Kugler's attention.* Bravo!"

Outstanding Generosity from Exemplary Leaders Strengthens the Museum

Render the Bond *Co-Chairs' Challenge*

In September 2011, due to the extraordinary support of lead donors, the Museum made a $1,100,000 payment on a $2,000,000 bond obligation. Capital Campaign Co-Chairs Barbara Ferri and Jack Braitmayer then issued an important challenge to raise the balance. They would match 1:1 every dollar raised towards the *Navigating the World: Homeward Bound* Capital Campaign up to $400,000. The elimination of principal and interest payments will release upwards of $190,000 per year in the Museum's budget for educational programs, new exhibitions, and collections care. By paying off the bond early, the Museum saves $650,000 over the life of the bond.

Thank you for supporting Barbara and Jack's challenge

Passing the Baton

By Jack Braitmayer

Before stepping down from being Co-Chair of the "NAVIGATING THE WORLD" Campaign, I would first like to thank my Co-Chair, Barbara Ferri for her wisdom and help, and secondly, to thank again all those loyal supporters of the NBWM who made our success possible!

Here are our results:

1. We have raised $1,850,000 through cash, pledges and previously raised capital campaign funds towards the BURNING THE BOND Campaign. We are confident the remaining amount can be raised before the note becomes due in 2013.

2. The second accomplishment is raising the ENDOWMENT by $1,900,000 from numerous gifts and pledges.

3. The new EDUCATION CENTER & RESEARCH LIBRARY proposal for an addition to the south side of these buildings already has pledges of $1,460,000 towards its construction.

In total we have raised over $5,200,000 for the Museum, and we are confident that Don Rice and George Mock, the new Co-Chairs of the capital campaign will do even better in the years ahead.

Again, our thanks to all the wonderful supporters of the NBWM !

Above: *Barbara B. Ferri and John (Jack) W. Braitmayer*

Whaling Museum Renders a Huge Debt of Thanks

Acushnet Foundation, CFSEMA

Anonymous (2)

Karen C. and John I. Babbitt, Jr.

James Bevilacqua and Constance Bacon

Nancy and Jack Braitmayer

Barbara and Paul Ferri

Marilyn and David Ferkinhoff

Patricia and Armand Fernandes

Tally and John N. Garfield, Jr.

Lucile P. and William C.S. Hicks

Johanna and Frederic Hood

Marguerite and H.F. Lenfest

D. Lloyd Macdonald

Faith and Richard L. Morningstar

New York Community Trust – Wattles Family Charitable Trust Fund

Nye Lubricants, Inc

Estate of Craig A.C. Reynolds

Edgenie H. and Donald S. Rice

Sloan M. and Wick Simmons

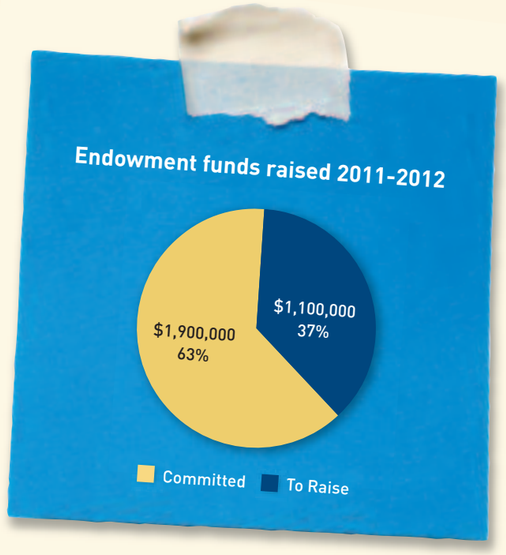
Gurdon and Kathleen Wattles

Anne B. Webb

Elizabeth H. Weinberg

Endowment Quick-Facts

- Whaling Museum policy limits Endowment payout to a maximum of 5% of a three-year rolling average
- Currently the Endowment funds 11% of the operating budget
- Annual donations and tickets sales are relied upon to bridge the gap
- In the past two years, the Endowment has grown 28% due to generous donations



Cile and Bill Hicks' Gift Sustains Educational and Community Programming
Endowment Growth Identified as a Priority

Endowment growth with a focus on education will ensure sustainable funding for the Museum's programs. Currently only 11% of the organization's operating budget is funded by the endowment. A $3,000,000 boost would substantially augment that income stream. Thanks to an extraordinary $1,000,000 anonymous donation received in late 2010, this ambitious goal is now within reach. As an incentive to donors, the National Endowment for the Humanities approved a highly-competitive $500,000 matching challenge grant. To secure these funds, the Museum must match the grant 3:1 by raising $1,500,000 in new gifts to the endowment. Cile and Bill Hicks stepped up to the plate in 2011 and pledged $250,000 towards this ambitious goal. Their extraordinary leadership encouraged other gifts to the campaign including a significant bequest from the estate of Craig A.C. Reynolds.

Build a New Educational Center and Research Library

By George Mock, Jr. and Don Rice

The Research Library on Purchase Street has served the Museum for nearly a decade by safely housing its library collections. The Museum is now at a crossroads: either invest in costly infrastructural improvements for the long term, or sell the building and consolidate holdings on Johnny Cake Hill, with resulting efficiencies.

A new facility will greatly enhance our ability to deliver public programming and access to the Museum's resources including its collections, library, and staff. Perhaps most importantly, the current 630 sq. ft. classroom space has not kept pace with the dramatic and necessary growth in educational programming. The shift in how libraries interface and operate with the digital realm is helping to shape the design plan with the inclusion of a distance learning center.

To learn more about the capital campaign, contact the Museum's Development Department at (508) 997-0046.

2011 *Accession* List

We are grateful to those noted below for their splendid donations

2011.1 Ten prints; one postcard; one book: *History of the Discovery of America: or The Landing of our Forefathers at Plymouth, and of their most remarkable engagements with the Indians*; one magazine: *Harper's New Monthly Magazine* 1859-1860. ***Dr. Jack H.T. Chang***

2011.2 Genealogical chart and information on Edmund Gardner and wife. 19th century. ***Susan J. Stillman***

2011.3 Portraits of Captain Cornelius Grinnell, Sylvia Howland Grinnell, and Joseph Grinnell. 19th century. ***Helen Grinnell King***

2011.4 1 cabinet card, by Manuel Goulart. Late 19th century. ***Katie Mello***

2011.5 Vessel at wharf painting by Frank Parlow. 20th century. ***Dawn Blake Souza***

2011.6 Bowl from the Marquesas Islands; Diary of "Grandma Wick," written around the time of her whaling voyage with her husband, Captain Rodolphus D. Wicks; two documents: insurance policy made out to Rodolphus D. Wicks of Falmouth by Mutual Fire Insurance Co. and advertisement for The Narragansett and Alaska Mining, Trading and Transportation Co. ***Janet Downing Taylor***

2011.7 Two Whaling Enshrined, Inc. photographs of the *Charles W. Morgan*, two documents relating to the same, report on the Whale Fishery made to the National Convention for the Protection of American Interests, by James Arnold of Massachusetts, fragment of a shipping contract, and a manuscript consular document from Talcahuano, 17 April 1850, re ship *LaFayette*. ***Sally Brownell***

2011.8 Three shirts and two hats from the New Bedford Rayon Co. [Company] baseball team. 1920-1940. ***Marjorie S. Clifford***

2011.9 Historical Map of Nantucket by Rev. F.C. Ewer, 1869. ***Matthew Amaral***

2011.10 Two journals of William Rotch, whaling logs. 1832-1834. ***Museum Purchase***

2011.11 Manuscript journal of poetry. 1815-1825. ***Museum Purchase***

2011.12 Painting, *FV Jane & Ursula* by Arthur Moniz. ca. 2010. ***Museum Purchase***

2011.13 Bell, from ship *Olinda* ca. 1887. ***Museum Purchase***

2011.14 1 polychrome manuscript map "ye 4 Hummocks 1691" ca. 1970. ***Peter A. Porter***

2011.15 "Viola da Terra" or guitar (a) with case. 20th century. ***Corinne Monteiro***

2011.16 Manuscript collection including 16 letters and two receipts. Early 19th century. ***Dr. and Mrs. Mel B. Yoken***

2011.17 Cased tinted ambrotype photograph. With original photographer's printed insert, "Thatcher's/ Ambrotype & Photograph/ Rooms/ 8 1/2 Purchase St., New Bedford." ***Stuart M. Frank and Mary Malloy***

2011.18 21 glass negatives (4 x 5"); 10 prints (4 x 5"); 1 hand written list of images. 20th century. ***Jean W. (Palmer) Dyer***

2011.19 Scrimshaw sperm whale tooth. 1875-1900. ***Patrick and Kim Wilson***

2011.20 Black and white photograph. Two men on the deck of a boat. Ca. 1930. ***Sally Brownell***

2011.21 Photograph of a painting (portrait) of Roxa Lewis Dabney, wife of John Bass Dabney. ca. 1865. ***Sidney Lockwood Tynan***

2011.22 Collection of approx. 57 documents, related to Cape Verdean maritime life. early 20th century. ***Anita L. Turner***

2011.23 Black Graflex camera with leather strap. ca. 1960. ***Violette Fortier***

2011.24 Perkins estate manuscript collection, two metal oil lamps, two ivory figurines. ***Perkins estate***

2011.25 Photograph collection, 8 pictures of Nonquitt, Massachusetts. 1875-1885. ***Joan Underwood***

2011.26 One Book: *History of the Discovery of America*, 1840; front page of *The Illustrated London News* (January 19, 1856); One Print: *Portrait de Lafayette*. By Cyrien Jacquemin, 1840; 9 magazines: *Godey's Lady's Book* (1850), *Harper's New Monthly Magazine* (October 1852, July 1853, October 1853, June - November 1854, December 1857 - May 1858, June - November 1858, Dec. 1860 - May 1861, Dec. 1864 - May 1865); One gutta percha case for daguerreotype photographs. ***Dr. Jack H.T. Chang***

2011.27 Cape Verdean butter churn. Early 20th century. ***James Lopes***

2011.28 Contra d'odje pendant. 20th century. ***Elizabeth Fortes Youngblood***

2011.29 Mortar and pestle. Early 20th century. ***James Lopes***

2011.30 Book: George W. Manby, *Journal of a Voyage to Greenland, in the Year 1821*, 1823. ***John P. Kendall***

2011.31 Azorean woven basket. 19th century. ***John and Judy Hurd***

2011.32 Mortar and two pestles; 4 family photographs. 20th century. ***Antone Almeida***

2011.33 Three photographs. Late 19th century. ***James Lopes***

2011.34 "Musica de Cabo Verde [Music of Cape Verde]", vinyl record, circa 1960. ***Stephen Silva***

2011.46 Four Cape Verdean artifacts, ca. 1980. Dr. ***Laura Pires-Hester***

2011.47 Green silk sash with yellow appliquéd lettering, "Cape Verdean Debutante." Ca. 1970. ***James Lopes***

2011.48 U.S. Merchant Marine uniform (1 jacket; 1 overcoat; 2 pairs of pants; 1 hat). early - mid 20th century. ***William do Carmo***

2011.49 Mixed media sculpture of the Slave Pillar at Cidade Velha (Cape Verde). Ca. 2010. ***Museum purchase***

2011.50 Ship model, schooner, early - mid 20th century. ***Lee V. Charlton***

2011.51 Salt crystal from Sal, Cape Verde. Collected 21st century. ***Victoria Andrade-Fonseca***

2011.52 Cape Verdean pano [cloth]. 20th century. ***Gunga T. Taveres***

2011.53 Collection of objects donated to the museum by President Pedro Pires (Cape Verde), on his official visit to the museum (June 12, 2011). 20th century. ***Mr. President of the Republic of Cape Verde, Brigade Commander Pedro Vernoa Rodrigues Pires***

2011.54 Correspondence of Walter S. Rounsevell, 1850-1853. ***Mr. and Mrs. Preston W. Gifford, Jr.***

2011.67 Doll-sized "foul weather suit" made of walrus gut; deluxe scrimshaw kit; spermaceti sample, in original pasteboard box, early 20th century. ***Peter V. Gammarano, Jr.***

2011.68 13 black and white photographs of Calvin Clothing Company, 1958-1962. ***Calvin Siegal***

2011.69 Snuff box, early 20th century. ***Julius Britto***

2011.70 Business ledger, kept by Max Kramer for *Whaling City News* of New Bedford, 1948-1952. ***Steven Kramer***

2011.71 Print: portrait of Jonathan Edwards; three images of Nagasaki, Japan (1858); Masthead of *Gleason's Weekly Line-of-Battle Ship*, Vol. 1., Nº 1, Boston, Jan. 1, 1859; *Archaeology*, Vol. 62, Nº 1, January/February 2009; One VHS Tape: *Point Lobos: Timeless Coast*. ***Stuart M. Frank***

2011.72 Black and white photo print, believed to be New Bedford Mayor Charles Ashley (center) and city aldermen, 1897-1905. ***Judi and Bob Sterns***

2011.73 Painting: calendar design original, watercolor, pencil, early 20th century. ***Richard Donnelly***

2011.74 Manuscript of Frederick Hedge Young, January 1910. ***Theodore Lorentzen***

2011.75 Framed photograph of Mayors and Aldermen of New Bedford. 1885-1900. ***Sarah Brownell***

2011.86 Engraving: "The whale vomits out from his dark belly what he has swallowed onto dry land." Dutch-Flemish by Nicholas Claes Jansz Visscher, circa 1635. ***Museum purchase***

2011.87 Synopsis of legal notes relating to insurance claims on the bark *Joseph Maxwell* which vessel suffered damages in the ice off Cape Lisburne, Alaska, October 1874. ***Museum purchase***

2011.88 Two Azorean whaling scenes by Manuel Joaquim Madruga, and one single flue toggle harpoon. ***Museum purchase***

2011.89 "Whaling fleet wintering over at Herschel Island, Northwest Territory" attributed to John Bertonccini, 1896-1898. ***Museum purchase***

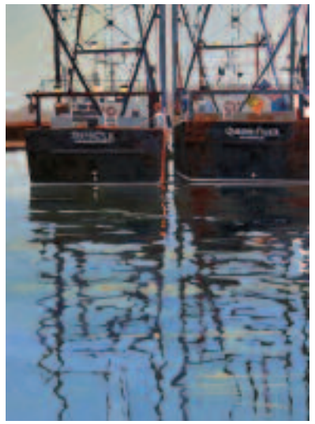
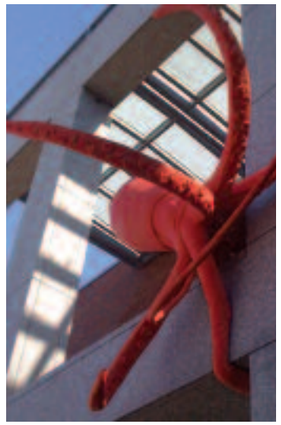
2011.90 Chinese good luck god figurine and an 18th century unmarked Chinese box with dovetailed corners. ***Arthur P. Brown***

2011.91 Late 18th century table. ***Miss Edith Dana***

2011.92 127 pieces of contemporary art related to *Moby-Dick*. ***Elizabeth Schultz***

2011.93 Manuscript whaling journal kept by John A. Seabury, 1865-1871. ***Kathleen Seabury English Cotter***

2011.94 *Lloyd's Register of American Yachts*, 20th century. ***New Bedford Yacht Club***

2011.35 Manuscript contract, "Fisherman's Shipping Paper," April 15, 1880. ***Keith Kauppila***

2011.36 Collection of papers, manuscripts and photographs relating to Andrew G. Klein, circa 1960. A***ndrew George Klein***

2011.37 Game, *Mancala*, 20th century. ***Daniel M. Rodrigues***

2011.38 Trade card, letterpress on cardstock: Brownell, Ashley & Co., ca. 1890. ***James and Barbara Faria***

2011.39 Ambrotype portrait. Mid 19th century. ***Nina and Bob Hellman***

2011.40 *Graham's Magazine of Literature and Art*, 1843. ***Michael Gerstein***

2011.41 Brass bank sign, "The Merchant's National Bank," late 19th - early 20th century. ***William W. Kenney***

2011.42 Two photographs of Llewellyn Howland. November 1954. ***Mr. David Tatlock***

2011.43 Bond certificate, New Bedford Railroad Co. May 30, 1876. ***Museum purchase***

2011.44 Print: *Glaciers and Icebergs*, lithograph. 1890. ***Museum purchase***

2011.45 U.S. Certificate of Naturalization for Silvestra Oliveira Cruz (March 24, 1943) and U.S. Certificate of Naturalization for Antone Manuel da Cruz (February 17, 1930). ***Toni A. Teixeira, in honor of John J. and Marion H. (Cruz) Teixeira***

2011.55 Manuscript diary of Susan Gifford 1859-1860. ***Ann Briggs; Barry and Susan Perkins***

2011.56 Scrimshaw tusk, ca.1875. ***William Jamieson***

2011.57 Two magazines: *Harper's New Monthly Magazine* (June to November 1855) and *Gleason's Pictorial* (October 22, 1853, May 13, 1854). ***Dr. Jack H.T. Chang***

2011.58 Document (2 pages with envelope). Fragment from an early 19th century logbook, laid on heavy paper. 1908. ***Faith A. Childs***

2011.59 Collection of 14 reel films made by Raymond H. de Lucia 1970-1995. ***Elizabeth and Ray de Lucia***

2011.60 Portion of a fossilized walrus mandible with 3 teeth and 1 intact tusk. 20th century (collected). ***Brian Morse***

2011.61 Collection of 51 New Bedford postcards, early - mid 20th century. ***Robert French***

2011.62 Matchbook for New Bedford Cordage Co. early 20th century. ***James Lopes***

2011.63 Photograph of Llewellyn Howland. ca. 1950. ***David Tatlock***

2011.64 Collection of 6 mounted photographs. 19th century. ***Mauren Byrne***

2011.65 Document collection related to early - mid 19th century whaling. ***John D. Wilson***

2011.66 Paper tape measure; black letterpress on white. 2011. ***Michael P. Dyer***

2011.76 White ceramic jar with black lid, contains whale oil soap made in New Bedford. Early 20th Century. ***Ann Germanowski***

2011.77 1 scrapbook of newspaper clippings relating to the life of Abbot Pliney Smith (1853-1943), banker, city councilor, and board member of several important corporations and organizations in New Bedford. Late 19th century – early 20th century. ***Sarah Brownell***

2011.78 New Bedford Cordage Co. journal 1854-1859 and vessel index. ***Museum purchase***

2011.79 New Bedford Cordage Co. calendars for the year 1912 and 1919. ***Sanford Moss***

2011.80 Record (a) in sleeve (b). "Nantucket Is. Pgm PM: Whaler Interview: Aired Sept 14, 1960." ***Susan Sparks***

2011.81 2 photographs, ca. 1890. Children in New Bedford. ***Sarah Brownell***

2011.82 Collection of photographs from the 1890s, depicting New Bedford harbor, including troops returning from the Spanish-American War. ***David Gidley Howland***

2011.83 General account book (Day Book with additions) for the Acushnet Iron Foundry, 1848-1850. ***John and Ann Kashmanian***

2011.84 Painting of Emily Morgan Rotch (1820-1861). Circa 1860. ***Thomas D. Frothingham***

2011.85 New Bedford Loomfixer's Union card for membership in union. 1949. ***Robert French***

2011.95 Mastodon tooth, retrieved by donor 1991 on board New Bedford scalloper *Michelle & Nancy* on Cultivator Shoals (Georges Bank). ***Jose V. Cravo***

2011.96 One piece of wood; one rod; one spike from *Charles W. Morgan*. ***Mystic Seaport Museum***

2011.97 Set of four pipes in wooden rack, 20th century. ***Joseph Correira***

2011.98 Wooden cane, laminated in black, with gold metal handle, 1889. ***Temple Corson, Jr. and Margo Corson Peckham***

2011.99 Journal, Ship *Commodore Rogers* of New Bedford, Joshua Grinnell, master, February 8, 1832 – October 11, 1832. ***Samuel Pratt***

2011.100 Savings bank ("piggy bank"), early 20th century. ***Cathryn Brower***

2011.101 Cabo de Hornos poster. ***Stuart Frank***

2011.102 Butler Family Archive: 1 Box of diaries (7 diaries, 1 account book); 1 box loose photographs; 1 box loose photographs and misc. clippings; 1 plastic box of loose photos and clippings; 1 box of clippings and photos, re: William M. Butler's sea voyage; 8 framed photos with 1 plaque and 1 framed memorial poem. Rec'd 9/8/1: 6 framed photos of sailing ships; engraving plate, image of a man; printing plate for calling card; brass memorial plaque; 4 bibles, leather covered. ***Museum purchase***

2011.103 Diaries of Eliza Rodman, 19th Century. ***Mary E. (Betsey) Sproles***

The Crapo, Clifford, Prescott, Bullard, and McLeod *Collection*

—a repository of New Bedford's Legal History

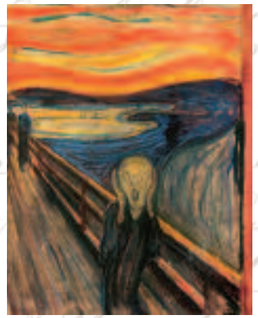
By **Llewellyn Howland III**

For well over 175 years, the partnership once known as Crapo, Clifford, and Clifford and most recently as Prescott, Bullard, and McLeod has been a dominant law firm in southeastern Massachusetts. Formed even before New Bedford became a city, it grew steadily in prominence and influence during the great decades of the city's whaling and textile prosperity. And its partners, who represented Hetty Green and her son Colonel Green, among so many others both famous and obscure, have continued to counsel area businesses, families, and individuals ever since.

The relationship between this storied law firm and the New Bedford Whaling Museum began in 1903, when William Wallace Crapo (1830–1926), senior partner, became the first president of the Old Dartmouth Historical Society. Thirty-five years later, in 1938, Crapo's son Henry Howland Crapo (1862–1951), then the firm's senior partner, became the Society's president. Firm partners John H. Clifford, John M. Bullard, and Davis C. Howes subsequently served as Society presidents, and as did George C. Perkins.

Although these venerable New Bedford institutions shared many goals and values, there were obviously occasions when their obligations and objectives diverged: in matters of client confidentiality, for example, or fiduciary responsibility. Both had to be alert to potential conflicts of interest and careful to avoid them.

Perhaps this was a reason why the firm itself generally kept especially tight control over its client files. But not always. Partner George C. Perkins, a dedicated local historian, took into his personal collection many historically important client files dating from the 1850s through the turn of the 20th century. Then in 2003 Davis C. Howes donated to the Museum library some 23 volumes of marine insurance protests from the firm—an extraordinary archive that shed new light on the whaling industry by providing details of individuals functioning as vessel surveyors in foreign ports, the whole surveying process, the level of detail necessary to document a marine insurance claim as well as the actual events leading to the decision to condemn a vessel aboard. These records provide additional details that either support existing logbook or journal records or provide the sole primary reference for a particular voyage. Finally, following the death of George C. Perkins in 2005 and then of his widow, Margaret, the Perkins children contacted the Museum and made the decision to donate some 3.5 linear feet—five document boxes—of prime 19th century Crapo, Clifford client files to the library. Additional 19th century material from the Crapo, Clifford archives was acquired by the Museum library from other sources between 2010 and 2012.



The Scream, *by the Expressionist artist Edvard Munch.*

An individual or family's generous decision to donate 19th maritime and legal documents to a museum may not rival in excitement or financial consequence the sale of Edward Munch's iconic painting *The Scream* for $119,900,000 at public auction. Perhaps it really is true that one picture is worth a thousand words.

Nevertheless, materials in the George C. Perkins collection, ably catalogued for the Museum library by Jalien Hollister and Michael Dyer, do tell the fascinating story of the seizure of the whaling bark *Cape Horn Pigeo*n by Russian authorities in the Sea of Okhostk in 189l – the subject of a major diplomatic dispute between the United States and Russia in the period 1892 and 1898.

They shed light on the 1893 imprisonment of Captain Gilbert B. Borden of the New Bedford bark *Hope On* by Chilean authorities.

They explain why in 1904 the residents of Nantucket filed a complaint with the New Bedford, Martha's Vineyard & Nantucket Steamboat Co. regarding poor service and high rates.

They detail how much New Bedford banker J. Arthur Beauvais paid the City of New Bedford in taxes in 1863, and why George N. Dyer filed a claim for prize money with respect to the US Navy Gunboat *Wissahickon* in 1863, then in 1878, and finally in 1880.

And never mind the four fine whaling logs, the whaling account books, and the file of correspondence regarding the 1865 claim against England by the owners of the whaling bark Gypsy that was sunk by the Confederate raider *Shenandoah* during the Civil War….

1

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***1)** A small portion of the Crapo, Clifford, Prescott, Bullard, and McLeod collection's voluminous legal archives is set out for inspection by curatorial staff. **2)** Hetty Howland Robinson Green, the "Witch of Wall Street," one of the firm's many famous clients. She was worth $100 million when she died in 1916. **3)** Portrait of William Wallace Crapo (1830-1926) by Jean Paul Selinger (1850-1909), first president of the Old Dartmouth Historical Society (1908.2). Crapo kept his law offices above the National Bank of Commerce, now the Wattles Family Gallery. **4)** The first Seal of the ODHS (00.187), designed in 1903 by Clement Nye Swift (1846-1918).*

No, not *The Scream*. But, then, *The Scream* tells us very little, if anything, about the history of New Bedford or whaling or the conduct of the Civil War. It certainly doesn't give thoughtful maritime or economic or social historians much to go one when the subject of their research is other than Edward Munch's monumental migraine headache.

By its acquisition of these files from the New Bedford law partnership formerly led by William Wallace Crapo and the brothers Charles and Walter Clifford, the Museum and its library have given students and scholars material from which to fashion exciting new chapters in the story of our region's past. If one picture is worth a thousand words, then the hundreds of thousands of words contained in this rich legal archive would fill a a gallery. Perhaps it's time you visited the Museum's library to inspect this gallery for yourself.

2011-2012 EXHIBITIONS

Scrimshaw: Shipboard Art of the Whalers

From Pursuit to Preservation: The History of Human Interaction with Whales

Go a Whaling I Must

Seven Continents, Seven Seas

The Hunt for Knowledge

A Voyage Around the World

Cuffe Kitchen & Park

In the Unequal Cross-Lights

Dora Atwater Millikin
Working Waterfront: A Portrait of New Bedford Harbor Today

Cape Verdean Maritime Exhibit

The Lagoda

John Stobart Maritime Painter A Retrospective

Sitting in New Bedford

Skeletons of the Deep

A Man and His Journey

Azorean Whaleman Gallery

Fo'c'sle

Heroes in Bronze

MUSEUM BULLETIN BOARD

Heroes in Bronze

Augustus Saint Gaudens' models of the famed Massachusetts 54th Regiment

Opens Saturday, June 30

NBSO performs on the Whaling Museum's outdoor plaza.

Celebrate the 4th with the best in Rhythm & Blues and Funk.

Bring the whole family and join the Whaling Museum for a traditional Independence Day concert on the Museum's Plaza, preceding the City's fireworks display. Music by the Mac Odom Band featuring The East Side Horns. Also, Family Fun and Craft Activities all day long on the Plaza.

Wednesday, July 4 | 6:30 p.m. Museum Plaza | Free

THE GREATER NEW BEDFORD

SUMMERFEST

SATURDAY & SUNDAY JULY 7 & 8

Admission to the Museum is **$4.00** for Summerfest Wrist Band wearers. Otherwise, admission is **Buy One Get One, BOGO**

NB LINE

National Park Shuttle Now Running

July 5th-Labor Day *(Daily)*
Sept. 4th-Columbus Day *(Weekend Only)*
9:00am-5:00pm **FARE: $1.00 per day**

Summer Tue. – Fri.

July 10 – August 31
Family Fun Program ~ Puzzles, crafts and more
10:00 a.m. – 12:00 noon
Join us any weekday in the Jacobs Family Gallery for FREE hands-on activities for children of all ages, including floor puzzles and whale magnets Hold real sperm whale teeth and baleen in your hands, all while you marvel at the four whale skeletons overhead.

July 10 – August 31
Family Fun Program ~ Highlights Tour
10:00 a.m. & 1:00 p.m.
Join a docent for a 45-minute tour that focuses on the highlights of the Museum's world-class collection. Each tour will leave from the front desk. FREE with Museum admission.

You're invited

Herman Melville Family Day
Saturday, July 28, 2012

Celebrating

THE BIRTHDAY OF
the author of Moby-Dick

When:

When:

Summer Tuesdays

Every Tuesday, July 10 – August 28
Family Fun Program ~ Moby Dick Highlights Tour
11:00 a.m. – 12:00 noon
Join a docent for a 45-minute tour that focuses on the highlights of the Museum's world-class collection and Herman Melville's classic "Moby-Dick". Each tour will leave from the front desk. FREE with Museum admission.

July 10 – August 14
Family Fun Program ~ Science Tuesdays
1:00 p.m. – 3:00 p.m.
Join our high school apprentices in the Jacobs Family Gallery as they examine and explain a variety of marine and whale science topics. These programs feature hands-on learning and keepsakes from the activities.

Summer Every Day

Family Fun Exhibit ~ Fo'c'sle
Discover what life was like aboard a whaleship. Lie in the berths, heave the windlass and raise the sails!

Children's Activity Table ~ Located at top of stairs above Jacobs Family Gallery
FREE with regular admission.

Family Fun Exhibit ~ Go A-Whaling I Must!
Join a whaling crew and learn about the whale hunt from the chase, to the harvesting of the whale, to gauging the quantity and quality of whale oil. Get compensated for your labor. This new interactive display will be an exciting and educational experience for the whole family.

Summer Wednesdays

Every Wednesday, July 11 – August 29
Family Fun Program ~ Scrimshaw
10:00 a.m. – 12:00 noon
Be inspired by the Museum's unique collection of scrimshaw. Children will learn about the history of this beautiful craft as they create their own pieces to take home.

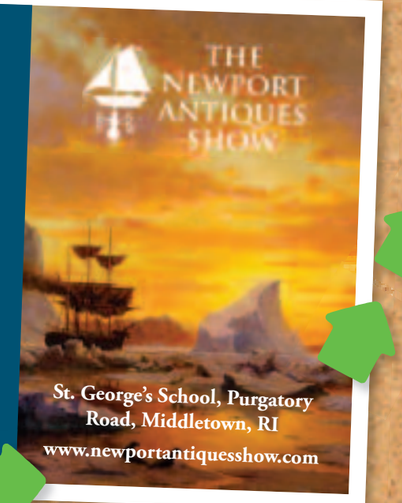
Summer Thursdays

Every Thursday, July 12 – August 30
Family Fun Program ~ Sailor's Valentines
10:00 a.m. – 12:00 noon
Learn how to make Sailor's Valentines, the traditional gifts whalemen gave their wives and sweethearts upon returning from a voyage. Take your valentine home as a keepsake.

JOIN THE WHALING MUSEUM AT THE NEWPORT ANTIQUE SHOW

Friday, July 27 – Sunday, July 29

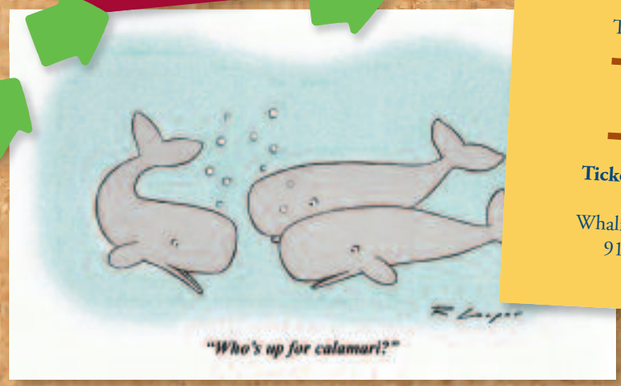
Join us on July 28th for a special Members' trip to the show!
Travel in style to Newport, browse the Antiques Show, and enjoy a catered lunch.
Cost is $60 for Museum members.
Contact (508) 997-0046 ext. 150 or sbudlong@whalingmuseum.org for more information and to sign up.



St. George's School, Purgatory Road, Middletown, RI
www.newportantiquesshow.com

Summer Fridays

Every Friday, July 13 – August 31
Family Fun Program ~ All aboard the *Lagoda*!
9:30 a.m. – 11:00 a.m.
Come to the Museum on Fridays to dress as your favorite crew member and take an imaginary whaling voyage on the *Lagoda*! Experience the chase, learn the ropes, encounter foreign cultures and learn about whaling in New Bedford through role playing! FREE with Museum admission.



"Who's up for calamari?"

OVER THE Top

2012

Saturday, August 4

A formal summer Gala to benefit the New Bedford Whaling Museum

This event is generously presented by:

WF Welch & Forbes LLC

Tickets: $250 each, seating for 250 guests
Proceeds will help underwrite the Whaling Museum's programming that serves 91,000 children and adults each year.

Check out the awesome auction items online. Bid from home & help our education programs.

New Bedford *Glass Symposium*

Presented by: the New Bedford Whaling Museum in partnership with the New Bedford Glass Museum

When:
September 13-15, 2012

Where: NBGM & NBWM

Above: *"The Bay of Newport, Rhode Island, U.S.A.," lithograph, circa, 1850. (2001.100.7249)*

Right: *Portrait of Samuel Rodman, oil on canvas attributed to Rembrandt Peale, ca. 1828. (1977.39.1)*

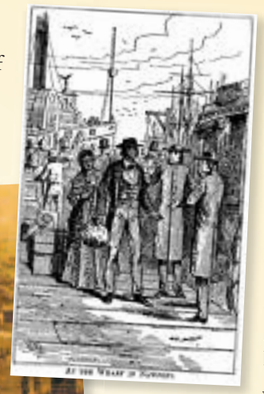
COLONIAL CANDLES
TIE TWO SEAPORTS

By **Michael P. Dyer**, *Maritime Curator*

Newport, Rhode Island was settled over one hundred and twenty years before the little whaling village of Bedford (New Bedford) arose on the banks of the Acushnet River in the mid-18th century. Unlike colonial New Bedford, a very small settlement in the 18th century before the Revolution, Newport was an important, wealthy and thriving colonial seaport in its day. Similarly to New Bedford, however, English Quaker families were among Newport's earliest settlers. New Bedford's Quaker settlement and involvement in whaling was hardly coincidental. Members of some of these Newport Quaker families, the Russells and Howlands in particular, would later play an important role in the development of New Bedford's first candleworks. Likewise, candle manufacturer Samuel Rodman served an apprenticeship with Newport candle makers before settling in New Bedford as a young man.

Arguably, one reason for the settlement of New Bedford in the first place, was to ensure Nantucket whaling merchants, particularly the Rotch family, a venue for the manufacture of their whale products without having to sell the raw materials to second parties in Newport. A number of Newport merchants, not Quakers at all, but Jews from Portugal including Jacob Rivera and Aaron Lopez had by 1750 begun a process of refining sperm oil and spermaceti into candles and shipping the manufactured goods directly to markets in the Caribbean and elsewhere in the colonies.[1] This incredibly lucrative trade was part of Newport's established "triangle trade" whereby New England rum was traded for African slaves who were in turn traded for a host of Caribbean products, namely molasses to produce rum.

Above: *"Friends Meeting House, Newport, R.I.," Lithograph by T. Sinclair of Philadelphia after William H. Dame, circa 1840s. (00.129.3)*



Right: *Frederick Douglass and his bride Anna arrive in 1838 "At the Wharf in Newport." Illustration by "WMS," for "Life and Times of Frederick Douglass," published by Park Publishing Co., Hartford, Conn., 1881.*

The great change in fortunes for both Newport and New Bedford arose during the American Revolution. While New Bedford lost quite a lot of shipping in a raid by the British, the town of Newport had been occupied by the British army with the result that its mercantile lifeblood had been cut off entirely. After the American Revolution, the oily tables had turned completely and by 1824 New Bedford merchants were selling their own manufactured candles to Newport merchants unable to manufacture their own.

Fish & Grinnell 12 mo 8th 1814

I have sold Robert Robinson 100 boxes of candles which I have put on board the sloop Rosetta, which are to be delivered to him or order when he has sent me from Newport a satisfactory note for them, as he is an entire stranger to me, I referred the business to a friend of mine at Newport to receive such a note for the candles as he shall consider good, the candles I wish you to hold until you hear from me, they may remain on board the vessell a day or two, in which time no doubt you will hear from me –

Robert Robinson 12 mo 12th 1824

Thy favor of the 9th inst I rec'd last evening as likewise one from E. W. Laudon with thy Note for the 100 boxes candles inclosed – the packet left yesterday about noon I annex a receipt for thy note which when paid will be in full payment for the 100 boxes candles [2]

By the mid-nineteenth century Newport merchants were once again pursuing the profits of whaling, but not as manufacturers, rather as ship owners and whaling agents. Newport's success in whaling was limited but the port maintained a steady presence in America's whaling fleet from the 1820s into the 1850s. New Bedford maintained strong connections with Newport, as at least one stagecoach line ran between the two towns. The great abolitionist orator Frederick Douglass himself arrived with his wife in Newport in 1838 onboard a ferry from New York. He was greeted by two New Bedford Quaker gentlemen who helped them make their passage back to New Bedford on the stagecoach.

By the late 1800s, as both ports turned toward the distractions provided by the vast wealth created by the Industrial Revolution, yachting came to play an increasingly visible role in these waterfront communities. This activity remains very popular today as yachtsmen ply the ancient trade routes past Sakonnet Point and Gooseberry Neck between Newport and New Bedford.

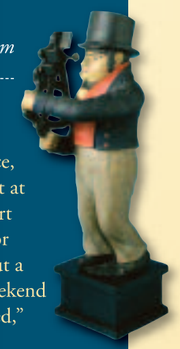
Join us on July 28th for a special Members' trip to the show!

THE NEWPORT ANTIQUES SHOW

Friday, July 27 through Sunday, July 29
St. George's School, Purgatory Road, Middletown, RI
www.newportantiquesshow.com
Featuring a Special Exhibit by the Whaling Museum

Little Navigator visits his birthplace

The 200-year-old wooden mascot of the Old Dartmouth Historical Society visits his birthplace, Newport, RI – part of the Museum's loan exhibit at the Newport Historical Society's Annual Newport Antiques Show, July 27-29. "The Little Navigator has been on faithful duty in the Museum without a break; we thought it was high time he took a weekend off to visit his boyhood town where he was carved," said James Russell, Museum president.



See calendar for details

[1] *For a full evaluation of the details of the relationship between Newport, Nantucket, Boston and New Bedford see: Richard C. Kugler, The Whale Oil Trade, 1750-1775, ODHS Sketch #79 (New Bedford, 1980). Kugler explains the details of a the oil cartel made up of the Brown family of Providence, John Hancock in Boston and the parties in Newport and how it was broken by Nantucket and New Bedford oil and candle manufacturing.*

[2] *George Howland letter book 1824-1837, ODHS Research Library, Mss 7.*

Detail showing 1869 voyage of the Panther from "Narrative of the Second Arctic Expedition made by Charles F. Hall," Prof. J.E. Nourse, U.S.N.

A GREENLAND

Voyage of Discovery, "Chasing the Light"

By **Michael A. Lapides**, *Curator of Photography, Director of Digital Initiatives*

This August a diverse group will travel on a three-week journey retracing parts of William Bradford's voyage to Greenland 143 years ago. The expedition team includes painters, photographers, educators, a native Greenlandic climate researcher, explorers and myself. This expedition north is part of a comprehensive programmatic focus for 2013 that includes a major exhibition in the Rinehart Gallery, a reformatted reproduction of Bradford's "Arctic Regions" royal broadside, lectures, and related contemporary exhibits.

Century upon century, we have been drawn north to the land of ice and the midnight sun. The power that lures us is fueled by our imagination, ambition, and a quest for knowledge. These days ice is news and glaciers are headlines.

Our modern understanding of glaciers is grounded in Louis Agassiz's then-controversial work, *Study on Glaciers* ("Études sur les Glaciers"), published in 1840. "The glacier was God's great plough," Agassiz wrote, "set at work ages ago to grind, furrow, and knead over, as it were, the surface of the earth." William Bradford's last Arctic voyage in 1869 to the west coast of Greenland was made in the decades following the controversy surrounding the publication of Agassiz's book.

Accompanying Bradford on his final voyage to the Arctic was Dr. Isaac Israel Hayes. A physician, explorer, author, he was keenly interested in Agassiz's work, which he referenced in his compelling voyage narrative, *Land of Desolation* (1872). An experienced Arctic traveler, Hayes was of enormous value to the voyage as he had earlier traveled along the coast of western Greenland. He brought his local knowledge and his personal contacts with native "Esquimaux" and Danes. Bradford, Hayes and others on their voyage, including pioneering Boston photographers John L. Dunmore and George Critcherson, were drawn to describing the towering cathedrals of ice. Their depictions cultivated people's fascination with one of the earth's most remote regions.

Bradford's voyage was made solely for "purposes of art," Hayes's for science. We will use the narratives of both men as a template for our *Chasing the Light* voyage, and for our exhibit to follow. We will explore intersections between commerce, science, and art. Our journey will be one of discovery and through this collaboration we look to expand our horizons. On the voyage, as individuals and as a group, we are committed to establishing relationships that will also translate into valuable educational content.

As this voyage and related projects proceed, follow along via our website and Museum blog, http://whalingmuseum-arcticregions.org/

Photograph by John L. Dunmore and George Critcherson from William Bradford's: "The Arctic Regions, illustrated with photographs taken on an art expedition to Greenland."

Plate Number: 38 "Front view of the glacier near to the rocks over which it is moving. From the water's line to the top is from 275 to 300 feet high, and the current flows directly from the front of the glacier, at the rate of about three miles the hour, through the arches and holes in the glacier."

Publisher: London, Sampson Low, Marston, Low, and Searle, 1873.

GLOBALIZATION IS SO 19TH CENTURY

STOBART

A Retrospective

Over the past half-century John Stobart built upon his interest in the maritime world and painting *en plein air* to build a body of work that many within the world of contemporary maritime arts find central to the genre.

His realistic style, capturing historic scenes of ports around the world, succeeds in large part through extensive research into the historic locations and vessels. Stobart's inspired work has reached broad audiences through exhibitions at maritime museums, several galleries, a large catalog of limited edition prints, and a series of paintings he created on a PBS television series.

The Museum will exhibit a broad cross-section of Stobart's work covering his long career. Paintings, prints, and sketches will form a comprehensive retrospective of Stobart's voluminous production during his career.

John Stobart studied in England at the Derby College of Art and the prestigious Royal Academy Schools in London.

Go a Whaling I must

Life Aboard a New Bedford Whaling Vessel

So you think you want a job whaling, do you? *"Go a whaling I must"* will present a voyage from the perspective of a new recruit. From your first meeting with agent Jonathan Bourne (1811-1889) to your journey's end and your payout at the conclusion, you will encounter the men, materials and activities aboard a typical whaling vessel like our iconic half-scale *Lagoda*.

A Voyage Around the World

Cultures Abroad, Cultures at Home

Grab your passport and experience new worlds encountered by New Bedford whalers: Hawaii, the Marquesas, Japan, the Pacific Northwest and Alaska! Voyages connected world cultures and introduced American commerce and culture to far-flung ports. Through both commercial activity and crew enlisting and disembarking, these voyages initiated cultural connections that endure to this day.

Exhibits supported by: *Nye Lubricants, Inc., John Matouk & Co., Tauck's World of Giving, Boston Marine Society, Grimshaw-Gudewicz Foundation, Kenneth T. & Mildred S. Gammons Charitable Foundation, and William M. Wood Foundation.*

Whaling Museum gets seal of approval

Dear Mr. Russell,

On behalf of the Accreditation Commission, it is my great pleasure to tell you that the New Bedford Whaling Museum has been awarded Subsequent AAM Museum Accreditation at the July 18-20, 2011 meeting! This means the museum meets National Standards and Best Practices for U.S. Museums and remains a member of a community of institutions that have chosen to hold themselves publicly accountable to excellence. Through a rigorous process of self assessment and review by its peers, the museum has shown itself to be a good steward of its resources held in the public trust and committed to a philosophy of continual institutional growth. We found the museum to be a highly performing organization that has a solid strategic plan, excellent community engagement and is dealing strategically and realistically with budget hardships. We particularly liked the three-tier intern apprenticeship program. The museum is also a good example of merging history and science together in exhibits and programming.

Sincerely yours,

Bonnie W. Styles, Ph.D.,
Chair, Accreditation Commission Director, Illinois State Museum

Only 4.4% of all museums in the USA have AAM accreditation.

A Report from the *Treasurer*

Joe McDonough

The management, staff and volunteers are to be congratulated for exceeding the goals set for 2011. The financial results are an outstanding achievement during very difficult times. The financial situation remains sound, as evidenced by:

- Fourth year in a row of positive operating results
- $1.1 million reduction in debt
- $1.2 million cash balance
- $7 million long-term investments
- Continued growth in net assets to $24 million

There were no surprises during the annual audit and the auditor issued a "clean opinion."

Over the past few years, the Board of Trustees has prioritized debt reduction and endowment growth as a means of enhancing the future financial strength of the organization. During the past three years:

- Debt has been reduced $2 million to $900 thousand
- Endowment has increased $3 million to $7 million

As expected, a very significant grant from the Department of Education ended during the fall of 2011. This necessitated a significant effort by the management, staff and volunteers to:

- Preserve Museum programs and exhibits
- Identify new sources of financial support
- Reduce operating costs

In summary, we ended 2011 in a very strong financial position. The management has put in place a balanced operating plan for 2012. With the continued support of members, staff and volunteers, the Museum should be able to successfully address the challenges presented by the loss of revenue from the Department of Education.

Joe McDonough
Treasurer

BALANCE SHEET

	December 31, 2011	2010
Assets:		
Current assets:		
Cash and cash equivalents	$ 1,211,730	$ 1,392,088
Restricted cash	30,852	31,028
Accounts receivable	50,051	258,241
Pledges receivable net, current portion	225,099	56,973
Inventory	101,871	97,155
Prepaid expense	16,135	13,115
Total current assets	**1,635,738**	**1,848,600**
Long-term assets:		
Land, building and equipment, net	13,319,208	13,870,040
Long-term investments	6,952,920	7,120,976
Pledges receivable, net of current portion	302,694	51,473
Charitable remainder trust receivable	1,446,843	1,415,619
Beneficial Interest in Perpetual Trust	2,165,555	2,319,100
Total long-term assets	**24,187,220**	**24,777,208**
Total assets	**$ 25,822,958**	**$ 26,625,808**
Liabilities and net assets:		
Current Liabilities		
Accounts payable	$ 80,628	$ 165,863
Accrued expenses	37,426	38,131
Liabilities under split-interest agreements	151,399	159,893
Deferred revenue	657,730	459,425
Note payable, line of credit	-	-
Bonds payable, current maturities	100,000	100,000
Total current liabilities	**1,027,183**	**923,312**
Long-term liabilities:		
Custodial funds	30,852	31,028
Derivative liability	38,929	111,025
Bond payable, net of current maturities	787,857	1,871,219
Total long-term liabilities	**857,638**	**2,013,272**
Total liabilities	**1,884,821**	**2,936,584**
Net assets:		
Unrestricted	17,678,424	18,439,434
Temporarily restricted	3,158,699	1,995,231
Permanently restricted	3,101,014	3,254,559
Total net assets	**23,938,137**	**23,689,224**
Total liabilities and net assets	**$ 25,822,958**	**$ 26,625,808**

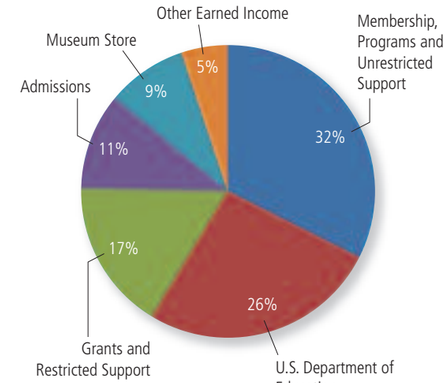
Certain reclassifications have been made to the 2010 financial statements to conform to the current period financial statement presentation. These reclassifications have no effect on previously reported changes in net assets.

Allan Smith, C.P.A., has audited the financial information. The firm has expressed an unqualified opinion that the financial statements have been prepared to conform with U.S. Generally Accepted Accounting Principles and present fairly, in all material aspects, the financial position of the Museum as of the end of fiscal year 2011. The Museum complies with all significant accounting and reporting standards for not-for-profit institutions as determined by the Financial Accounting Standards Board (FASB 116, 117, 124, 136). A complete copy of the Museum's audited financial statements is available to interested parties.

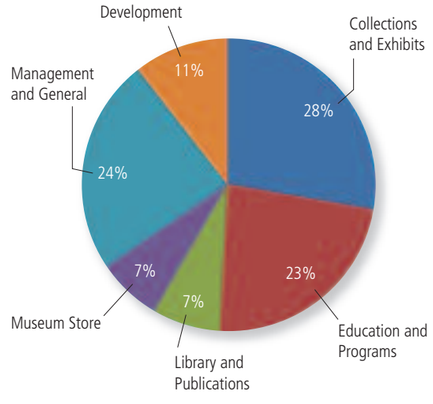
STATEMENT OF ACTIVITIES

	2011 Total	2010 Total
Operations:		
Revenue and support:		
Admissions	$ 345,286	$ 286,305
Membership, programs and unrestricted support	1,050,174	1,043,083
U.S. Department of Education	849,439	879,878
Grants and restricted support	539,183	643,481
Museum store	289,103	308,783
In-kind gifts and services	651,414	485,684
Other earned income, net	166,430	179,675
Total revenue and support from operations	**3,891,029**	**3,826,889**
Expenses:		
Collections and exhibits	861,435	1,157,781
Management and general	746,411	750,601
Education and programs	717,538	546,347
In-kind gifts and services	651,414	485,689
Development	326,904	336,590
Library and publications	233,255	192,739
Museum store	221,155	273,572
Interest expense	-	5,612
Total expenses from operations	**3,758,112**	**3,748,971**
Net assets released from restrictions for operations	-	-
Change in net assets from operations	**$ 132,917**	**$ 77,918**
Other non-operational activities:		
Contributions for capital purposes and related expenses:		
Campaign contributions	$ 1,650,779	$ 3,391,435
Campaign expense including campaign related bad debts	(105,945)	(102,168)
Depreciation expense	(849,061)	(682,517)
Interest expense	(94,361)	(98,916)
Total contributions for capital purposes and related expenses	601,412	2,507,834
Federal subgrantee oversight: U.S. Department of Education:		
Subgrantee revenue	517,900	544,350
Subgrantee expense	(518,124)	(544,350)
Total Federal subgrantee oversight: U.S. Dept. of Education	**(224)**	-
Total other non-operational activities	**601,188**	**2,507,834**
Deaccession (accession) of objects for collection:		
(Accession) deaccession of objects for collection	(6,008)	(69,034)
Releases of restrictions for purposes of collections	-	-
Deaccession (accession) of objects for collection, net	**(6,008)**	**(69,034)**
Non-operational net assets released from restrictions	-	-
Net investment return	(375,459)	635,647
Change in value of split interest agreements	(122,321)	288,254
Change in non-operational activities	**97,400**	**3,362,701**
Change in net assets	**230,317**	**3,440,619**
Net assets, beginning	23,689,224	20,265,030
Derivative financial instrument mark to market adjustment	18,596	(16,425)
Net assets, ending	**$ 23,938,137**	**$ 23,689,224**

2011 OPERATING INCOME



2011 OPERATING EXPENSES



"An Eye Popping Glimpse of the Old Whaling Industry"

The museum is fascinating. We had a family group, ranging from 8 years old to 64, and every single one of us enjoyed it.… Very interesting, fun, and educational!

San Luis Obispo, CA

Will You Will Us?

Adding a codicil to your will with a bequest to your New Bedford Whaling Museum.

List of *Donors*

The Bourne Society

The Bourne Society permanently honors those who have included the Old Dartmouth Historical Society – New Bedford Whaling Museum in their wills or other estate plans.

Anonymous
Hope Atkinson
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Laura E. McLeod
Robyn P. & Craig Small

In Memoriam

Sylvia Thomas Baird
Kay & John C. Bullard, M.D.
Leland Carle
Joan & Ed Hicks
Margaret C. Howland
Margaret P. Lissak
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Suzanne Underwood
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The Lagoda Society

The Lagoda Society honors the Museum's most generous and loyal supporters, recognizing donors with cumulative giving of $100,000 or more.

Anonymous, 6 Donors
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E. Andrew Wilde, Jr.
The William M. Wood Foundation

The Cupola Society

The Cupola Society recognizes the Museum's most generous individual supporters. Members of this Society sustain the Museum with contributions of $1,000 or more.

$200,000 +

Nancy & John W. Braitmayer
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$100,000 - $199,999

Joan K. & Irwin M. Jacobs
Anne B. Webb

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Partnerships Aboard and Abound

Regional public schools from Rhode Island to Greater Boston and all of Old Dartmouth are our ongoing partners in K-12 education with over 13,000 students visiting the Museum for docent-led curriculum-based and standards-based tours. School children in the Old Dartmouth region visited free of charge thanks to endowed support.

The Azorean Maritime Heritage Society, headquartered at the Museum, actively cares for and sails the Museum's whaleboat *Bela Vista* and promotes the Azorean whaling legacy through activities and regattas.

Bank of America, Eastern Fisheries, International Fund for Animal Welfare, New Bedford Historical Society, Rotch-Jones-Duff House staff, and several former WM staff members donated time to lead discussions and activities in their specialty areas for our high school apprentices.

The Boys and Girls Club of Greater New Bedford selected a group of students to send to the Museum each Thursday after school to learn from our teen apprentices.

Faculty from Bridgewater State University, Brown University, University of Massachusetts-Dartmouth (UMD), UMD School for Marine Science and Technology, Woods Hole Oceanographic Institution shared their expertise with our high school apprentices.

Ongoing free admission is provided for Bristol Community College and UMass-Dartmouth students. Sculpture professors and instructors from both institutions partnered to erect eight outdoor sculptures on the premises.

The Cape Verdean Association advises on children's activities and contributions related to the new Cape Verdean Maritime Exhibit, while the Consulates of the Republic of Cape Verde and of Portugal assist with cultural collaboration and school outreach efforts.

The Museum's Collection is highly sought-after, with a number of loan requests coming from other museums. The Corning Museum of Glass (Corning, NY), displayed 9 pieces of glass for their exhibition *Mt. Washington and Pairpoint: American Glass from the Gilded Age to the Roaring Twenties*. The New Bedford Art Museum displayed nearly 40 objects including photography equipment and original photographs in their exhibition, *New Bedford Through the Lens*. Two 16th century prints were on exhibit at Harvard's Arthur M. Sackler Museum for the exhibition *Prints and the Pursuit of Knowledge in Early Modern Europe*, which then travelled to the Mary and Leigh Block Museum of Art (Evanston, IL). The Fenimore Art Museum (Cooperstown, NY) displayed an oil portrait of Daniel Willcox Cory in their exhibition *Artist and Visionary: William Matthew Prior Revealed*.

Pieces from the Whaling Museum's Collection are also currently on display in various locations including: the National Museum of American Jewish History in Philadelphia, PA (candle mold); the Town of Fairhaven (two cannon); the New Bedford Fire Museum (195 items relating to firefighting in New Bedford); the Mattapoisett Historical Society (three ivory thread spools); the Newport Art Museum (a painting entitled *Portrait of Edward S. Cannon*, by William A. Wall); the New Bedford Whaling National Historical Park Visitors Center (several items including the large ship model of the whaling Bark *Hammond*); the Rotch-Jones-Duff House Museum in New Bedford (15 examples of period furniture); and Projeto Baleia Franca, a whaling museum in Brazil (four harpoons and lances).

Culture Park performed *Midnight on the Foc's'le* during the Moby-Dick Marathon and performed children's dance ensembles in the Cook Theater.

Global Learning Charter Public School, Greater New Bedford Regional Vocational Technical High School and New Bedford High School assisted in recruiting apprentices for the Museum Teen Apprentice Program.

Massachusetts Marine Educators Board and members worked with our Science Director to organize and host the week-long National Marine Educators Association annual conference in Boston.

The Melville Society Cultural Project partnership expanded to include support and guidance with family activities, lectures, exhibitions, Ipod tours and Museum Collections development and management.

Teens and staff from the Museum of Science, New England Aquarium, Peabody Essex Museum, and Woods Hole Science Aquarium hosted Museum Apprentices at their facilities and visited our facility for a reciprocal visit with our teen apprentices.

Mystic Seaport generously houses the Russell-Purrington panorama, and partnered with the Museum to publish the definitive book on Starling Burgess.

The National Marine Educators Association provided logistical and educational resource support for Museum science programs.

Outreach staff from New England Coastal Wildlife Alliance, National Oceanic and Atmospheric Administration and Whale and Dolphin Conservation Society brought inflatable whales, engaging craft activities and interesting props for Right Whale Day during April vacation.

The New Bedford Historical Society partnered on outreach and development for the Paul Cuffe initiatives.

The New Bedford Port Society safeguards part of its collection in the Museum vaults. This collection was indexed for seamen's names in a partnership with the New Bedford Free Public Library and Museum volunteers organized by Advisory Curator Judith N. Lund. The Port Society provides the Seamen's Bethel for the reading of Father Mapple's sermon during the Moby-Dick Marathon in January, and for the Memorial Service in May for deceased Board members and Volunteers.

The New Bedford Whaling National Historical Park is an essential partner in all Museum endeavors.

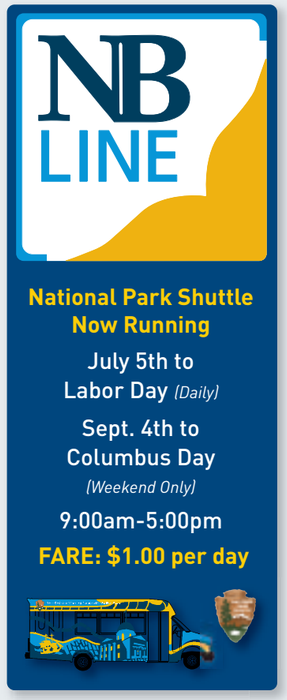
The North Atlantic Right Whale Consortium hosted its annual meeting at which research findings, new technologies and management issues are presented and discussed.

Over forty community organizations utilized the Jacobs Family Gallery and Cook Theater for free or at a steeply discounted price including Downtown New Bedford, Inc; the Ernestina Commission; the Marion Institute Bioneers; the New Bedford Historical Society; Our Sisters' School; the United Way of Greater New Bedford; the Waterfront Historic Area League and the Women's Fund of Southeastern MA.

Twelve Museum Apprentices enrolled in a year-round paid after-school program for disadvantaged youth.

Museum Visitor Services provided discounted admission to the Rotch-Jones-Duff House with a combination ticket.

The Whale and Dolphin Conservation Society's Senior Biologist works with the Museum to plan, schedule and promote the "Man and Whales" lecture series and whale watch. In addition, WDCS and Rhode Island Audubon Society educators partnered with our Science Director to develop educational materials about the North Atlantic right whale.



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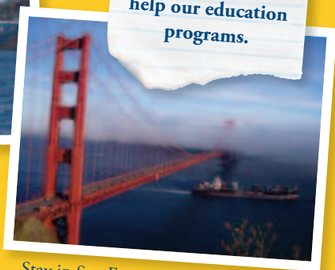

Stay in San Francisco's Marina District for the America's Cup races

Art & Antique Highlights

Dora Atwater Millikin *Port Side* (2011)

"Front & Centre Streets New Bedford, MA" Arthur Moniz print

Carved, blue arm

Alabaster lamp

James Gale Tyler's *Waiting "For the Tide"*

This event is generously presented by:

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A NOTE TO OUR READERS

We do our best to report accurate information and sincerely apologize for misspelling or inadvertently omitting the name of anyone who made a gift to the Old Dartmouth Historical Society – New Bedford Whaling Museum during the 2010 fiscal year. Please advise us of any error by writing to the Development Office, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740-6398. If you have any questions, please call Alison Smart at (508) 997-0046, ext. 115.

MISSION

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.

CREDITS

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EDITORIAL COMMENTS

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ON THE COVER

"Bark *Eagle* Cutting in at Chesterfield Inlet" by John Stobart. A world-renowned painter of ships and the sea, the artist noted this scene is "located at the extreme northwest of Hudson's Bay in territory you would think it impossible for a sailing ship to venture... here a New Bedford whaler cuts-in to the shelter of a grounded 'berg...' A retrospective of Stobart's work is on exhibit throughout the summer.

Whaling Museum on the web

www.whalingmuseum.org
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The New Bedford Whaling Museum is governed by the Old Dartmouth Historical Society.

Subscription to this publication is a benefit of membership. For more information about membership, call 508 997-0046 ext. 150 or visit www.whalingmuseum.org.

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