NEW BEDFORD WHALING MUSEUM

18 Johnny Cake Hill • New Bedford, Massachusetts 02740-6598
774-397-1045 • www.whalingmuseum.org

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.

HOURS

May – September: Daily 9:00 a.m. – 5:00 p.m. | Until 8:00 p.m. every second Thursday of the month
October – April: Tuesday – Saturday 9:00 a.m. – 4:00 p.m. | Sunday 11:00 a.m. – 4:00 p.m.
Until 8:00 p.m. every second Thursday of the month
Open Holiday Mondays | Closed Thanksgiving, Christmas and New Year’s Day

LIBRARY HOURS

Wednesday – Friday 10:00 a.m. – 4:00 p.m.
First Saturday of each month
10:00 a.m. – 4:00 p.m.

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Museum is fully accessible.

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1. Volunteer Bill Renahan plays President George Washington at the Presidents’ Birthday Celebration.

2. Members of the weaving collective Ch'odzi demonstrate the backstrap loom during the Yale weave stories, Weaving Lives exhibit opening.

3. The Heroes in Bronze: The 5th Regiment in Words, Music, and Art program celebrated the legacy of the Massachusetts 5th regiment.

4. Artist Dona Atwater Milinkin installs a painting in the Working Waterfront exhibit.

5. Brothers Henry and William Keene (general manager and president respectively) of Edson Penitentiary Foundation, headquartered in Switzerland. A Dartmouth native, Chief Justice Rapoza graduated magna cum laude from Yale College and received his law degree from Cornell Law School.

6. Governor Deval Patrick meets the Museum’s apprentices celebrating the opening of the exhibition. Professional ice carver Thomas Brown poses for a photograph with his creation. Governor Deval Patrick meets the Museum’s apprentices celebrating the opening.

Llewellyn "Louie" Howland III

The Board heartily welcomes Louise Howland back for his fourth term! Long-time Chair of the Scholarship and Publications Committee and active member of the Collections Committee, Louise has spearheaded countless public programs to paint and actively guided the Museum’s collecting policy. A resident of Jamaica Plain, Louise is the sole proprietor of Howland and Company, an antique bookdealer. She has also written and lectured extensively on maritime history and maritime art; most recently a biography of William Sturley Burgess, yacht designer, avian pioneer, and naval architect.

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Governor-David Patrick meets the Museum’s apprentices.

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Governor-David Patrick meets the Museum’s apprentices.

James G. DeMello

A resident of Dartmouth, James G. DeMello is a graduate of Northeastern University and the Wharton School of Business at Pennsylvania State University. He is the former CEO of Acushnet Company and the former owner and President/CEO of Acushnet Rubber Company. Active in the community, he is an advisory board member of Saint Luke’s Hospital, Plympton, Incorporated, the University of Massachusetts, and Portuguese United for Education, Inc. He has also served as the Deputy Sheriff of Bristol County.

Jaquim "Jack" Livramento

Born and raised in New Bedford, Jack Livramento attended the New Bedford Institute of Technology and received a master’s degree from Southern Massachusetts University. He primarily worked as a chemist at the Woods Hole Oceanographic Institute and Springborn Laboratories Inc. in Winham, Jack is deeply involved in the New Bedford community, serving as a member of the Literacy Committee at Our Lady of the Assumption Church and a leader of the United Future Action. A member of the New Bedford School Committee since 2011, Jack credits his success to the education he received from New Bedford Schools and would like to see high quality educational opportuni ties given to younger members of the community.

Hon. Phillip Rampia

Phillip Rampia is the Chief Justice of the Massachusetts Appeals Court. He was appointed to that position in 2006 after 15 years of judicial service on the District Court, Superior Court and Appeals Court. In 2011, he received the President’s Award from the Massachusetts Bar Association for his contributions to the judiciary and legal profession. Chief Justice Rampia is active in various international justice endeavors. In 1997, he co-founded the Commission for Justice Across the Atlantic and for six years chaired a series of bilateral programs with the Portuguese judiciary. In 2002, the President of Portugal awarded him the rank of Commander in the Order of Prince Henry the Navigator for “promoting closer relations between the judicial systems of our two countries.” He has also participated in and led international justice efforts in East Timor, Haiti, and Cambodia and has served on two UN-backed war crimes tribunals. He currently serves as President of the International Penal and Penitentiary Foundation, headquartered in Switzerland. A Dartmouth native, Chief Justice Rampia graduated magna cum laude from Yale College and received his law degree from Cornell Law School.

Maryellen Shalogov

A resident of Marion, Maryellen Sullivan Shalogov graduated from Marymount College and attended Westfield College, University of London, the London School of Economics, and Harvard University. Maryellen managed volunteers and coordinated special events at Massachusetts General Hospital and WGBH. She also served as Finance Director for the Massachusetts Democratic Party and the Dukakis for President Campaign. She has served on the Board of Directors for the League of Women Voters and American Cancer Society and volunteers for the United Way, WGBH/Channel 2, and St. Rita’s Church in Marion. Maryellen is also a member of the Beverly Yacht Club, New York Yacht Club and the Bay Club.

Gurdon B. Wattles

Returning to the Board after two terms as Second Vice-Chair, Gurdon B. Wattles is an ardent champion of the Museum. During his career, Gurdon served as President of the former American Manufacturing Company and Safety Railway Service Corporation and was a director of the former Eltra Corporation. He has frequently acted as a catalyst to bring important Museum projects and initiatives to bear, specifically the Watts Gallery, the Apprenticeship Program, and the Engagement Center and Research Library. Gurdon serves on the board of the Newseum (NJ) focusing on art and sciences. He has also served on the Audubon Society of RI Board and the Sea Research Foundation Board including Mystic Aquarium, the Ocean Exploration Center and Jason Learning under Dr. Robert Ballard. Gurdon brings his passion for education and devotion to history and culture to charitable organizations up and down the northeast coast. Gurdon and his wife, Kathy, reside in Little Compton, RI.

Candida Rose Baptista

Candida Rose Baptista joined the Board in 2010 and was an active member of the Cape Verdean Advisory Committee. Prior to her Trusteeship, she represented New Bedford in three ECHO Performing Arts Fests. The Board looks forward to following her professional career and commends her spirit and dedication to the performing arts.

Thomas G. Davis

Thomas G. Drin joined the Board in 2010. Executive Director of the Greater New Bedford Industrial Foundation, Tom lent his business acumen and management experience to the organization. Perhaps most importantly, Tom utilized his expertise with the SouthCoast Educational Improvement Foundation and the Global Learning Charter Public School to forward the Museum’s educational mission.
The stars have been in alignment these past four years. Our Museum has grown in stature and has prospered. Its wealth and depth of collections, scholarship, exhibitions, education and outreach has grown. As I hand over the chairmanship to Judge Armand Fernandes, I wish to convey my sincere thanks to and congratulate our entire museum community for four remarkable years.

I like to joke that when Chair Janet Whitla called me on a winter’s evening in 2008 to ask if I could step into an interim CEO capacity with the transition following former president Anne Brega-lle’s departure, my main qualifications were that I was a trustee and unemployed, having recently sold my business. The transition was made easier by the guidance from both Janet and Cal Stieg, and the outstanding support I received from the board and staff. By that fall we had hired our new president, James Russell. Mission accomplished.

Or so I thought! In May 2009, Janet handed the Chair’s baton to me. This was just the beginning. Our first challenge was to transition our Board of Trustees from an operational board to a strategically oriented board, as so many trustees had stepped in to take on additional administrative responsibilities during the interregnum. This they did without hesitation, and we could now concentrate on the major issues facing us: $2.1 million in long and short term debt, the annual threat of losing our federal Department of Education (DoE) grant, and deferred building maintenance, plus making good on unfulfilled promises such as the Bourne Building renovation and a decade old protocol with the Government of Portugal.

I can report today, four years later, that we have made great strides in all these areas. Most significantly we are debt free and financially solvent, we became a debt free organization and a decade of debt obligations are paid in full, saving the Museum over $700,000.

Our DoE grant is also gone, along with its $900,000 annual allocation. It was a painful experience to “right the ship,” but the process was made easier by the guidance from our Board of Trustees commissioned a custom ship model of the 1767 merchant ship Dartmouth. This vessel was constructed for Joseph Rotch, who would become the foremost whaling merchant in the area, as the foundation of the whaling industry in this town. The Dartmouth was employed in the transportation of whale oil to London, the principal market for oil at the end of the 18th century.


We have made great strides these past few years, and am proud to have taken part. Without the wisdom and leadership of the Board and senior management, I am certain this report would be quite different.

This education program would wither were it not for the thousands of hours our volunteers and docents contribute each year. Come in some morning to see how 200 3rd graders learn how a whaling ship navigates its way around the world to fully appreciate the passion and devotion of this Corps. They are the best!

Our endowment is at an all-time high, though still well below where it needs to be. We received re-accreditation from the American Alliance of Museums, a four star rating for sound museum management from Charity Navigator, and unprecedented support from private funders who have been inspired to contribute.

As I pass the baton to Armand, we pass along plans for the future too. Our capital campaign has raised over $6 million towards a $10 million goal. The most tangible part of the campaign will be the construction of a “smart” Research Library and Education Center on the Johnny Cake Hill campus, without incurring any new long term debt or additional operating costs!

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We will have challenges ahead of us, but hidden in these challenges are great opportunities. It is therefore with supreme confidence that we ask Armand to take on the chairmanship. So, thank you to the communities of Old Dartmouth for supporting us so enthusiastically. Thank you to our staff for advancing our mission so effectively. Thank you to our volunteers for giving of their time so generously, and thank you to our Board of Trustees for making my time as Chair so interesting and so much fun…really!
When the Honorable Armand Fernandes, Jr. takes the helm as the 26th Chair of the Board of Trustees at the 110th Annual Meeting of the Old Dartmouth Historical Society, he will make history. A New Bedford native, he is a retired Associate Justice of the Massachusetts Trial Court, and the first ODHS Chair of Portuguese heritage to lead the Board.

Armand’s roots run deep on both sides of the Atlantic. His paternal grandparents emigrated from the Vila Real province in northern Portugal. His mother, age 97, is a native of Madeira and continues to call New Bedford home.

A New Bedford High School Gridiron Hall of Famee, Armand attended Lehigh University where he met his wife, Patrice. After Lehigh, Armand attended Suffolk University Law School where he received his law degree. He and Pat raised four children, Elise, Laurie, Andrea and Mark – all Lehigh alumni.

Armand and Pat have remained active in the community when not busy with their eight grandchildren. A retired nurse, Pat has been a Whaling Museum docent for eight years, and Armand continues to call New Bedford home.

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The Whaling Museum always impressed Armand as a deeply rooted local institution with a world-class collection enhanced by programming of the highest quality and supported by a dedicated membership. “I have always been impressed by the Whaling Museum’s many benefactors and donors who may have an ancestral tie to this institution but have through their discernment of its excellence supported its continued growth,” he noted.

“We will continue to be the best of what we’ve been, and to cultivate our role as the region’s cultural nexus. I look forward also to the Museum seizing the Digital Age; this will extend our presence worldwide just as our whaleships have done, and to cultivate our role as the region’s benefactors and donors who may have an ancestral tie to this institution but have through their discernment of its excellence supported its continued growth,” he noted.

“The active members of the Volunteer Council

Oxford defines a volunteer as a person who freely offers to take part in an enterprise or undertake a task. To us, this title means so much more. Museum Volunteers bring decades of skill and understanding from dozens of different fields to provide an enriching experience to visitors, researchers and staff members. With commitment, loyalty and dedication, staff is aided in research, exhibit design and installation, cataloguing, conservation, education programs, administration, marketing, and so much more. From the bottom of our hearts, we thank our volunteers for all they do for the New Bedford Whaling Museum.

Volunteers of 2012

Kellie Allen
Mimi Allen
Gary Alonso
Herbert Andre
Lillian Andre
Michael Barlow
Susan Barnett
Jacqueline Barros
Kerrins Beals, Anson
Nice Bennett
David Blanchette
Leo Ann Borde
Steve Borges
Barbara Bragance
John Brandt
David Brownell
Sylvia Brunette
Eric Burtkeen
Charles Cabral
Paul Cabral
Rus Casey
Gary Cast
di Carpenter
Marty Casey
Penny Cole
Many Cousins
Jean Cummings
Carolyn Caruso
Linda Doherty
Mayana Demorroville
Aimee DeSilva
Karmel Dewey
Tina Diddi
Richard Donnelly
Jean Downs
Annette Doyer
Henry Fleming
Cynthia Farrell
Mary Farry
Deborah Faussett
Patricia Fernandes
John Fine
Carol Fitzgerald
Debby Flynn
Thomas Flynn
Jennifer Gayle
Louis Garabedian
Patricia Gower
Vernon Gove
Judith Gualdi
Gal Gonsler
James Grossell
Susan Guscott
Myra Hart
Catherine Heyes
Peter Heywood
Jaime Hollister
Bonnee Hoss
Ellen Johnston
Donna Janisz
Fred Kasap
June Krier
Elise Kelly
John Kelly
Dyan Kieltyka
Melody Barlow
Herbert Andrew
Larry Almeida
Kay Alden
Volunteers of 2012

Jeanne Seymour
Louise Shurte
Elke Smith
Robbin Smith
Anne Spence
Lori Spiket
June Shrink
U Taylor
Edmund Thode
Elizabeth Thompson
Nancy Thornton
Paul Vien
Lorna Walker
John Walsh
Thomas Wells
Peter Whelan
Sylvia White
Carley Willard
Alice Williams
Elizabeth Wibberdeline
Carol Zadun
Jeanne Zych

Over 400 Hours

Jay Greenwell
Jee Kellow
Sanford Moss
Seth Wells
Alan Miner
Robert Muchigian
Sylwia Miron
Barbara Nibos
Sanford Moss
Larry Shirley
Brenda Pickton
Richard Purdy
Marion Prouty
William Freeman
Joyce Reynolds
Chllen Rice
Bette Roberts
Janette Rocha
Jennifer Rodriguez
Thomas Romick
Donna Sargent
Bette Schuster

Education Committee

Carol Taylor, Chair
Frank Barrows
Betsy Kellay
Alice Larson
Barbara Lucas
Sup. Jennifer Harnisch
Gordon B. Watters
Janet F. White

President

Hon. Armand Fernandes, Jr.

Museum volunteers celebrate receiving pins for 5, 10, 15, and 20 years of service.

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Patricia Gower
Vernon Gove
Judith Gualdi
Gal Gonsler
James Grossell
Susan Guscott
Myra Hart
Catherine Heyes
Peter Heywood
Jaime Hollister
Bonnee Hoss
Ellen Johnston
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Fred Kasap
June Krier
Elise Kelly
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Dyan Kieltyka
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Kay Alden
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Anne Spence
Lori Spiket
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Marion Prouty
William Freeman
Joyce Reynolds
Chllen Rice
Bette Roberts
Janette Rocha
Jennifer Rodriguez
Thomas Romick
Donna Sargent
Bette Schuster

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President

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Migration began in 2009 as a “school” of 130 terra cotta fish “swimming” through a field of tall grass and wild flowers on the Reserve. After the initial 10 month showing, the piece was dismantled and moved to several other venues, including the Matt Burton Gallery in Surf City, NJ, and The Fuller Craft Museum in Brockton, MA. Ultimately, the piece was broken into smaller groups and now lives on in many private gardens up and down the East Coast. As I worked on the project, the fish, as it were, continued to evolve. I began making more elaborate fish out of stoneware clay, firing them in Chris Gustin’s anagama kiln in South Dartmouth, and also in an anagama at St. Pete’s Clay in St. Petersburg, FL. An anagama kiln is fired exclusively with wood to a high temperature (2300 degrees) over a period of one week, and the atmosphere of the fire creates the natural patina seen on the Whaling Museum piece.

In the summer of 2012 this group of stoneware fish were shown together at the Watershed Center for the Ceramic Arts in Edgecomb, ME, and faced subsequent dispersal. At that point the Collection Committee at the Whaling Museum stepped in, and to my delight acquired the whole school so that it could be permanently installed as they are meant to be. The piece is kept intact and this is the best possible outcome. Installation work like this does not really come to life until it is completed by strategic placement in the landscape. The placement is symbolic as the fish overlook New Bedford’s fishing fleet that speaks so eloquently to the identity of our area.

Placement on the terrace viewable from the San Francisco Room deck, while aesthetically perfect, came with certain structural challenges. In order for the fish to “swim” there had to be a system for holding them in place without being too obvious. The system, or armature, ended up being a collaborative effort involving my design and Olivier and Sons Metal Works craftsmanship plus the hard work of Museum staff.

The mastermind behind the design of the armature was Mike Olivier. Although I had made a rough model of the piece as I saw it, we both came to the conclusion that we had to lay it out in “real” space in order to see how to fabricate the support system. Mike gave me a roll of tar paper, and sent me back to my studio to cut out “shadows” of the 34 fish. When I came back to his shop, he had rolled out more tar paper to the exact dimensions of the roof, and I was able to lay the tar paper fish on it and move them around until I was satisfied with the placement. I stood on a 15’ ladder to simulate the view from the deck. By recreating the actual space of the roof we could come up with an accurate representation of what we were going after. This was essential because once the steel was fabricated there were going to be no second chances to get it right. Mike’s ability to see exactly what needed to be done and to execute it with consummate craftsmanship was fundamental in the success of the project.

When everything was ready, we began the task of bringing the steel pieces in and up. Unfortunately, after everything was laid out, I looked down from the balcony and saw that the piece was too parallel to the building, thus “killing” the dynamic sense of movement. I had to take a deep breath before I told Mike that we had to change the angle of the whole 750 lb structure! By the end of the first afternoon, we had the angle just right, and we called it a day.

The second day involved bringing the steel “staples” which hold the fish to the roof and cut each one individually to the correct height. Each staple is cushioned with vinyl tubing at every point where the ceramic touches steel.

Finally by the end of the third day all 34 fish were in place, and I had the thrill of seeing come to life what had existed only in my mind. Mostly, I want people to have a moment where they think about it and enjoy it… I want people to daydream.

Migration: New Bedford Whaling Museum, 2013, is the final iteration of a project I have been working on for over 5 years, beginning with the Dartmouth Natural Resource Trust’s decision to create The River Project, a show of landscape scaled work on the Slocum River Reserve.

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FOUR REMARKABLE BRADFORD PAINTINGS

Nancy Jean (nee Bradford) Robertson acquired four marvelous paintings by William Bradford between November 2006 and November 2007. When I began to work with Jean to acquire these paintings, I learned that her family was proud to count William Bradford among their ancestors. Unfortunately, Jean only had the pleasure of living with these paintings until 2012, when she passed away at the age of seventy-seven. I learned of Jean’s death last year when her family contacted me to discuss placing the paintings on long term loan to a museum.

The first two Bradford paintings to enter into Jean’s collection were the remarkably sublime East River off Lower Manhattan c. 1861-1862 and the arresting Ships off the Labrador Coast ca. 1870s. East River off Lower Manhattan is notable for its realistic attention to detail, as well as for being one of only two paintings of New York City by Bradford. In East River off Lower Manhattan, multiple ships are at rest in the calm waters of New York City’s major shipping route. The painting is crisply detailed and evenly illuminated in full daylight. With attention to detail and a strongly painted composition, the artist succeeded in producing a work that is both historically accurate and aesthetically beautiful. The reflections of the ships in the serene water are a marked comparison to some of the artist’s more dramatically narrative paintings of vessels caught in the ice floes of the Arctic.

Ships off the Labrador Coast, painted over a decade later, is distinctively different in subject, palette and infusion of light. Here we see several ships in the northern waters off the Labrador coast set against a background of icebergs and coastline bathed in the warm colors of a setting sun. The relatively calm seas catch and reflect the warm colors in stark contrast to the cold environment.

In December 2006, Jean acquired Coastal Scene, 1860. It was apparent that the joy she found in owning the first two Bradfords had inspired Jean to add others to her walls. This remarkable gem is a masterful painting done in a luminous style that evokes the romance of the sea and the feeling of isolation that often accompanied the life of a seaman in the 19th century. It is a very personal painting that no doubt reflected the inner feelings of Bradford and his love for this lifestyle. The multi-toned sky, with layered planes of blues, lavenders, and yellows, successfully backlights and silhouettes the beached ship. Though small in size, it is very compelling through its strong composition supported by the multi-colored planes from foreground to shoreline to horizon to sky. It is a masterpiece that instantly mesmerizes the viewer.

The fourth and final painting by Bradford to enter into Jean’s life came in November, 2007 with the acquisition of the powerful, Working through the Ice in Melville Bay, 1869-1870. The darkest and most dramatic of the four paintings, Bradford’s fascination with the beauty and solitude of this frigid and remote environment is readily conveyed to the viewer. Here the artist has depicted a two-masted ship immobilized by the ice fields with several mountainous icebergs in the background bathed in taking sunlight to build a beautiful contrast between the red radiant warmth of the sun and frigid arctic cold of the ice. Compositionally, it is an extremely well thought out work of art. The vessel is placed just to the right of center canvas imparting a sense of slow arduous forward motion through the ice. The reddish glow from a setting sun outside of the viewer’s vantage point produces deep shadows and exciting colors that illuminate the ship, icebergs, and clouds in a gripping effect.

Jean’s children expressed that she would have wanted the paintings to stay together for now. I could think of no other museum that would be as glad to receive them than the New Bedford Whaling Museum. The Museum’s holdings of paintings, drawings and prints by the artist are the greatest repository of his work in the country. The ability to study and display four more fully realized paintings in context will present an excellent opportunity to the collection, particularly because these paintings are of outstanding quality, rarity, and beauty.

Four paintings, all executed by Bradford in different years and in different cities are for now reunited due to Jean Robertson’s keen eye and even keener desire to acquire them. She was proud that these Bradford paintings were appreciated by her family and I feel comfortable saying that she would be immensely proud by having them displayed prominently on the walls of a venerable institution as the Whaling Museum, where they can be enjoyed by the art viewing public. All four of the paintings will be on display at the museum in two exhibitions opening in early May, Arctic Visions and Harbor Views.

Four paintings available to the New Bedford Whaling Museum. It is an extremely generous gesture by her family that honors the wishes and memory of Jean Robertson.

Ellery H. Kurtz, AIA Director | Gold & Co., Inc. New York | www.goldandcoinc.com

For up-to-date calendar listings visit www.whalingmuseum.org

“The painting is crisply detailed and evenly illuminated in full daylight.”
2012 Accession LIST

We are grateful to those noted below for their splendid donations.


2012.3 Photograph print: John Avery Parker House (built: 1832-1834), photographer unidentified, late 19th century. Sidney L. Tyson.


2012.5 One lithograph: Le Navire Americain Le Sussex Capt. Pollard attaque par une baleine monstrueuse...1820, By Cyprien Charles Marie Nicolas Gaulon, France. In Honor of Frances Levin. Museum Purchase.


2012.9 One manuscript: Crew disbursement book for the whaling bark Sunbeam, 1850-1900. Jack H.T. Chang, M.D., in Honor of Dr. Stuart M. Frank, Senior Curator.


2012.17 One painting: “Three Sloops and a Schooner Yacht,” by William Bradford (1823-1893), 1858. Mr. & Mrs. Lawrence G. Knowles, Jr., and Family.


2012.31 Manual: box containing eight (8) 16 mm films;Craig Projects Viewer and one (1) 16mm film, all related to Colonel Edward H. R. Green. Marybeth McMahon.

2012.32 Manual: box containing eight (8) 16 mm films;Craig Projects Viewer and one (1) 16mm film, all related to Colonel Edward H. R. Green. Marybeth McMahon.

2012.33 Manual: box containing eight (8) 16 mm films;Craig Projects Viewer and one (1) 16mm film, all related to Colonel Edward H. R. Green. Marybeth McMahon.

2012.34 Manual: box containing eight (8) 16 mm films;Craig Projects Viewer and one (1) 16mm film, all related to Colonel Edward H. R. Green. Marybeth McMahon.

2012.35 Manual: box containing eight (8) 16 mm films;Craig Projects Viewer and one (1) 16mm film, all related to Colonel Edward H. R. Green. Marybeth McMahon.

2012.36 Manual: box containing eight (8) 16 mm films;Craig Projects Viewer and one (1) 16mm film, all related to Colonel Edward H. R. Green. Marybeth McMahon.
2012 Accession LIST


2012.49 Manuscripts: Two letters (dated New Bedford, 11/09/1844 and 01/1/1848), relating to whaling; one receipt for $1500.00 from the Merchants Bank, New Bedford, dated 07/30/1810. Dr. & Mrs. Mol R. Yokon.


2012.53 Manuscripts: Captain William Claggion (1733-1793)’s maritime documentation and correspondence from the 1780s, several dated “Bedford in Dartmouth.” Margo Locke.

2012.54 Three photographic prints: portrait of Jonathan Capen Hawes and two portraits of Frederic Blake Hawes, by George F. Parlow, New Bedford, Massachusetts; one carte-de-viste of Addie Hawes, by Bienstock Brothers, New Bedford, Massachusetts. Anne G. Cann.

2012.55 One engraving: Mrs. Stanhope, by Charles Theodorea Heath (1785-1848), after an oil painting by Simon Jacques Rochard (1788-1792); one magazine: Harper’s Weekly (vol. VI, no. 267), February 8, 1862. Jack H. T. Chang, M.D.


2012.57 Manuscripts: 7 crew disbursement documents for the 1899 packet voyage of the bark Swallow of New Bedford; logbook for the bark Swallow of New Bedford, Hendrick Moss, master; 1899-1900, packet voyage to Cape Verde; miscellaneous documents including one typescript letter and 2 receipts. Richard E. Donnelly.


2012.59 One painting: portrait of Captain Weston Howland, circa 1835-40. Bequest of Weston Howland, Jr.


2012.64 Three photographic prints: portraits of Joaquim Almeida, by Ron Barboza.

2012.65 Two coins recovered from underwater archaeology sites in Cape Verde. Government of Cape Verde.


Collections Committee
Mary Jean Blasdale, Chair
Constance Bacon
Nathaniel L. Bradford
Car L. Cruz
Llewellyn Howland, III
Mary Anne Kancke
Keith R. Kagayda
François F. Levin
Stevie Labor
Barbara Minas
Calista Perney
Jennifer Bailey
Peter Gammarano, Jr.
Margo Locke
Richard E. Donnelly
Mike Matarazzo
Kerstan Mealing
Mary Ann White
Lisa’s paintings on aluminum explore the limitless capacity of the mind when it engages with nature. She holds a BFA in metals from SUNY New Paltz, and an MFA in painting from the New York Academy of Art. Her work is in private collections, and has been exhibited in solo and group shows both nationally and internationally. She is the recipient of several awards and residencies including the Prince of Wales travel grant to the Château de Ballonfly, France (2005) and the Terra Nova National Park Artist in Residence (2010).

2012.67 Three pieces of currency from New Bedford banks (1856, 1903, 1929); One lighthouse tag, brass, used by New Bedford & Taunton Railroad, 1839-1873. Anonymous.
THURSDAY, JUNE 6
Day of Portugal
7:00 – 8:30 p.m.
Día de Portugal weekend festivities kick off at the Whaling Museum when guests arrive in procession along William Street following the 6:00 p.m. flag raising ceremonies of the flag of Portugal at City Hall Square.

THURSDAY, JUNE 20
Anniversary celebration of "The Whalerman Statue"
11:00 a.m.
New Bedford Public Library

JULY
THURSDAY, JULY 4
Celebrate the 4th with the Mac Odom Band
6:00 – 8:00 p.m.
Bring the whole family and join the Whaling Museum for a fabulous Independence Day concert on the Museum’s Plaza, preceding the City’s fireworks display. Music by the Mac Odom Band. Family Fun and Craft Activities all afternoon on the plaza. Presented by Fiber Optic Center and Whaling City Sound. Sponsored by Hampton Inn New Bedford/Fairhaven.

FRIDAY, JULY 5
Cape Verdean Cultural Celebration
4:00 – 8:00 p.m.
Celebrate Cape Verdean Independence Day at the Whaling Museum with musical performances, Cape Verdean cuisine, and a display of artwork by Cape Verdians and Cape Verdean-Americans.

SATURDAY, JULY 6 & SUNDAY, JULY 7
New Bedford Folk Festival
Formerly Summerfest, the New Bedford Folk Festival brings the best contemporary, Folkloric Group of the Portuguese Official School performance programming the past, present, and future of the port. Fishing industry veterans, industry experts. Learn about the shoreside businesses, workboats, and historic landmarks that are part of our port. The 45 minute tour will be designed to swim well. Also notice they have ribs and flipper bones like ours.”

SEPTEMBER
THURSDAY, SEPTEMBER 5 – SUNDAY, SEPTEMBER 8
7th International Azorean Whaleboat Regatta
See page 16 for more details.

SATURDAY, SEPTEMBER 28 & SUNDAY, SEPTEMBER 29
Working Waterfront Festival
Join us in America’s largest commercial fishing port to learn about the men and women who harvest the North Atlantic. Walk the decks of a scadroller, dine on fresh seafood, see fishermen’s contests, and watch cooking demonstrations. Museum admission is Buy One, Get One (BOGO) for the weekend.

MUSEUM EVENTS

AHA! Night: Dancing in the Street
5:00 – 8:00 p.m.
Museum galleries open FREE to the Public
7:00 p.m.
Commercial fishing is the country’s most dangerous occupation. Join us for an evening focused on Safety at Sea. Hear stories of close calls, watch a survival suit run, and learn about efforts to keep our fishermen safe. This event is part of the Working Waterfront Festival’s Portal Series.

FRIDAY, AUGUST 23
Free Fun Friday
9:00 a.m. – 5:00 p.m.
The Museum will open to the public for FREE all day. There will be children’s activities on the plaza and demonstrations and hands-on activities throughout the Museum. Sponsored by the Highland Street Foundation.

THURSDAY, JULY 4
Join us in celebration of Moby Dick author Herman Melville’s birthday. There will be crafts, children’s activities, and birthday cake. This event is ideal for families with children under 12.

THURSDAY, JULY 11
AHA! Kids Rule
5:00 – 8:00 p.m.
Museum galleries open FREE to the public.

SUNDAY, JULY 21, 2013
Members’ Trip: Charles W. Morgan Launch, Mystic Seaport
10:00 a.m. – 6:00 p.m.
See page 27 for more details.

SATURDAY, JULY 27
Herman Melville Family Day
10:00 a.m. – 2:00 p.m.
Join us in celebration of Moby Dick author Herman Melville’s birthday. There will be crafts, children’s activities, and birthday cake. This event is ideal for families with children under 12.

MEMBERSHIP BENEFITS

Through the generosity of the Charles W. Morgan Preservation Society, AHA! Members receive FREE museum admission to the Charles W. Morgan on Thursday evenings. Members receive FREE museum admission to the Charles W. Morgan every Friday afternoon from 2:00 to 5:00 p.m. AHA! Members also receive a related craft activity.

AHA! NIGHT: DANCING IN THE STREET

5:00 – 8:00 p.m.
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The International Whaleboat Regatta is the highlight of the year for the Azorean Maritime Heritage Society (AMHS). Based at the Museum, the AMHS “promote[s] culture and whaling heritage by raising awareness and pride within New England’s Azorean-American community and recognizing the rich maritime heritage commonly shared for more than 150 years between New Bedford and the Azores.” The Regatta, which began in 2004, is the fullest expression of the Society’s mission.

The Regatta alternates between New Bedford and the Azores, and brings together teams and spectators from throughout both regions. This year’s festivities include a historic meeting between Azorean and Yankee Beetle whaleboats, being built for the Charles W. Morgan’s triumphant return to New Bedford in July 2013, competing in both sailing and rowing. Be sure to mark your calendar and join us for an exciting weekend on the water!

**SCHEDULE OF EVENTS**

**Thursday, September 5th**
- 7 pm: "The Sea of the Azores," a lecture by Filippe Mora Porteiro, Director, Observatório do Mar dos Açores

**Friday, September 6th**
- 10 am: Men and Women’s Rowing Competitions
- 9 am: Men and Women’s Sailing Competitions

**Saturday, September 7th**
- 7 pm: Azorean vs. Yankee Sailing and Rowing Competitions
- 9 am: Men and Women’s Sailing Competitions

**Sunday, September 8th**
- 9 am: Azorean vs. Yankee Sailing and Rowing Competitions
- 5 pm: Evening Awards Ceremony at the Whaling Museum (ticketed event)

**Portuguese Advisory Committee**

- Doutor Lucio Abreu
- Thomas M. Akins
- Michael Arens
- Tony Cabral
- Jose Camacho
- Mike Caru
- Tony Caru
- Vic D'Almeida
- António Fernandes
- Steve Ferreira
- Graca Fonseca
- Manuel Goulart
- Marcelo Guedes
- Luiza Kedrosky
- Arthur Watkins
- Jennifer Hargrave
- Bob Harris
- Joe Avila
- John C. Pinheiro
- Victor Pinheiro
- Victor Rebello
- Alia Bhardwaj
- Ian Brooks
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**Sponsored By:**

**FUNDAÇÃO LUSO-AMERICANA**

Cetaceans are a source of amazement and inspiration. They are the subjects of innumerable works of art, documentaries about them are popular television viewing, and according to a 2009 study by the International Fund for Animal Welfare, curiosity seekers spent $1.1 billion globally on whale watch tours. Dozens of organizations around the planet work to protect whales, dolphins, and porpoises, supported by millions of dollars in donations and grants.

Starting with a discovery made by University of Hawaii’s Craig Smith in 1982, we’re learning that whales are also an amazing ecosystem unto themselves once they’re dead and sunk to the ocean floor. These areas, known as “whale falls,” become home to some unusual (others would say “ugly”) organisms, many of which live only in these microhabitats.

Whale fall experts typically describe life in these areas as occurring in three stages:

1. **Mobil savers**, such as hagfish, crabs, deep sea sharks and amphipods who spend months eating the soft tissue.

2. **Enrichment-opportunist** such as polychaete worms (in incredible densities), crustaceans and mollusks who remove many of the surface oils and easily digest organic bits. While this is happening, sulfur-reducing bacteria continue to remove oils from the bones and create chemicals that start chemosynthetic communities. These microbes become the basis for a different kind of marine food web. Unlike photosynthesis, this creation of chemical energy doesn’t require sunlight.

3. **Sulphur-loving communities**, which survive strictly by living off of the chemical energy created by the bacteria mentioned in stage 2. Despite their distance from the ocean surface and isolation from other obvious habitats and sources of life, these communities can be incredibly diverse. One of the whale falls studied by MBARI had 150 different species of sulphur-loving organism living in it. These organisms may spend 50 years or more obtaining energy from one skeleton.

As new whale falls are found, new species are discovered. In 2004, there were four known species of Osedax (bone devourer) worms. These mouthless worms set roots into the bone and extract nutrients as they grow. Now, according to British researcher Nicholas Higgins, there are at least twenty known in the waters of California. Many others exist globally. The first whale fall in the Antarctic, a minke, was discovered in 2012 in 4700 feet of water. Nine new organisms, including another species of Osedax were discovered on that skeleton.

For centuries we knew what the value of a whale was once it was processed into a variety of products. Now, as we focus on their biology and ecology, we are developing a much clearer picture of the worth of these animals to our global ocean. Sometimes, that image isn’t pretty. But, as the details get filled in, it becomes clear that the story is twofold. All species of whales play a critical role, both alive and dead, in the ocean ecosystem. Removing them from the oceans, as industrial whaling did so well in the 1900s, alters that ecosystem.

1. Monterey Bay Aquarium Research Institute (MBARI), News, 2002

This phenomenon shows a “whale fall” about 5000 meters below the ocean surface in Monterey Canyon, as seen in February 2002, soon after its discovery by researchers at the Monterey Bay Aquarium Research Institute. Note the large numbers of red Osedax worms scurrying in the bottom. The small pink animals in the foreground are scavenging on sediments.

Credit: (c) 2002 MBARI

THE LOFTS AT WAMSUTTA PLACE & VICTORIA RIVERSIDE LOFTS

are now thriving, elegant, loft style apartment communities

**BOTH OF THESE MILLS ARE RECIPIENTS**

of WHALE’s prestigious Sarah H. Delano Award for outstanding rehabilitation

AND

THE WATERFRONT HISTORIC AREA LEAGUE AWARD

for the restoration and interpretation of the character of greater New Bedford
Regional public schools from Rhode Island to Greater Boston and all of Old Dartmouth are ongoing partners in K-12 education with over 12,000 students visiting the Museum for dozens of 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, promotes the Azorean whaling legacy through activities, lectures, and regattas.

Bristol County Savings Bank, Eastern Fisheries, International Fund for Animal Welfare, New Bedford Museum of Glass, Roch-Jones-Duff House, Rotch-Jones-Duff Coalition, National Park Service, Cuttyhunk Historical Association, artist Jason Hancock, and New York Yacht Club donated time to lead discussions and activities in their specialty areas for the high school apprentices.

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

Chipaway Stables allowed the Museum to buy the skeletons of two dolphins in a large compact area on their property.

Ongoing free admission is provided for Bristol Community College and UMass-Dartmouth students.

Ongoing partnerships with the Community Foundation of Southeastern Massachusetts.

Colleges at other museums frequently seek art and artifacts from the Museum’s collections for their own exhibits. During 2012, the St. Botolph Club hosted the exhibition, Nineteenth-Century Art Treasures from the New Bedford Art Museum, which featured 25 paintings as well as books and artifacts; the exhibition was curated by Morgan Levine. The Museum housed an oral portrait of Daniel Wilcox Cloy of the Falmouth Art Company in Cooperstown, New York, for the exhibition. Artist and Navy veteran William Matthew Prior Rewold, who later traveled to the American Folk Art Museum in New York City, two early Dutch prints completed their run in exhibition Prints and the Pursuit of Knowledge in Early Modern Europe at the Mary and Leigh Block Museum of Art in Evanston, Illinois. The Board approved the loan of the Mapa Nadir by Matteo Ricci to the McMullen Museum of Art at Boston College and of William Bradford’s painting Caught in the Ice Floes to the Whaling Museum in Whaling, Washington for their exhibition, Vanishing for a Whale and Polar Landscapes in Art, 1725-2012; this exhibition will also travel to the El Paso Museum of Art in 2014.

Objects from the Museum’s collection are also currently on exhibition at these museums and historic sites: the National Museum of American Jewish History in Philadelphia, PA; the Panum of Faroe Islands (Faroe Islands); the New Bedford Fire Museum (193 items relating to firefighting in New Bedford); the Mattapoisett Historical Society (three very rare prints); the New Bedford Whaling National Historical Park Visitors Center (several items including the large ship model of a whaling bark made by Edgars E Harmstone); the Roch-Jones-Duff House Museum in New Bedford (15 examples of period furniture); and the Blue Heron’s Gallery, a whaling museum in Brazil (four harpoons and lances).

Culpeper’s Stables performed Midnight on the Water on the decks of the Moby-Dick Marathon and hosted a Short-Shorts Marathon in the Cook Theater.

Calke Park performed Midnight on the Water, a local North Atlantic Right Whale Conservation event, during the Moby-Dick Marathon and closed out the program with a special performance of the Moby-Dick Marathon.

Cape Verdean and African-American artists, the explore the tastes of Cape Verde and Cape Verdean-American artists, bring your dancing shoes because no Cape Verdean party is complete without music FREE.

Celebrate Cape Verdean Independence Day at the Whaling Museum! Bring the family to celebrate for all ages, experience fine art from Cape Verdean and Cape Verdean-American artists, explore the tastes of Cape Verde cuisine, and bring your dancing shoes because no Cape Verdean party is complete without music FREE.

Check off each exhibit that you visited. How many did you catch?

Check off each exhibit that you visited. How many did you catch?
Financial results for 2012 were outstanding and for the 5th year in a row the Museum’s revenues exceeded its expenses. It was the 1st year without significant federal Department of Education funding. Due to a combination of new revenue sources, reduced expenses, and careful attention to cash-flow, the Museum’s ability to implement its mission continued unabated.

The year ended with:

- $1.3 million cash, a $114 thousand increase from 2011;
- $7.6 million long-term investments, a 9% increase;
- $400,000 of debt, a $500,000 decrease;
- Continued growth in net assets to $24 million.

The annual audit was conducted and the auditor issued a “clean opinion.” In addition, the Museum was awarded the top rating for sound fiscal management from Charity Navigator, America’s largest and most-utilized independent evaluator of charities.

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. We are delighted to report:

- The last $400,000 of debt was paid off on May 2nd. The Museum is now “debt free” and still has $980 thousand of cash after paying off the debt.
- Long term investments have doubled from $3.8 million to $7.6 million.

For 2013, management has put in place a balanced operating plan that endeavors to:

- Grow Museum programs and exhibits;
- Seek new sources of financial support;
- Identify operating efficiencies;
- Begin the process of consolidating museum operations onto a single campus.

In summary, the Museum is financially stronger than it has been for a decade, and is poised for future growth. The management, staff and volunteers are to be congratulated for their effort and dedication. Museum donors are to be especially thanked for their generous and stalwart support.

Joe McDonough, Treasurer
The BOURNE SOCIETY

The BOURNE SOCIETY recognizes donors who have included the Old Dartmouth Historical Society – New Bedford Whaling Museum in their wills or other estate plans.

Anonymous
Hope Hellman
Robert Austin
Elisabeth H. & David B. Crandell II
John W. Boothman
Sally Biddle
Eileen & Forrest P. Prag, O.D.
Berna & Joseph Heyman, M.D.
Johannes & Barbara York
Mary P. & Claude Hedge
William N. & Karen B. Sears
Patricia B. & Robert A. Lasserre

THE LAGOSO SOCIETY

The LAGOSO SOCIETY recognizes the Museum's most generous and loyal donors, recognizing giving with cumulative giving of $50,000 or more.

Anonymous
Mr. & Mrs. John Rolfe
Mary R. Bullard
Nancy & John W. Braitmayer
The Howard Bayne Fund
Robert A. & Susan Braitmayer
Mary B. & Robert G. Huidekoper
Mary B. & Peter G. Huidekoper
Island Foundation
Community Foundation of SE MA – Michael Family Donor Fund
Rhode Island Foundation

THE CUPOLA SOCIETY

The CUPOLA SOCIETY recognizes the Museum's most generous annual individual supporters. Members of this society contribute to the Museum with contributions of $1,000 or more.

Anne B. Webb
Elisabeth W. Richardson

THE CUPOLA SOCIETY continued

Susan & Dues Breen-Weinreb
James Bevilacqua & Ms. Constance Bacon
Anonymous, 2 Donors
Kathleen K. & Gurdon B. Wattles
Annie B. Webb

LIST OF DONORS

Add a condo to your will with a bequest to your New Bedford Whaling Museum.
For up-to-date calendar listings visit www.whalingmuseum.org
The 172-year old wooden whale ship’s return to seaworthiness is the result of 4.5 years of innovative techniques to understand more fully the preservation project in American history. Development of innovative techniques to understand more fully the shipwrights’ methods have added new insight to 19th century marine architecture and the building process.

The ship’s new life at Mystic would not have been possible without prior preservation efforts in the New Bedford area. In the early 1990s, artist Harry Neyland, principal shareholder of the vessel was racing against time to keep it afloat. With the wreck of the Rosewood in Cuttyhunk in August 1992, the Charles W. Morgan became the world’s last wooden whale ship.

In May 1988, Whaling Enshrined turned to the Old Dartmouth Historical Society in 1924. Green said yes, to the relief of Neyland and the 33 other owners, commemorated Col. “Ned” Green’s raising of the vessel into the Mystic River, and a keynote address from the city [was] not warranted in going to the great expense and time to keep it afloat. With the wreck of the Rosewood in Cuttyhunk in August 1992, the Charles W. Morgan became the world’s last wooden whale ship. Two months later, when Neyland went to the City of New Bedford, the Morgan Fund was started and gained early momentum. In March 1940 the fund had grown to $12,370; by late April it was $17,313; however, the “Morgan Fund” was started and gained early momentum. Development of innovative techniques to understand more fully the shipwrights’ methods have added new insight to 19th century marine architecture and the building process.

Since its 1941 departure from New Bedford, there have been many opinions about local efforts to keep the ship. However, one undeniable fact of history stands above all else: Mystic Seaport kept its promise to the people of greater New Bedford—to preserve, interpret and celebrate this remarkable vessel. Decades of hard work and millions of dollars demonstrate that its 72-year old pledge has been steadfastly maintained.

A new lookbook is opening. In committing the ship to a historic 38th voyage, Mystic Seaport’s stewardship and vision for this luckiest of ships shows the world that the Charles W. Morgan belongs to all of America.

A HOMECOMING FOR THE HISTORY BOOKS

Built in 1841 at Hillman Brothers shipyard in New Bedford, the Charles W. Morgan will once more sail up the Acushnet River for a 38-day homecoming visit in July 2014. Its cruise to several New England ports will be nothing short of spectacular.

Charles W. Morgan

Charles W. Morgan, 172 years old and a former Atlantic whaling ship, is the last remaining wooden whaling ship in the world. She is a National Historic Landmark, a National Marine Sanctuary, and a iconic symbol of America’s maritime heritage. The Charles W. Morgan is a 130’ wooden ship built in New Bedford, Massachusetts, and is the last remaining wooden whaler in the world. She was used from 1841 to 1923, and is now a National Historic Landmark. The Charles W. Morgan is a 130’ wooden ship built in New Bedford, Massachusetts, and is the last remaining wooden whaler in the world. She was used from 1841 to 1923, and is now a National Historic Landmark. The Charles W. Morgan is a 130’ wooden ship built in New Bedford, Massachusetts, and is the last remaining wooden whaler in the world. She was used from 1841 to 1923, and is now a National Historic Landmark.

For up-to-date calendar listings visit www.whalingmuseum.org

MEMBERS’ TRIP: Morgan Launch Party

Whaling Enshrined, the ship’s 38th celebration, commemorates the gala launch of the ship designed by artist Harry Neyland, a leader in the ship preservation in the 1980s and 90s. The ship’s launch is a milestone in Mystic Seaport’s development.

Join the Museum membership for an unforgettable trip to Mystic Seaport to experience the re-launch of the Charles W. Morgan. This once-in-a-lifetime event includes a ceremonial blessing of the ship, a keynote address from the Charles W. Morgan, a new logbook is opening. In committing the ship to a historic 38th voyage, Mystic Seaport’s stewardship and vision for this luckiest of ships shows the world that the Charles W. Morgan belongs to all of America.

Mystic Seaport will celebrate the launch of the Charles W. Morgan with a gala event in honor of the ship. The event will include a parade of ships, a keynote address from the Charles W. Morgan, and a new logbook is opening. In committing the ship to a historic 38th voyage, Mystic Seaport’s stewardship and vision for this luckiest of ships shows the world that the Charles W. Morgan belongs to all of America.

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For up-to-date calendar listings visit www.whalingmuseum.org

MEMBERS’ TRIP: Morgan Launch Party

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GIFTS IN MEMORY AND IN HONOR
The New Bedford Whaling Museum welcomes gifts made in memory or in honor of trustees, members, staff, families, and friends of the Museum.

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The New Bedford Whaling Museum is grateful to those organizations and individuals who support the Museum with a donation of goods or services.

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Express your gratitude by donating to the Museum or consigning an item to the auction.

The benefits of donating an item include a tax deduction for the full sale price. The benefits of consigning an item include receiving a percentage of the sale price. Contact Sarah Budlong at (508) 717-6850 or sbudlong@whalingmuseum.org for more information about donating or consigning an auction item.

DONATE OR CONSIGN TO THE AUCTION!

Join us for the largest and most highly anticipated summer fundraiser on the SouthCoast. This year will highlight an unforgettable “museum insiders’ experience,” including the opportunity to enjoy exciting new galleries, exhibits, and artifacts as never before. Live entertainment and an elegant dinner will top off the evening.

Individual Sponsorship Levels

- Commodore’s Berths: $5,000
  • Reserved table for 12 at the gala with VIP placement and dedicated service staff
- Captain’s Berths: $3,000
  • Reserved table for 10 at the gala
- Patron: $700
  • Two tickets to the gala and acknowledgment on the formal invitation and in the Evening Program

Corporate sponsorship packages are also available. Contact: Allison Smart at (508) 717-6815 or asmart@whalingmuseum.org for more details.
Capital Campaign Update

Over $6 million has been pledged to the Museum’s capital campaign since 2011, the Trustees report. Leading the campaign are two $1 million donations and two $500,000 matching challenge grants.

“Trustees are elated by the generosity of the many donors supporting this campaign - especially during such economically difficult times,” said John N. Garfield, Jr., Chairman of the Board of Trustees. “Because of their outstanding generosity, we are free of debt, we have grown the endowment to $7.6 million (up from a low of $3.5 million in 2008) and have invested significantly in educational programs. This philanthropy comes on top of donations to operations which account for approximately $2 million annually.”

The Museum embarked upon the capital campaign in 2011 with a goal of raising $10M for the purposes of eliminating a $2.1 million debt, building the endowment, and constructing a new Educational Center and Research Library on its Johnny Cake Hill campus. Co-Chairs of the capital campaign are George B. Mock III, President of Nye Lubricants and resident of Mattapoisett, and Donald S. Rice of New York City and Mattapoisett.

“The immediate objective to erase all debt is complete and we will celebrate this accomplishment with a symbolic “Burn the Bond” ceremony at the Annual Members’ Meeting in May. The endowment enjoyed an unexpected, yet marvelous boost with an anonymous $1 million gift followed by a $500,000 challenge grant from the National Endowment for the Humanities in 2011,” states Mock. “Now we are well positioned, programmatic, organizationally and fiscally, to take on the long sought-after goal of centralizing all museum operations on one campus through the construction of an educational wing.”

For over a decade, Trustees recognized the need for constructing a facility dedicated to education and scholarship on the Johnny Cake Hill campus. Programs have long since grown beyond available capacity and there is an urgent need for dedicated classroom space. Moreover, collections, staff, and volunteers are divided between two campuses (the latter located in a converted bank 3 blocks away). Bolstering the case is an 8% increase in attendance in 2012 over 2011, to 93,000.


campaign supports

| $1,000,000+ | Anonymous |
| $500,000+ | The New York Community Trust – Wartles Family Charitable Trust Fund |
| $250,000+ | The Manton Foundation |
| $100,000+ | National Endowment for the Humanities |
| $50,000+ | Nancy & Jack Braitmayer |
| $25,000+ | Clio & Bill Hols |
| $10,000+ | Massachusetts Cultural Council – Cultural Facilities Fund |
| $100,000+ | Barbara & Paul Ferrer Noye Charities |
| $50,000+ | Barbara & Paul Ferrer Noye Charities |
| $25,000+ | Ballston Spaenway Specey Co. - Bayview Bank |
| $10,000+ | Community Foundation of Southeastern MA - Bouchard Foundation |
| $5,000+ | Estates of Betty Knowles |
| $5,000+ | The Upton Foundation |
| $25,000+ | Anne B. Webb |
| $10,000+ | The Sidney J. Whiting, Jr. Foundation |
| $5,000+ | Margaret & J. Carroll Silveira |
| $2,000+ | Robert J. F. Simmons |
| $2,000+ | Patricia & Horace Andrews, Eggert, & Tally & John N. Garfield, Jr. |
| $1,000+ | Faith & Anthony B. Alphonse, Jr. |
| $1,000+ | Patricia & Robert A. Lawrence & Faith & Charles Paulsen |
| $750+ | Nancy & Jack Braitmayer |
| $500+ | Joseph & Frank Hurley |
| $100+ | Joseph & Frank Hurley |
| $50+ | Joseph & Frank Hurley |

The Manton Foundation. The Museum is half way into a $5 million construction goal. “We hope to secure the rest of the funds over the next year and break ground in 2014,” said Rice.

“Major donors are expressing a sense of confidence in the Museum and its educational mission,” said Garfield. “The Trustees have focused attention on educational initiatives and how we can best serve our community. A central component to fulfilling this mission is building an efficient and well equipped 21st century classroom and research facility on our Johnny Cake Hill campus.”

Members’ Trip

São Miguel, Azores | September 10 – 17

Come join us as we explore some of the most popular attractions on the island of São Miguel in the Azores. This 8 day excursion will offer two full day sightseeing tours of Furnas and Nordeste, both of which include lunch, and two half day sightseeing tours of Lagoa do Fogo and Sete Cidades.

Trip includes:
• Round trip transfers to and from Boston (leaving from New Bedford)
• Airfare from Boston to Ponta Delgada (Island of São Miguel Azores)
• Accommodations for 6 nights and 7 days at Hotel Marina Atlantico
• Buffet Breakfast Daily
• Two half day sightseeing tours of Lagoa do Fogo and Sete Cidades
• Two full day sightseeing tours of Furnas and Nordeste, both include lunch
• Travel insurance is highly recommended

Total price: $2,054.00 per person for double-occupancy (single rate add $350.00)
Deposit of $530.00 due at time of booking
Balance due July 1.

Additional Requirements:
• Valid Passport

For more information or to reserve your spot on the trip, please call the Membership Department at (508) 997-0046 ext. 150 or e-mail sbudlong@whalingmuseum.org

April 1, 2013

On behalf of Charity Navigator, I wish to congratulate Old Dartmouth Historical Society/New Bedford Whaling Museum on achieving our coveted 4-star rating for sound fiscal management and commitment to accountability and transparency.

We are proud to announce Old Dartmouth Historical Society/New Bedford Whaling Museum has earned a 4-star rating. Receiving four out of a possible four stars indicates that your organization adheres to good governance and other best practices that minimize the chance of unethical activities and consistently executes its mission in a fiscally responsible way.

Approximately a quarter of the charities we evaluate have received our highest rating, indicating that Old Dartmouth Historical Society/New Bedford Whaling Museum outperforms most other charities in America. This “exceptional” designation from Charity Navigator differentiates the Old Dartmouth Historical Society/New Bedford Whaling Museum from its peers and demonstrates to the public it is worthy of their trust.

Our favorable review of the Old Dartmouth Historical Society/New Bedford Whaling Museum’s fiscal health and commitment to accountability and transparency will be visible on our website as of April 1st. We wish you continued success in your charitable endeavors.

Sincerely,
Ken Berger, President & Chief Executive Officer
William Bradford’s 1873 The Arctic Regions: Illustrated with Photographs Taken on an Art Expedition to Greenland

Limited edition: $390.00  Trade edition: $249.95

A landmarks in the annals of American photography and polar adventure first published in 1873. As the pace of global climate change quickens and the magnificent Arctic icecap dwindles, its publication could not be more timely or important.

Ingenious Contrivances, Curiously Carved: Snowhouses in the New Bedford Whaling Museum Special slip cover limited edition: $190

Trade edition: $65.00

This definitive pictorial reference to the world’s largest scrimshaw collection is illustrated with 700 photographs.

Ship Model Catalog  $14.95

Catalogue volume now written by Judith N. Lord and R. Michael Wall will include representative models from the extensive New Bedford Whaling Museum and former Kodiak Whaling Museum holdings from early 19th century to the modern day. Along with forty pictured models and descriptions will be true biographies of the identified models builders.

American Landscape and Seascape Paintings C.1800-1950

Highlights from the Museum’s diverse collection of American and global landscape and seascape paintings.

The Dabneys: A Botanist’s Family in the Azores 1840-1873 $19.95

Published with the Luso-American Development Foundation, this annotated anthology deals with the historic American Consulate of the Dabney family at Farol, Azores. Originally compiled in 1881 by Rosanna Jane Dabney as the “Dabney Annals,” this American edition sheds new light on whaling commerce, and the history of U.S. foreign relations.

Xico Cooming Soon!

Sail away on an adventure with Xico, a young Azorean boy, who sets sail away from a 19th century whaling boat. As he and the crew of the Moonbeam search for whales in the Pacific and Arctic, he learns the ropes, encounters new cultures, and makes a most unusual friend along the way. An educational and entertaining read for the whole family.

TO ORDER YOUR BOOK:

By e-mail: tduf@whalingmuseum.org
By Phone: Museum Store, (508) 997-0046 ext. 127
By mail: Museum Store, 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.
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