SUMMER HOURS (June-December) Daily 9:00 a.m. to 5:00 p.m. Until 9:00 p.m. every second Thursday of the month

The New Bedford Whaling Museum is a benefit of membership. For more information about membership, call 508 997-9966 ext. 115 or visit www.whalingmuseum.org.

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

Bonaventura Peeters
[Flemish, 1634-1652 (Attribution)]

Whaling off Iceland
Oil on canvas
47 x 73 inches

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The Portuguese in American Whaling
by Donald Warrin, Ph.D.
From the Helm:

High expectations of renewal and change mark this issue. There is great excitement, suspense and dare I say momentum generated by all the hustle and bustle at the Museum. In very short order, your stroll through the galleries will be considerably longer, with more art and artifacts to enjoy from the collection than ever before! On June 26, the newly refurbished Old Dartmouth Historical Society Whalers Family Gallery will exhibit our best of New Bedford painting collection when we reopen the original entrance to the Old Dartmouth Museum, adorned with marble and brass plaques honoring the founders of this institution. Then 5 weeks later, we re-consecrate the Bourne Building with great fanfare following 6 months of renovation. In early September, a third ribbon will be parted when we inaugurate a permanent gallery dedicated to the Azeranian whalers. This will be quite an eventful summer on Johnny Cake Hill and I encourage you to join us for each of these momentous occasions. I promise you will not be disappointed.

This issue includes our Annual Report. If you receive the Bulletin by mail, then your name should be listed among the legions of like-minded supporters who ensure this Museum continues to be a vital resource in our community and around the world. Thank you for your support. Please take a moment to review the important financial report. We have made good progress in 2009 reducing our debt, building our endowment and successfully managed our operations in the black. For this, you simply have yourselves to thank.

In addition to the listed Board members, we include the presumptive trustees for the class of 2013. While it is fundamentally healthy and necessary for a member-based organization to renew its corpus of trustees, I must confess that this year the process is hit-and-swell. Our departing trustees have performed their duties to such a meritorious extent that their collective impact has been nothing short of extraordinary. Their unflagging devotion to this organization for a combined service of 47 years is remarkable and a sterling example to all. Their vision, wisdom and leadership have shaped our Museum in such profound and fundamental ways that so future generations will benefit mightily from their achievements. We will miss them.

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IN MEMORIAM
Robert Hauser............................................... 1

Volunteer Council Executive Committee

RETURNING TO OUR ROOTS

CARL J. CRUZ

Carl has been a member of this Museum since 1985. His lifelong interest in history and his intimate connection to the fabric of this community served this organization exceptionally well for his 6 years of Board service prior extended committee tenure. Carl’s also served as clerk from 2007-2008. In 2005 he co-chaired the highly regarded Museum exhibition, Our Bondage/Our Freedom: Frederick Douglass & Herman Melville. His guidance at Collection Committee meetings plus his leadership on partner exhibitions with the New Bedford Historical Society is of high value and deep consequence.

WILLIAM (BLA) J. KENNEDY
Blair’s active participation in the leadership of this Museum extends back to the last century! As one of his Board roles, he co-chaired with Barry Weinberg the Lighting the Way capital campaigns and saw it through to a successful conclusion. Blair brought to the challenge of fundraising his articulate and determined style as well as his unwavering sense of humor and boundless energy, raising an astonishing $12 million that helped to set the Museum on its current course. After a brief hiatus, Blair rejoined the Board in 2004. Following the bricks and mortar focus of the campaign, Blair set his attention to building the appropriate Board infrastructure in a sensitive fashion that best reflected the cultural strengths of the city and the region through his chairmanship of the Trusteehip Committee through 2008.

Farewell & Thank You to Our Outgoing Trustees

JOHN (JACK) W. BRATTMAYER and BARBARA B. FERRI

Jack and Barbara’s legacy with this Museum is deep and will be lasting. As co-chair of the Navigating the World capital campaign, they raised $14 million to strengthen the Museum both physically and financially. The impact of this campaign is felt everywhere, from the renovations in the Bourne building and the Research Library, to the new exhibitions and galleries. Their focus to boost the endowment will provide dividends for perpetuity. Perhaps most importantly are the hundreds of new supporters who were introduced to our mission through their superlative outreach efforts. Stalwart advocates both, Jack and Barbara served a combined 17 years on the Board. In addition both served as 1st Vice Chair. Jack from 2002-2005, and Barbara from 2006-2008. As if running a capital campaign were not enough, Jack currently serves on the Executive, Facility and Audit Committees and Barbara on the Executive, Trusteeship, Collections and Facility Committees. To top it off, she co-chaired the “Over the Top” fundraiser this year. Both have deep roots in the area. Three generations of hers have enjoyed summers on Buzzards Bay in Dartmouth while his have focused on Marion.

HON. D. LLOYD MACDONALD

As a sitting Massachusetts Superior Court Judge, the Museum found the perfect person to assist with governance issues. Prior to joining the Board, Lloyd participated in developing the 2001-2012 Strategic Plan, a critical document necessary to the success of the Kendall Whaling Museum. 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 premiere 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. He was a natural successor to Bill Kennedy as chair of the Trusteeship committee, a position held for 2 years. Lloyd’s family has been actively involved in the Museum for generations.

RITA MACEDO PACHECO

Born and educated in São Miguel, Azores, Rita is a founding member and past vice president of the Azorean Maritime Heritage Society. Her guidance and input as we establish the permanent Azorean Whalemans’ Museum will be an enduring legacy for her contributions to this organization. Rita served on the Retail Task Force and was actively involved with the development of the rentals/events function at the Museum. When it comes to raising the bar, Rita put this Museum “Over the Top”. Her ability to organize supergalas helped to establish our summer fundraiser as second to none.

Whaling Museum on the web: www.whalingmuseum.org
www.whalingmuseumblog.org
www.flickr.com/photos/nbwm
www.facebook.com/whalingmuseum
www.twitter.com/whalingmuseum

From the Helm

President and CEO

www.tapnews.com
Returning to our Roots
ODHS Wattles Family Gallery

By Gregory Galer, Ph.D., Vice President of Collections and Exhibitions

Today, when you picture our Museum you probably think of the imposing skeletons hanging in the Jacobs Family Gallery, or perhaps the large sperm whale in “Pursuit to Preservation,” or the iconic Lagoda. Few, if any, realize — or even know — that the origins of our Museum are here, too, hidden in areas inaccessible to the public.

The first building acquired by the Old Dartmouth Historical Society was the National Bank of Commerce building on Water Street. Rebuilt in 1883-4, it was the first bank of New Bedford. The bank ceased operations by 1898 and was purchased by the Society with the generous assistance of Standard Oil magnate Henry Hutton Rogers (1840-1909), one of the original members of the Old Dartmouth Historical Society Board of Directors. That building is still part of our facility.

The “imposing bank building of brick and brownstone” was repurposed as a museum, yet many of the original finishes of the building were left intact – tile floor, wood trim, etc. As the Society grew and evolved into what we know today as the New Bedford Whaling Museum, adjacent buildings were acquired and conjoined into the Museum, and interior uses were modified so the group of buildings operated as a complex. And complex it is, with a variety of unexpected brick interior walls and odd connections between galleries.

Yet there is a unique character in the hidden nooks and crannies, and the unexpected discoveries around every corner provide a level of interest that a modern facility cannot. While a simple connection of box-like rooms may be the easiest to outfit for exhibitions, such a facility provides little as far as historical context or visual interest. When inside our facility you know you are someplace special, for our buildings and galleries themselves speak to the uniqueness of this place, even before the first picture is hung.

This character will be especially clear in the ODHS Wattles Family Gallery, opening to the public this June. After decades of behind-the-scenes use as offices and a collection storage area, the National Bank of Commerce Building will be returning to public use, a much more appropriate use for such a beautiful space. Added interior walls have been removed, hundreds of collection items relocated, and finishes are being restored to bring this nearly 2,000 square foot gallery back for the public to enjoy. Located directly adjacent to the Jacobs Family Gallery, the ODHS Wattles Family Gallery is sure to be popular.

Its inaugural exhibition will display paintings from our permanent collection including William Bradford’s huge “Sealers Crushed by Ice,” one of the most treasured paintings in our collection, but one we barely had space to display.

Special thanks go to Trustee Gordon Wattles for recommending grant funding for this project through the New York Community Trust-Wattles Family Charitable Trust Fund. Anyone who saw this treasured historic space hidden behind staff-only doors recognized it was a hidden jewel, but it languished as a daunting and unfunded task. The Wattles family provided support and impetus to do what we all knew was the right thing, returning to our roots by bringing the original Museum building back to the public and revealing this hidden gem.
Polishing the Bottle

The Bourne Building and Lagoda

By Gregory Goler, Ph.D., Vice President of Collections and Exhibitions

As the new Vice President of Collections and Exhibitions, I began my work at the New Bedford Whaling Museum in January 2010, coincidentally on the day construction began on a $3 million restoration of the Museum's Bourne Building, the “bottle” that contains the bark Lagoda, the world's largest ship model. Commissioned by Emily Bourne in 1916 as a memorial to her father, whaling merchant Jonathan Bourne, the building was purpose-built to contain the half-scale whaler. Unlike a ship in a bottle, in which the ship was viewed from the outside, our ship was built to be enjoyed from inside its container: Constructed in place, by shipwrights who built actual whaling vessels, the Lagoda model was built in the waning days of New Bedford whaling, and the building was intended as a temple of sorts, to forever memorialize and honor those who built this city from the great wealth brought by whaling.

For close to a century, the Bourne Building and Lagoda have entertained and educated generations of visitors. Thousands upon thousands of children have discovered a love for history by climbing aboard a whaling ship sized just for kids yet accurate enough to allow them to better understand life in the past. Yet the erosion of time and many hands and feet had taken their toll on the Bourne Building and Lagoda. In addition, the facility needed modernizing—anyone who visited on a hot summer day recognized the lack of air conditioning. Certainly over the years the Museum had made some incremental upgrades—heat, fire protection, lighting—and had made many repairs—including repairing the roof and re-pointing brick walls in recent years. However, the time had come for a major upgrade: the bottle needed a thorough polishing.

Thus on my first day, a $3 million renovation of the venerable old Bourne Building commenced, thanks to a $1.5 million grant from the National Park Service, a $677,000 grant from the Massachusetts Cultural Facilities Fund, and many generous individual contributions through the Navigating The World capital campaign. The building closed to the public and scaffolding encircled the interior. The scaffolding allowed a temporary floor to be constructed 35 feet up, providing access to the vaulted ceiling, in desperate need of repair. Luckily, my background includes similar types of construction projects in historic buildings, so starting in January I’ve spent more time in the Bourne Building or in meetings related to this project than in my office.

Although not technically a full historic restoration, sensitivity to original features is considered in every aspect of the work. Analysis of existing finishes, for example, provided data for color selection for the repainted interior. When complete, the building will look, and more importantly, function differently. The vaulted ceilings have been preserved and insulated from above with new structural panels. New systems will provide modern heating and cooling, fine protection, lighting and electrical service. Windows have been insulated and entrances and exits upgraded.

And all has not been focused on the bottle without attention to the ship. On the following page, read about the work of Master Rigger, Joe Mello. Like the Bourne Building, Lagoda had been worn by nearly a century of little hands and feet as well as deterioration of sails and line caused by exposure to sunlight and a non-air conditioned environment. When the building re-opens this fall, Lagoda will have new sails aloft, ready for another century of visitors to enjoy.

B

Before the Mast with Joe Mello

Joe Mello looks like a thoroughly modern inhabitant of the 21st century. One would never guess that currently he is spending his days re-rigging Lagoda, the half-scale model originally completed in 1916 and most recently updated in 1964. The actual bark was built in 1826 by Seth and Samuel Foster in Scituate, Massachusetts, and was square-rigged. Before joining the New Bedford whaling fleet of Jonathan Bourne Jr. in 1841, the ship was a merchant vessel. Richard Henry Dana, who later wrote Two Years Before the Mast, observed Lagoda in 1835 during a voyage to California to trade hides.

Between 1841 and 1886, Lagoda made twelve whaling voyages from New Bedford. She was called Jonathan Bourne’s favorite vessel, since she was the most profitable one, yielding returns on investment as high as 365 per cent. The rig was changed to a bark in 1860. The 1964 re-rigging of the Whaling Museum’s half-scale model was done under the supervision of Waldo Howland, President of the Concordia Company, Inc., South Dartmouth, Massachusetts, and a trustee at that time of the Museum. Concordia’s chief rigger, George Montigny, worked on Lagoda together with Richard Alberts. In a fine example of things coming full circle, Joe Mello began his rigging career at Concordia and knew Mr. Montigny.

Today Mr. Mello is the proprietor of Rigging Solutions LLC, and is adept at both traditional and modern rigging. The Lagoda has no wire standing rigging, and is equipped with traditional tauted hemp for the standing rigging, and manila line for the running rigging. On the day that the vessel visited the site, Mr. Mello and his assistant were working come-alongs. A fine tarry aroma from the rigging scented the air. Plastic sheeting and plastic tarred hemp were used on clipper ships in a quest for speed. “Standing”-sails were commonly used on clipper ships in a quest for speed. Speed was not as important on a whale-ship—capacity and stability were more critical, since a whaling voyage might last four years in order to return with a full hold of 2000 barrels or more.

Mr. Mello’s proficiency is the result of thirty-nine years spent at the rigging trade. He worked on all three of the historic vessels at Mystic Seaport Museum, including the famous Charles W. Morgan, the last surviving Yankee whaler. He also works with the latest technology on yachts, where the lines are not rope in the strict sense of the word, but specially engineered fibers.

Mr. Mello clearly conveyed his passion for rigging, noting that there are various levels of accuracy that can be achieved with historic vessels such as the Lagoda model. Perfect half-scale was not even attempted by the original builders, and the goal today is to restore the model to her appearance when the Bourne Building first greeted visitors in 1916.

An editorial, which appeared in the New Bedford Morning Mercury on Nov. 24, 1916, and was reprinted in Old Dartmouth Historical Sketches #45, indicated: “A few years hence it would be impossible to construct such a model. The last of the whale craftsmen have been employed in reproducing the Lagoda. There are tricks of rig in an old whaler that will be a lost art but a little later. In fact it was difficult even now to find artisans familiar with the building, the rig and equipment of a whalingship…”

How fortunate that Joe Mello respects and admires the rigging of the past enough to study the materials and techniques in order to reproduce them in the 21st century, even while his real livelihood comes from rigging yachts with space-age technology.
Museum member and former Trustee Will Keene became a charter member of the Bourne Society in 2003 when he willed the Museum in his will. In addition to understanding the importance of supporting the Museum today, he saw the advantage of making a commitment that would benefit his community and the Museum for years to come.

As Will noted, “I have always considered the Whaling Museum to be the cultural cornerstone of this region, and my sons and I are very invested in protecting and securing it for future generations. By including the Museum as a residual beneficiary in my will, I can make a gift that achieves a much greater financial impact than would otherwise be possible during my lifetime.”

While his first choice was to make this bequest anonymously, Will began to see it as an opportunity to encourage others to join the Bourne Society. “I hope to help motivate Museum members to plan for their own charitable giving in their wills or estates.”

Philanthropy is an important value that Will Keene has instilled in his two sons from a young age. Back when they received their weekly allowance, Tucker, now age 18, and Spencer, 16, were asked to set aside a portion each week, and at the end of the year make a donation to the charity of their choice.

James Russell, President of the New Bedford Whaling Museum said, “Like the Keene family, the values cherished by the Old Dartmouth Historical Society are in the DNA of many people in the region. We are so grateful to Will, as well as other like-minded supporters for their foresight, generosity, and commitment to maintaining the strong legacy of this institution.”

“My name will never be found on the Forbes 400 list,” remarked Will, “but once my life is lived and my affairs are settled I know that this bequest will have a significant impact on the Museum’s future.”

Will sees the Bourne Society as a means for anyone to make a donation to the Museum, and continues the tradition that Emily Bourne established over 100 years ago when she built the Museum to honor the memory of her father, Jonathan. “Emily gave us both a legacy and an opportunity. What a gift the society is.”

For more information on becoming a member of the Bourne Society, please call Alison Smart, Director of Individual Giving, at 508-997-0046, ext. 115, or complete and return the Confidential Information Form, below.

Giving is a family affair for the Keenes

World’s largest model of a Concordia Yawl

On display through Summer 2010

This one-third scale model was created by Tom Borges, a local artist, sculptor and ship’s carpenter, over the course of seven years. It was built from scratch using Concordia plans along with the artist’s own drawings and measurements, taken at Concordia Boatyard, South Dartmouth. With the mast stepped the boat stands 22-feet tall, keel to masthead. It has handmade bronze fittings, a 200-pound lead keel and the hull measures 15’ 2” in length with a 44” beam. A Mattapoisett native and graduate of UMass Dartmouth, Borges studied Fine Art, majoring in Sculpture. He built the model at his New Bedford studio, located in the former Berkshire-Hathaway Mill.

Designed to sail, the model has a snug pilot seat built into the miniature cabin at the bottom of the companionway, allowing it to be skippered by a set of controls from below decks, with a head-and-shoulders view of the exterior. It will be on display in the Jacobs Family Gallery through the summer.

New high school apprentice program rollout

Made possible by a private-public partnership, Museum Trustees launched the program utilizing funding from the U.S. Department of Education’s Office of Innovation and Improvement. Private donors include the Jessie Ball duPont Fund, The Women’s Fund of the Community Foundation of Southeastern Massachusetts, Bank of America, the Benjamin Powell Memorial Fund, and a grant recommended by Trustee Gordon B. Wattles through the Howard Bayne Fund.

Learning the ropes (and bones) of the museum: Nasha Macedo, Robert Krupa, and Gaylynne Dos Santos

Gaylynne Dos Santos, Robert Krupa, and Nasha Macedo are the three New Bedford High School 12th graders in the Whaling Museum’s newly launched Youth Apprenticeship Program, which offers in-depth job skills development for local high school students, GED candidates, and college students. Our three other participants are Neysa Feliciano, Ryan Worton, and Alana Rounds-Jussaume, all juniors at the New Bedford Global Learning Charter High School.

Students benefit from hands-on job skills development and mentoring in a supportive but professional environment. The program addresses an ongoing community need to provide underserved students with the tangible benefits of employment, job skills, and awareness of pathways to rewarding careers. It also provides role models and opportunities to develop social skills and self-confidence.

Students follow a structured skills-developopment program, while gaining professional work experience and contributing to Museum projects—and earning a competitive wage.

Under the guidance of Museum staff, apprentices gain a basic understanding of the work of the different departments of the Museum (Visitor Services, Facilities Management, Education, Library, Collections, Conservation, Resource Center, Finance, and the Photo Archives). Students learn museum-specific skills such as collections management and artifact care, while also gaining broader experience with program development and presentation, cataloging and inventory management, marketing, finance, and customer service. They will also be trained to serve as Junior Docents.

Sara Metrowitz, director of education, and Robert Rocha, science program manager, worked with the two high schools on the program’s details and the recruitment format, which was modeled after similar initiatives at the Newark Museum, Peabody Essex Museum, Boston Museum of Science, New England Aquarium, and the Children’s Museum of Manhattan.

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On the program’s details and the recruitment format, which was modeled after similar initiatives at the Newark Museum, Peabody Essex Museum, Boston Museum of Science, New England Aquarium, and the Children’s Museum of Manhattan.
T he Melville Society Archive represents a collegial affiliation of Melville scholars and Melville institutions, its Research Library, and the Melville Society Cultural Project, an academic group dedicated to community outreach and programming organized around the life and works of Herman Melville. The archive, dedicated in 2002, rests on two colossal pillars, the library and the society, and serves as a repository for a vast collection of Melville-related materials. The Melville Society Archive is housed in a maritime museum, not a university, as is usually the case. With a focus on Melville scholarship and beyond, the archive supports research, education, and public engagement. Through its varied programs and initiatives, the Melville Society Archive seeks to foster a deeper understanding of Melville's life and works, as well as the broader cultural and historical context in which he lived and worked.

Gail Coffler, Charles Watson Jr., Joyce Sparer Adler, Robert D. Madison, and others. The archive, now numbering over 2000 volumes, continues to grow and contribute to the academy. The archive is open to the public, and visitors are encouraged to explore its rich holdings and engage in scholarly inquiry. Through its research library, the society provides a platform for the dissemination of new knowledge and the exchange of ideas. Melville scholars and enthusiasts can access the archive's holdings online, and visitors are welcome to explore the physical space. The Melville Society Archive is committed to preserving and promoting the legacy of Herman Melville, ensuring that his works and ideas continue to inspire and educate generations to come.

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**Herman Melville Family Day**

Saturday | July 31, 2010
11:00 am – 2:00 pm

Join us for a fun-filled day celebrating Herman Melville’s birthday. Activities will include a reading of a children’s version of Moby Dick, a science activity and an art project. The winners of the Melville Art Contest will be announced and we will end the day with some birthday cake.

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**Curatorial Vignettes**

Fact or Fiction?

By Michael P. Dyer, Maritime Curator

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**New Bedford Free Public Library**

New Bedford Free Public Library notes that he shipped as blacksmith on board. This is verified by several specific entries in the logbook. The entry of November 11, 1848 for instance includes “built a blacksmith forge and set the blacksmith to work.” The narrative states that it was a blacksmithing accident that caused him to lose his sight when a small piece of steel penetrated his left eye. Muller’s narrative describes his desertion from the George & Susan at Honolulu, his subsequent joining of an Australian vessel bound for China and later joining the ship Champion of New Bedford, Waterman master, in Hong Kong on a voyage to the Arctic. This is confirmed in the logbook of the Champion’s voyage, ODHS Log #258, held in the New Bedford Whaling Museum Research Library. Muller’s story is true. Stories such as his were sometimes told by crippled survivors of various tragedies in order to earn some money on which to live. The Narrative of the Wreck and Loss of the Whaling Brig William and Joseph of Martha’s Vineyard (Boston, 1842) was based on the narrative of the vessel, Elisha Dexter, who survived the wreck but was uninsured for his losses. Two 1835 whaling prints, Capturing a Sperm Whale and A Slaughter of Sperm Whale off the Island of Hawaii, were created by Cornelius Hulbert who lost an arm in the whalefishery. Small stories such as these serve to invigorate our understanding of the personal nature of the big history that we interpret in the Museum every day.
EXHIBITIONS

A Hunt for Knowledge Exhibit Opening
Friday, May 28, 5:30 p.m.
This wonderful exhibit addresses questions frequently asked by visitors about the status of current efforts to study and protect whales. The exhibit contains information and a wide variety of topics including satellite tracking equipment, a photographic tour of the whale-watching industry, and fishing equipment used to reduce the likelihood of whale entanglement. The exhibit is open from May 28 through September 26.

New Exhibit: Photography from the New Bedford Whaling Museum, 1839-1920 Exhibit Opening
Thursday, June 17, 1:00 p.m.
The Whaling Museum is honored to hold, through gift of The Standard-Times, Everett S. Allen, and John D. Wilson, a collection of dry-plate glass negatives made between the years 1895-1925. These images were produced to illustrate stories in the New Bedford Standard, foremost to the Standard-Times. Of the earliest were part of the nascent halftone printing process which quickly took hold and added a new dimension to the printed page. This exhibit in the Museum’s San Francisco Room will examine newspapers, people, events, and places in the New Bedford region during the transitional decade that saw the end of the horse-and-buggy era and the emergence of a modern city. Curated by Michael Michael Lapides, Director of Digital Initiatives/ Curator of Photography.

ODHS Wartles Family Gallery Exhibit Opening
Saturday, June 26, 3:00 p.m.
Gala Ribbon-Cutting Ceremony
The public is cordially invited to join the Board of Trustees, Mayor Scott W. Lang and elected officials at a Gala Ribbon-Cutting Ceremony to reopen the 103 year old Water Street Entrance of the Old Dartmouth Historical Society’s original museum space, now remodeled as the Old Dartmouth Historical Society Wartles Family Gallery.

Grand Re-Opening of the Bourne Building
August (Time and date to be announced)
Join the Board of Trustees for a gala ribbon cutting at the Old Dartmouth Historical Society’s largest building of the Whaling Museum complex atop Johnny Cake Hill. The Jonathan Bourne Building, Erected in 1931, is the newest restored interior space to the existing lobby and gift shop. The largest ship model in the world. Gala ribbon cutting of the new Azorean Whaleman Gallery
September 23, 2:00 p.m.
The Azorean Whaleman Gallery provides the only permanent exhibition space in the United States that honors the Portuguese people and their significant contribution to the maritime heritage of New Bedford, the region and the nation. The exhibition will chronicle the Azorean/American cultural exchange of the 19th century, and through a shared whaling heritage, its importance to the growth of the greater New Bedford region throughout 20th century. The exhibit will focus especially on the cultural origins of the Azorean Archipelago and the Azorean diaspora, the whaling wharfs that frequented the “western islands,” and the people that tied New Bedford to them, as related through the art and artifacts of both locations from the whaling era to the present.

Herman Melville Family Day
July 31
11:00 a.m. – 2:00 p.m.
Join us for a fun-filled day celebrating Herman Melville’s birthday. Activities will include a reading of excerpts from Moby Dick, a science activity and an art project. The winners of the Melville Art Contest will be announced and we will end the day with birthday cake!
NEW BEDFORD

AHA! (Art, History & Architecture)
New Bedford
Downsweeps Cultural Night with 42 venue partners every 2nd Thursday:
shaunnewbedford.org

ArtWorks!
384 Aznoult Avenue
Galleries, classrooms, ceramic studios, A/V computer lab, and teen art programs:
artworksforyou.org

Buttonwood Park Zoo
425 Hawthorn Street
Ten acres with 30 exhibits and more than 200 animals:
bpzoo.org

Ernestina
10 State Pier
Shoemaker Ernestina is the last surviving transatlantic packet to carry immigrants to America under sail:
ernestowna.org

Fire Museum
51 Bedford Street
Set in an 1866 firehouse, it features restored apparatus, vehicles, living quarters, and old uniforms for kids to try on:
firemuseum.org

F. Taber/Fl. Rodman Park & Military Museum
1000c Rodney French Blvd.
This 47-acre park features a Civil War era fortresses, walking paths overlooking Buzzards Bay and a community-run museum of the region’s military history:
forttaber.org

A/V computer lab, and teen arts center.

New Bedford Art Museum
608 Pleasant Street
The New Bedford Art Museum engages the public in experiencing, understanding and appreciating art:
newbedfordartmuseum.org

New Bedford National Park Service
33 William Street
The only national park site dedicated to preserving and interpreting America’s nineteenth century whaling story:
npa.gov/newbedford

New Bedford Symphony Orchestra
Zeiterion, 604 Purchase Street
One of the oldest regional orchestras in the nation, the NBEO performs a full range of orchestral repertoire:
www.nbsymphony.org

Ocean Explorium
174 Union Street
A center for ocean science public education, the Explorium consists of a series of living aquatic environments and interactive exhibits:
oceanexplorium.org

Rotch-Jones-Duff House Garden & Museum
396 County Street
One of the finest surviving examples of 18th century Georgian Revival architecture, the house (1834) and gardens retain the city during its golden age:
rjdhousemuseum.org

Seamen’s Bethel
15 Johnny Cake Hill
Built in 1832, the Bethel continues today as a house of prayer and a standing memorial to all New Bedford mariners lost at sea:
polinhosociety.org

University Art Gallery
UMD Star Store Campus
715 Purchase Street
Home to a number of impressive exhibition spaces, it features exhibitions of local, national, and international renown:
umass.edu/cvpa/universityartgallery

Whitfield-Manjojo Friendship Society
31 Cherry St., Fairhaven, MA
The WMFS sponsors the historic Whitfield House and fosters the Sister City relationship between Fairhaven/New Bedford and Toahtumahu, Japan:
manjojo.tripod.com

A Working Waterfront
A famous old whaling port, it continues to earn its living from the sea. Today, New Bedford is an authentic waterfront city with a large fishing fleet and working waterfront:
ci.new-bedford.ma.us/Tourism

Zeiterion Performing Arts Center
604 Purchase Street
The “Z” offers performing arts programming of excellence that inspires, educates, and entertains:
zeiterion.org

Such was certainly the case with the Portuguese archipelagoes of the Azores, situated some 1,000 miles west of Lisbon, Cape Verde, lying off the coast of Senegal, and Madeira, west of Morocco, from the sixteenth through the nineteenth centuries. There is considerable evidence that the Azores and Madeira had been visited by Italian and Portuguese mariners in the fourteenth century. But the traditional dates of discovery are Madeira, ca. 1418-20; Azores, ca. 1427; and Cape Verde, ca. 1456. The settlement of the island of Madeira and neighboring Porto Santo began soon after discovery. That of the Azores took place during the 1440s, and Cape Verde, by the early 1460s. The settlement patterns of the Azores differed significantly from that of Cape Verde. To the former came not only Portuguese from the mainland but also a number of Flemings. On the other hand, under the Portuguese, the relatively infertile Cape Verde islands, lying some 300 miles west of the coast of Senegal, became deeply involved in the slave trade. Slaves from the African mainland were employed on the local plantations, and the archipelago became an entrepôt for the Portuguese slave trade with the Americas. In 1975 Cape Verde won its independence from Portugal, and the following year the Azores and Madeira became autonomous regions of the nation.

By Donald Warren, Ph.D., University of California, Berkeley
So Ends This Day: The Portuguese in American Whaling, 1765-1927, will be published this spring by the University of Massachusetts Dartmouth. It is a story of the American whaling industry, from its remote beginnings to its anticlimactic end, albeit told from a particular perspective, that of the Portuguese—at the time almost exclusively Azorean or Cape Verdean islanders—who, over the course of the industry, assumed an increasingly important role. As T. Bentley Duncan has observed (1972, 1), “Small islands situated in the midst of seas and oceans, remote from the continental land masses, often possess a high importance in communications, navigation, and strategy—an importance out of all relation to their size and resources.”

Filling out a Crew in the Islands
One of the ways to fill out a whaling crew was to leave port shorthanded and pick up men on the voyage out. Since it was common for American whaling vessels to call at the Azores for supplies on the outward voyage, it early became the practice to sign on men, especially from the western group of the islands: Flores, Corvo, Faial, Pico, and São Jorge; as well as occasionally from those islands to the east. Young men were picked up from Cape Verde as well. Brava and São Nicolau becoming the most common points, al-
though other islands were often visited. Other islanders from the South Pacific and later the West Indies helped to fill out a whaling ship's crew. Limitations of language and education, and some Yankee prejudice, would most generally keep them from a man's berth in the early years. But, nevertheless, they might sign on again and again in the hope of accumulating a nest egg to sustain them once again in their native land. Sailing on an American whaler, especially for the Portuguese, was also a way to a new settlements in New England, California, and beyond.

Early Portuguese on the Quarterdeck

The first well-documented voyage of an American whaling vessel under Portuguese command was that of the ship *Liverpool* of New Bedford (1838–40) under Captain Joseph Thomas, born on the island of Terceira, Azores. Again under his command in 1840–42, he became the Liverpool’s whaling skipper in the Indian Ocean. His final voyage, to the Northwest Coast (1851–54). Clearly, participation in the whaling industry was not conducive to an ordinary home life.

Shoreside Activities

One of the most successful Portuguese involved in shoreside activities was Thomas Luze. Born on the island of Flores in 1827 or 1828, he came to the U.S. in August of 1843 aboard the bark *Brunette* of Palmouth. Captain Edward M. Luze took a liking to the youngster; his own young son, Thomas R. Luze, having recently died. Becoming a father figure to the young Azorean, Luze saw that he adopted the name of his late son. Luze sailed the next year as an ordinary seaman on the ship *Roman II* of New Bedford at $170/day, returning in July of 1847. As he had signed with an X for the name Thomas Luze, it is apparent that at this date young Luze was, like so many of his companions, illiterate. In 1849 he tried his hand, evidently somewhat successfully, at mining in California during the Gold Rush. Upon his return he established himself in the cooperate business and, in 1852, married Hannah, the daughter of Captain and Mrs. Luze. In later years Luze was active as a shipping agent. Starting with a small percentage ownership in 1867 of the New Bedford whaler *Robert Edwards*, he eventually became the major or sole owner of such vessels as the schooners *Antarctic*, *Francis Allyn*, *Charles H. Hodges*, *Clara L. Sparks*, *Eva*, *Mary E. Simmons*, *Pearl Nelson*, *Sarah W. Hunt*, *Star King*, and the bark *Desdemona*, and *Gay Head II*.

Joseph F. Franciso, a native of Pico, Azores, and a seaman on the ship *Milo* of New Bedford—as also a future whaling master himself—called many years later the day that Captain Waddell interrupted a pleasant gain between three New Bedford masters and the ensuing destruction. The *Milo* was cruising at the time in the Bering Sea, some twenty-five miles eastward of the Siberian coast. Nearby were the bark *Jireh Swift*, Captain Thomas W. Williams, and the ship *Sophia Thornton*, under the command of veteran master, Moses G. Tucker—but sailing out of New Bedford. The latter ship had just come up from Honolulu loaded with fresh provisions, and the captains were aboard her sharing the latest news when a cry from the mainhead alerted them to an approaching steamer. Fearing the worst the *Sophia Thornton* and the *Jireh Swift* made all sail in an attempt to escape. Both were no match, however, for the *Shenandoah*, and soon they were run down—not without a cry of protest from Captain Williams that could have come from the mouth of any of the masters of the twenty-four whalers bonded or burned by the Confederate privateer.

Francis recalled that, as the *Shenandoah* approached the *Jireh Swift*, Captain Williams vented to Waddell, calling him a coward and suggesting he should be somewhere south in the Pacific taking on the Union’s men-of-war instead of destroying these defenseless whalers. Williams at that point shouted to Waddell to come on to his quarterdeck and fight him. If Waddell thrashed him, then he could burn the *Jireh Swift*, but if Williams won, then he and his vessel should be left to go in peace, “but not awarded was said from the Privateer, she sent her prize crew on board to cut away the mast[s] and then set fire to her and in short time the Bark Jery Swift was all in a blaze (Francis 1915).” The *Milo*, which had been boiling at the time and was on short sail, could not even make an attempt to escape. It was bonded by Waddell and given the task of returning the *Shenandoah’s* prisoners to San Francisco.

The Post Civil War Era

By 1875 two trends were apparent—the industry was shrinking, and the Cape Verdean presence was increasing rapidly. That year there were fifty-eight voyages out of Buzzards Bay. A compilation of fifty-four of these shows that twenty-nine percent of the whalemen were Portuguese, with more than half of these (fifty-four percent) from Cape Verde. Factoring in the additional Portuguese customarily signed on at the islands, this figure corroborates Emilio Hofman’s estimate that by 1880 the crew of the New Bedford whaleman fleet consisted of one-third each of Americans, Portuguese, and others.
the difficulty of obtaining crew members, it often became necessary when, due to the difficulty of obtaining the U.S. at the age of fourteen aboard the bark Captain Corvello when he kept the schooner Pedro Varela away from port in the Atlantic for six months, only to contribute to the dissatisfaction that led ultimately to the so-called “mutiny” of 1911. As was typical at the time, the captain, officers, and boat steerers were Azorean and Cape Verdean, while the greenhorns “were a motley gang of Americans, small-time criminals, a self-confessed murderer, a drug addict and peddler, and a burglar.” (Poole 1977, 135).

Discontented with the cramped quarters in the forecastle and the quality of the food, these men, after complaining in vain to the captain—and being placed on short rations for—took it upon themselves to throw overboard most of the whaling implements as well as smashing the windlass and the tryworks. Thus the captain was forced to head for Faial, from where the “mutineers” were eventually taken by a Navy ship to the U.S.

On a later voyage Captain Corvello was fortunate to survive a true mutiny. It was August, 1917, and U-boats were prowling the Atlantic—not a good time to gather a crew for an extended cruise in those seas. I gave him the American flag but he didn’t answer and submerged. I thought he was an American craft, but when he submerged without answering my flag I grew suspicious, and when he went down I went to the south’ard to try to get out of his way. I had not sailed very far when up came the submarine again, and I gave him the American flag again.

This time the submarine gave me back the German flag with another flag behind it, and ordered us to heave to at once. He gave us a gun across our bows to emphasize the fact that he wanted us to stop, and we were not long in going into the wind, and dropping our boats. We put all our crew, some 25 men, into two whaleboats, and according to instructions, pulled alongside the submarine, after pulling alongside our vessel for some time. We didn’t take time to let the sails down, thinking that we might get a shot or a torpedo at any time.

The submarine steamed alongside our boats, and her captain sang out: “What is your vessel doing?”

“Catching sperm whales,” I replied.

“Catching any other fish?” he asked me, and I told him we were not.

“For God’s sake, captain,” I said, “don’t sink this vessel, I am a poor man and it will ruin me, as I am a big owner in her.”

With that, the officer, and I think he was the mate, laughed, and said he would report to the captain. He saluted another officer who proved to be the captain, who hailed me, and said, “Don’t you know that it is a poor time to buy vessel property when people are at war?”

“I bought this craft before the war started,” I answered.

Nearing Goonsalves’s accent the German captain inquired as to his nationality. When Goonsalves mentioned that he was Portuguese the German softened his stance, praising the Portuguese as gentle mariners. Then, as Goonsalves noted, The German captain caught sight of the Ellen A. Swift, Captain Dunham, whaling a little ways from me and he asked me what the craft was, and what she was doing. I told him it was a whaler, like me, and I waved my hand at him, and said, “You get aboard your vessel, and get home as quick as you can, and tell the other vessel to go in with you, and don’t you let me catch you out this way again.”

Well, you can believe that I didn’t stop to whale it any more. I spoke the Swift the same way, and I went back in company. After leaving me, the submarine made over towards the Swift, and just as she was about to speak that whaler she sighted a big steamer (supposed to have been the Norwegian steamer last Tuesday), and leaving the Swift she went over and sank the steamer. The Swift and the Nicholas kept company and came in together.

(No Bedford Morning Mercury, 15 Mar 1928.)

Portuguese Across the Globe

One result of the Azorean and Cape Verdean participation in American whaling was settlement patterns in New England, California, and Hawaii. But smaller communities developed as well in such diverse places as Alaka, New Zealand, and the various Pacific atolls. In ports that were commonly frequented by American whalers, such as Talcahunas, Chile, Pitu, Bago, and Macuquis, New Zealand, and many others, it was common to find Portuguese sailors awaiting a voyage out or even, perhaps, thinking about settling down. For example, the bark Alice of Cold Spring Harbor, while at Tasmania (then known as Van Diemen’s Land) in 1852, took on Manuel and Charles Silva as seamen, and while at Hilo in March of the following year, signed on Francis and Philip Silva as ordinary seamen for the season, discharging them in Honolulu that November. Joshua Beane, sailing on the whaling bark Jera under Captain Manuel Enns (born on the island of Pico in the mid-1860’s), remarked on the Portuguese presence in the western Pacific where the bark called at the Bonin Islands, southeast of Japan. He noted that there “were living a curious crowd of some fifty or sixty people, white, black and brown. There were Americans, Chimeros, Portuguese and Kanakas. Mr. Brau, a Cape Verde Islander from the island of Brava, was said to be the richest man among them; he had a bank and many acres of fertile land, which he had occupied for more than twenty years” (Beane 1909, 280).
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2. Lloyd Macdonald and Michele Taipale.
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All photos taken by local photographer John Hughes.
The Adaline H. Perkins Rand Photography Archives is now the Adaline H. Perkins Rand Photography and Digital Archives, an expanded name for an expanded mission. This name change represents the merger of the existing Photography Department with the new Department of Digital Initiatives. But what is a New Bedford Whaling Museum digital initiative, and why would it need a department of its own? Further, why is the digital archive linked to the photography archive? What is the connection?

Today’s Digital Era, characterized in part by an explosion of media types and applications, leads us to recognize the need for an institutional archive dedicated to electronic files. Linking of the Digital and Photographic Archives began as a result of a shared dependence on and connection to technology. Within the Photography Archives, the history of photography can be viewed as a series of technological advancements. Arguably, over the last 170 plus years, there has been no greater shift in how photographs are made, or distributed, than what we have experienced recently. Silver-based film has given way to electronic capture and digital media, and through the growth of the internet, the computer monitors now challenge for primacy in how people encounter museum collections. Currently there are more online visitors than visitors through our front doors, and this gap will only continue to grow as our web-based content increases along with our ability to create and manage it. The Department of Digital Initiatives recognizes that we must continue to create and sustain compelling content for this growing audience. A broad definition of a digital initiative would be any project, process, or enterprise that is computer borne, or has migrated to the computer, and that improves access to museum collections, information, programs, or products. Much as Gutenberg’s printing press altered civilization forever, the computer, through the web, changes how information and knowledge are created and shared. The web, like the printing press before it, substantially increases the distribution of all kinds of information, including access to primary source materials as well as related scholarship.

The Museum has gone from the early 1990s. Within the decade to follow, while there were a few more machines, they were still mostly isolated from one another except through sharing via external media. This disconnection was recognized and addressed by the Museum in 2001, and with the help of an Institute of Museum and Library Sciences grant the Museum’s curatorial and library staff began the process of populating our just installed collections management database. The creation of the Museum’s collections database became the basis for what could be considered our groundbreaking digital initiative: offering an online version of this database. Initially we posted around 25,000 records, a majority with associated image surrogates. Today, we have well over 40,000 discrete records representing a substantial piece of our overall collections. This was a major turning point, and continues to be a growing asset.

Digital content of all varieties is growing exponentially. As we generate more and more, it becomes apparent that special care is required. One could argue that digitized materials, and content that is “born digital,” are in some ways more ‘fragile’ than some historic material. With digital content there is both a blessing and a burden that result from having a machine between us and it. The machine supercharges the distribution of the content, and the ability to organize and share it, but then inevitably machines break, associated software or media become obsolete. The digital age brings to the fore critical issues related to data preservation, integrity, and migration. It is fair to say that for many, paper is still the medium of last resort, a safer haven. When lightning strikes, when electricity fails, paper still works; it is tactile, it is concrete, we can hold it in our hands. It still makes a very nice complement to anything digital.

Digital initiatives tend to be collaborative among staff, volunteers, community members, and consultants. This new department is designed to encourage entrepreneurial thinking, developing a space for ideas to germinate and to encourage interaction. Projects tend to be both structural, in the sense of foundation building, and content driven. Digital initiatives need an environment that rewarded staff, volunteers, the public.

Here are some of our current digital initiatives to be completed in 2010.

Website redesign (www.whalingmuseum.org): this goal is to transition from a static to a dynamic website. Museum blog (http://whalingmuseumblog.org): rich with behind the scenes information, timely updates, and articles. Exhibit audio tours: available from the Frontdesk or our website. The production of these tours has been supported by the National Park Service and by the Mobile Society Cultural Project.

Oral History Project: migrating existing recordings to digital format and creating new ones.

CrewList Project: creating a public access database for with the names of men who sailed from New Bedford on whaling vessels. This project is in cooperation with the New Bedford Port Society and the “Portrait of Captain Mercator.”

Most readers of The Bulletin from Johnny Cake Hill will no doubt find this issue in standard printed form; mailed as a benefit of Museum membership. A small but growing number of readers might have clicked onto it care of Google or Yahoo, or navigated to our website “News” section to find it. Content digitally delivered, like whales and whaling ships that sailed the seven seas, can serve as a link between New Bedford and the world. Whatever you are, sail with us.

New arrivals for 2010

2) Finely casted miniature of the Little Narragans, traditional master of the Old Dartmouth Historical Society. A great gift for every Whaling Museum fan!
3) Select from a fine assortment of jewelry including 25 nautical charms from D’Antonio, and our exclusive “Little Narragans” charms.

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The Portuguese in American Whaling
by Donald Warrin, Ph.D.