

THE
Bulletin

from
Johnny
Cake Hill



NEW BEDFORD WHALING MUSEUM

SUMMER 2011



From the Helm:

Summer means fun, sun and wonderfully cool, air-conditioned galleries! Enjoy this season's feast of whaling delights with your friends. This issue offers up a plethora of community partnerships. Jim Lopes' article on the upcoming Cape Verdean exhibit is a great example of how people have come together to build a deeply meaningful exhibit. I sat in on some of these meetings and the passionate dialogue is inspiring and reminds us of why we are here. After a year's worth of work, the committee will present a genuine, authentic and poignant exhibit that has a high likelihood of capturing the spirit of the Cape Verdean diaspora. Building out these community-centric exhibits, including last summer's Azorean Whaleman Gallery, presents unique challenges. The role of the curator becomes much more complex—rather than “coming up with an idea” and executing, now the curator must frame a concept, lead a discussion, marshal community resources and draw out the essence of what's important. Complicating matters is that with both the Azorean and Cape Verdean exhibits, the Whaling Museum's collections were not particularly deep when compared with our collection of Yankee whaling. Therefore, curators had to rely on the community's participation to augment with personal artifacts. You'll read, in Dr. Galer's piece on acquisitions and donations, that community support always has been the life-blood of this Museum. We are particularly grateful to many hundreds of individuals who have stepped forward over time and donated their personal possessions—in 2010 alone, 244 items were accepted into the collection. Periodically, the Collections Committee agrees to loan objects to synergistic organizations. For example, the NB Whaling National Historical Park has some, as does the Rotch-Jones-Duff House with 15 pieces of our period furniture, the NB Art Museum will exhibit 38 photographs at their upcoming exhibit and the Fire House Museum displays 195 objects. You can see some of our collection at The Corning Museum of Glass, Corning, NY, at Harvard's Arthur M. Sackler Museum and at the Mary and Leigh Block Museum of Art, Northwestern University, IL.

Members frequently ask me about our community outreach efforts. Here is a remarkable statistic: 50% of our visitors come free of charge! This is a huge number—45,778 in 2010 to be precise. Looking deeper into what comprises this, I think you will agree that we are doing the right thing in making the Whaling Museum accessible. Free educational programs for K-12 students account for the bulk of the visits. Thanks to very generous donations years ago, we are in the privileged position to offer educational tours at no charge to students in the Old Dartmouth area. Every day, students of all sizes are being taught by our fabulous docent-

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

CREDITS

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 Designed by: Amanda Quintin

ON THE COVER

GIANT SQUID by Erik Durant, Coordinator of the Fine Arts program at Bristol Community College. See "So what's with the Giant Orange Squid?" on page 8.
 (Photo by: Amanda Quintin)

Whaling Museum on the web

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FAREWELL OUTGOING TRUSTEES



ROGER CHEEVER

Roger served 2 three-year terms and focused his energies in shaping the composition of the Board by serving on the Trusteeship Committee. This is arguably one of the most important Trustee functions and thanks to his stewardship, we can all take pride in the multifaceted nature and diversity of our Board today.



STEVEN LUBAR

Steve served his 2 three-year terms participating on numerous committees including Education, Collections and the newly minted Exhibition Advisory Committee. In this area his expertise as Director of the Public Humanities Program at Brown was called upon. Much of the "look and feel" of the new exhibits has Steve's fingerprints on them.



ELIZABETH "BEPPIE" HUIDEKOPER

Beppie played a vital and important role in shaping this organization for the future, dedicating 8 years to guidance of the institution, most recently as Assistant Treasurer. During a time when financial oversight was essential in keeping the Whaling Museum on a steady course, her presence conveyed the right message of careful fiscal stewardship to the community.



MICHAEL MOORE

If you like the whale skeletons on display, thank one man. His most recent accomplishment was hanging the N. Atlantic right whale replete with fetus. Michael is tireless, passionate and devoted to whale science. His thoughtful guidance in moving the Whaling Museum into the realm of marine science is his legacy. Now that there is no more room in the Jacobs Gallery to hang another cetacean, his 6 years of service comes to a close!



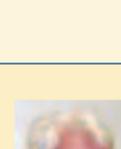
FRANCES D. "FRANCIE" RICKETSON

Deeply rooted in Old Dartmouth, Francie's love of the Whaling Museum and her interest in genealogy helped trace the paths of her creative family for herself and the Museum community. As a loyal member of the Collections Committee she always voted in the affirmative for any object that would grow the collection positively. Intimately linked with the identity of this institution, Francie's great grandfather was R. Swain Gifford. To get a sense of how he "toiled to paint the soil" of the area, inspect his paintings in the Wattles Family Gallery.



LLEWELLYN "LOUIE" HOWLAND III

Louie can point to thick brass plaques in the original entrance of the ODHS as proof of ancestry. That the Howland name is inseparable from the Whaling Museum DNA is apparent in our collection, the history of New Bedford and on street names from here to Dartmouth. Louie led the way, working on numerous committees, chairing the Scholarship Committee, and serving as ODHS Clerk for 2 years. Not a publication has come out of the Whaling Museum in the past 10 years without his fingerprints all over it.



REMEMBERING BILL WYATT

William "Bill" Wyatt, Jr., Volunteer Class of '99 and immediate past president of the Volunteer Council, passed away this March. Quiet and dignified, Bill served as a docent and library volunteer for over 10 years. His distinguished career as former chairman of the department of classics at Brown University made him an extraordinary asset for the Museum, and his intellect, dry wit and keen insight were admired by Whaling Museum staff and volunteers who worked with him. Among his many pursuits, beyond his education (MA and PhD from Harvard) and editorial working life, his dedication as (past) President of the Westport Historical Society exemplified Bill's love of local history. In early March, Museum staff presented him with a hard-bound copy of the journal, "W.A. Abbe, Journal of my Whaling Cruise in the Ship Atkins Adams." Bill

WELCOME INCOMING TRUSTEES

PATRICIA L. ANDRADE, M.D.

Tricia is a general surgeon in private practice in New Bedford. She currently serves as Chair of the New Bedford Board of Health and as Treasurer of the Cape Verdean American Business Organization (CABO). She formerly served on St. Luke's Hospital medical executive committee, and was President of the YWCA of Southeastern MA. This is Tricia's 2nd term as a Whaling Museum Trustee. A resident of New Bedford, Tricia currently co-chairs the Cape Verdean Maritime Exhibit Committee alongside trustee Gene Monteiro.

LAWRENCE S. HUNTINGTON

Larry was the President and CEO of Fiduciary Trust Company, where he spent more than 40 years until his retirement in June 2000. His extensive background in non-profit governance includes serving as Chairman of the Boards at Woods Hole Oceanographic Research Center, St. Luke's Roosevelt Hospital, New York Law School, New York City Citizens Budget Commission, the World Wildlife Fund, and South Street Seaport Museum. He served as Commodore of the New York Yacht Club. Larry is a graduate of Harvard College and The New York Law School. An avid mountain climber and sailor, Larry is a resident of Westport, MA and New York City.

FAITH MORNINGSTAR

A resident of Washington, DC and Marion, MA, Faith has a deep background in the field of education. A graduate of Stanford University and Harvard, Faith has devoted her career to designing curricula which foster understanding of differences in the classroom. She is currently a Mediator at the Conflict Resolution Center in Montgomery County, Maryland and a Docent for Choosing to Participate at the Historical Society of Washington, DC. Faith serves on the Boards of Lifestream, Inc. in New Bedford and Freedom House in Washington, DC.

BARBARA R. MOSS

Barbara is a resident of Katonah, NY and South Dartmouth. She is an interior designer and landscape designer with her own firm. With life-long interests in the performing and visual arts, her career includes dancing, studying music at SUNY Purchase and working in the film industry. There she was a script writer and consultant, director of development and in public relations. She has a deep interest in art history and is a collector of paintings by New Bedford area artists.

CAROL TAYLOR, PH.D.

Carol recently retired as president of CMT Associates, a technology transfer consulting firm working with academic institutions and corporate development partners in the field. Her career in information technology followed ten years of teaching French and German at Harvard and Boston area universities, and management consulting with a Boston-based strategic planning firm. She is a graduate of the University of London, Tulane University, Harvard and MIT. Carol serves on the board of MGH Institute of Health Professions, and as clerk of the Foundation Board of Boston Preparatory Charter School. She and her husband John Deknatel live in Brookline and South Dartmouth.

HARVEY J. WOLKOFF

Harvey is a litigation partner at Ropes & Gray and former Assistant United States Attorney in the Southern District of New York. He has extensive experience in class action and securities litigation and currently chairs Ropes & Gray's Complex Business Litigation Practice Group. He is a graduate of Dartmouth College and Columbia Law School. Harvey already serves on the Museum's Finance and Investment Committees. He and his wife Susan are residents of Boston and South Dartmouth.



had been tirelessly transcribing the piece since 2002, and completed it not long before his passing. His writings and public service have enriched us all, and he will be sorely missed by his Museum family.

REMEMBERING DAVIS C. HOWES

The Museum honors his memory with recognition of his extraordinary lifetime achievement of service: Secretary of ODHS, 1958-1961; Chair of ODHS 1962-1965; trustee ex officio 1966-1994; President's/Museum Advisory Council 1995-2009. His tenure encompassed the second half-century of the Whaling Museum's development, from the exhibition of the Russell-Purrington Panorama on Pope's Island to the opening of the Wattles Family Gallery.



CAPE VERDEAN MARITIME EXHIBIT

By James J. Lopes, Vice President, Education and Programming

With the opening of the Cape Verdean Maritime Exhibit on July 5, 2011, the Whaling Museum will continue its interpretation of the experience of whalers from the Portuguese islands. In *Moby-Dick* Herman Melville wrote that islanders were the finest whalers in the industry. Many islanders hailed from what were then the provinces of the Azores and Cape Verde. Since 1975 Cape Verde has been an independent republic but the legacy of whaling and immigration endures.



Mulher com Filho: Mother with Child. (UN.1191.10)

THE CAPE VERDE MARITIME EXHIBIT will explore three primary themes: 1) Cape Verde as the Crossroads of the Atlantic: Who, What and Where? 2) Portrait of a Maritime Community, and 3) Enduring Cultural Ties between Cape Verde and the United States.

In the weeks and months leading up to the opening, the Whaling Museum will offer varied programming that explores Cape Verdean culture both in the islands and in America. Programs range from a primer in Cape Verdean *Crioulo*, (which some describe as a dialect of Portuguese and others as a language in its own right), to a presentation of contemporary art by Cape Verdean and Cape Verdean-American artists, music, essays and poetry, dance troupes, storytelling and much more. Do you want to learn how to play *orri*, the Cape Verdean version of mankala?

Online at the Whaling Museum's website, we are sharing a preview of some elements of the exhibit, including a collection of vintage postcards from Cape Verde dated between 1900 and 1912. Those postcards depict everyday life in Cape Verde at the turn of the 20th century, including an outdoor Catholic mass, a marketplace in Mindelo, a fisherman at work, the grinding of the corn with a *pilon* by a woman dressed in a classic *pano* body wrap, with a baby onboard her back. The pictures vary from a number of compelling vistas to glimpses into everyday life. Many of the cultural elements visible in Cape Verde became central aspects of the Cape Verdean community in New Bedford.

Although Cape Verde is a small country, each island has its own character and personality which is often expressed in surprising ways. The music traditions vary from island to island. The spoken *Crioulo* takes on nuances. Cape Verde with its unique history of 500 years of cultural, racial and ethnic mixing has a thousand faces. It is even said that each island has a unique way of tying traditional head scarves.

“Islanders seem to make the best whalers”

— Moby-Dick, Herman Melville

The exhibit will also draw on the Whaling Museum's collection of logbooks, rare maps, art, engravings, scrimshaw and various artifacts that illustrate both life in the Islands through the ages and the challenges of nature in a country fraught with natural disasters like volcanic eruptions, earthquakes, famine and plagues and how these harsh conditions gave rise to the Cape Verdean diaspora. How the Cape Verdean people overcame these challenges is an inspiring narrative. How they excelled in the maritime trades, as whalers, and in the land-based occupations as longshoremen, in the sail lofts and cordage works, and as agricultural workers—many finding work as cranberry and blueberry pickers

Cape Verdeans are recognized as the only people of African descent who controlled and owned the ships that brought them to America prior to the twentieth century. The unique story of the Cape Verde Packet trade which brought thousands of immigrants directly from Cape Verde to New Bedford, may be told through the lens of the *Ernestina* or the *Coriolanus* or many other ships that linked Cape Verde and *Nubetfet*, the Cape Verdean Ellis Island. The bustling diverse immigrant culture of South Water Street compares with that of any other seaport in the world. Only on South Water Street in New Bedford would you find a baker from Lithuania who could transact business in *Crioulo* or a Russian fruit peddler who could haggle in both Yiddish and Portuguese.

Interpreting and presenting the Cape Verdean experience has presented various challenges and opportunities. To guide this



Above: Santiago is the largest of the Cape Verde islands and culturally the most African. (UN.1191.19)

Below: View of the port of Mindelo, São Vicente, Cape Verde. (UN.1165.6)

process, the Whaling Museum engaged community members with various talents and broad experience, including community historians, linguists, composers, maritime scholars, musicians and other

Continued on page 4



The weaving of panos is an African tradition. Panos were the currency of the slave trade.

CAPE VERDEAN MARITIME EXHIBIT

Opening Tuesday, July 5, 2011

Cape Verdean Maritime Exhibit Committee

Carlos Almeida	Joaquim Livramento
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Ronald Barboza	John Mendes
Candida Rose Baptista	Ramiro Mendes
Dawn E. Blake-Souza	Jennifer Nersesian
Carl J. Cruz	Daniel Rodrigues
William do Carmo	Janet Whittle
John Garfield	

Exhibit Staff Members

Michael P. Dyer	James J. Lopes, JD
Gregory J. Galer, Ph.D.	Arthur Motta, Jr.
Michael Lapides	James P. Russell

Cape Verdean Recognition Highlights

Monday, June 27th

12 noon: Raising of flag of Cape Verde, City Hall, New Bedford

6:30 pm: Presentation: “How to Learn to Speak Cape Verdean Crioulo in 20 Minutes” Whaling Museum

Tuesday, June 28th | 6:00 pm

An Evening of Cape Verdean Poetry, Essays, Contemporary Art and Music

Thursday, June 30th

Annual Cape Verdean Recognition Committee Scholarship Dinner (Private)

Saturday, July 2nd | 11:00 am

Annual Cape Verdean Recognition Parade

Tuesday, July 5th

36th Cape Verdean Independence Day

6:00 pm: Opening of Cape Verdean Maritime Exhibit, Whaling Museum

Thursday, July 7th | 6:30 pm

A Tribute to the Artistry of Ship Model Builder Joaquim “Porkchop” Almeida on film & a Parade of the Small Ships

Thursday, July 28th | 7:30 pm

Storyteller Len Cabral



CAPE VERDEAN MARITIME EXHIBIT

Continued from page 3

professionals. The challenges are great and the perspectives have differed. The goal is the same: presenting the best interpretation of the Cape Verdean maritime experience and the community to which it gave birth in the most compelling manner that the Whaling Museum can. Like all great exhibits it will be a work in progress, a living exhibit refreshed from time to time with new artifacts, insights and interpretations. As the Cape Verdean-American experience continues to unfold and evolve, so will the Whaling Museum's adventure in exploring that experience. 



Marketplace in Mindelo 1900. (UN.1165.21)

Traveling Exhibit

Whaling Museum traveling exhibit heads overseas

Building upon the success of the Azorean Whaleman Gallery and the partnerships created through it, this spring the Whaling Museum sent an exhibition to the Azores. It opened at the Whaling Museum in Lajes on the Island of Pico with a group of our Museum members and Jorge Bruno, the Director of Culture of the Regional Government of the Azores, in attendance. After completing its Azores tour in the fall the exhibit returns to the U.S where it will travel to locations with a Portuguese-whaling association. The exhibit will cross the country and be on display in locations from Connecticut to California.

The exhibit explores the history of whaling and the relationships between Yankee and Azorean whalers. The story of the Dabney Family from Boston, who played a central role in the Azores for nearly a century, is the topic of a main section of the exhibit. The exhibit addresses the critical nature of whaling in the development of the United States' Portuguese population.



Furna, Brava was the Port of Debarcation for many immigrants to America. (UN.1165.7)

New Bedford Crew Lists: A Great Resource A Collaborative Project with the NBFPL & The Port Society

By Judith Navas Lund

Through the efforts of 31 volunteers working with Advisory Curator Judith Lund, the Whaling Museum has been able to augment a project begun many years ago by the New Bedford Free Public Library. Using the records of the chaplains of the Port Society currently stored in the Whaling Museum's Research Library, the volunteers, working from home, culled the names and physical descriptions of men leaving New Bedford on whaling voyages from 1855 to the end of whaling in 1927. These individual records were combined into a database of 58,752 names that was then combined with the work previously completed at the Public Library. This expanded database, now totaling 121,039 records, is being added to the Whaling Museum's Digital Archive. By July it will be available to all on the Whaling Museum's website and through a gallery-based kiosk near the soon-to-open Cape Verdean Maritime Exhibit and the Azorean Whaleman Gallery.

This database names only men who left from New Bedford on whaling voyages. It does not include those who joined after a ship left New Bedford. Occasionally there is added information about desertions or deaths, but these are hit or miss records the chaplain probably read in the newspaper and added to his files. The list shows what Melville picturesquely noted, that persons from all around the world passed through New Bedford. In all, there were men from 33 states and two territories in the United States represented, as well as men from more than 100 nations or islands worldwide.

The original Customs documents listing crew names were handwritten. The Port Society records were handwritten transcriptions of the Customs documents. The valiant volunteers who entered the data were reading and interpreting second-generation handwritten records. The original records were written down by Customs officers who were not particularly familiar with the spelling of names. Often the seamen themselves were not certain how to spell their names. The Customs agent wrote down what he heard. Therefore, the records present a need for creative interpretation in their use. One can assume that "Cape de Birds" is yet one more variation in the 8 or 9 ways of spelling the Cape Verde Islands. The city of Poughkeepsie, on the Hudson River, a whaling port in its own right for a short while, appears in about as many spelled versions as there are letters in that city's name.

These records will be useful in many ways, particularly to family members wishing to learn about the whaling careers of their ancestors. They will also be useful to scholars of the arts of the whaling industry. They will provide raw data which can be studied by sociologists and anthropologists researching both the whaling industry as well as immigration patterns of the residents of the city.

Painting of the bark *Catalpa* cutting-in a sperm whale by Charles S. Raleigh (1830-1925). New Bedford Whaling Museum, gift of Mr. Benjamin Cummings. (1918.27.2.10)

Right: Anonymous portrait of Captain Daniel Borden (1805-1849) who commanded three whaling voyages out of Fairhaven between 1834 and 1838. New Bedford Whaling Museum, gift of Miss Annie E.L. Borden. (1919.41.1)



Life on a Whaler Exhibition: A Community of Voyages

By Michael P. Dyer, Maritime Curator

For this exhibit the *Lagoda* model is the primary interpretive vehicle, from cabin to forecabin. Its interpretation through the multiple processes and personalities that came together to make a successful whaling voyage is at the heart of the new installation on the main floor of the Bourne Building. Mirroring its working spaces with authentic period objects will help to make concepts concrete. Who did what and how they did it are the concepts which our visitors will encounter.

American whaling was a complicated business facilitated by a concentration of expertise. Daniel Ricketson writing in *The History of New Bedford* in 1858 called the populace a "maritime people." From the counting rooms to the cutting-stage, time, energy, money and accrued knowledge were put toward gaining one desired end – a "sweet and handsome" cargo of oil ready for market.

Several components come to mind enriching this complex story. Masters, agents, officers and crew together formed a working unit commonly termed "a voyage." "Making a voyage," from the viewpoint of the agents, investors and masters literally meant returning with a cargo that offset the outfitting costs. From the viewpoint of an average crew member it meant simply shipping on a vessel, going to sea, hunting whales and hopefully returning home. For each, how

ever, the voyage was the discrete measure of a commercial entity.¹

While vessels are commonly emphasized in artworks and stories, they were simply the vehicles of the whaling voyage. The voyage itself was ideally a combination of a suitable vessel thoroughly outfitted and insured, a master who was both a skilled seaman and a good whaleman, officers who also displayed good seamanship as well as being expert whalemens, craftsmen like coopers



Photograph onboard the bark *California* by Marian Smith (1866-1913), wife of whaling master Horace P. Smith. New Bedford Whaling Museum. (2000.100.1692)

who knew their craft, and a crew of stout, lusty, sober men who could work very hard when they had to and behave themselves the rest of the time.

Agents were cautious about whom they shipped as master and officers as not all sailors were good whalemens. Agents also needed to provide the masters of their

vessels with the best information about where whales of each desired species were most likely to be found. The masters could then navigate effectively to those regions while the officers and crew attended to their daily tasks. When going onto the whales, the crew needed to be fearless, the boatsteerers strong and true and the boatheaders cool as they pulled "into the charmed, churned circle of the hunted sperm whale." Most of all, however, after a whale had been killed, the officers needed to know exactly how to flense the animal, bail the head or cut out the whalebone, and try out the oil so that it did not burn and did not become discolored or adulterated with foreign matter. When vessels returned from their voyages the cargo was then judged as to its quality and quantity and the voyage was termed a success or failure.

This new installation will focus on the tools and techniques which each of these groups of people applied to their spheres of responsibility. Be it ledgers and document boxes, medicine chests and handcuffs, lances, cutting spades, try-pots, oil casks or gauging rods, the number and variety of objects that made up the business of whaling will all come together taking our visitors on their own personal whaling voyages. 

¹ Investors often changed from voyage to voyage while the principal agent or agents remained the same for as long as those agents owned a particular vessel



Sitting in NB

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



A full-length silhouette of Abraham Russell, circa 1835. (00.83.1)



Left: Portrait of photographer James E. Reed. (1996.21.57)

Right: Portrait of Seabury Cook (R) and Elizabeth Stanton (L) on a porch. (1990.18.32)

FOR A CITY SO BUSY “SITTING” there has been an awful lot of activity. Innovators and businessmen, supported by a wide range of native and immigrant workers, built this city into the wealthiest in the nation in the middle of the 19th century.



An albumen print of an unidentified woman working at the Wamsutta Mills, circa 1915. (1981.32.3)



Collage of photographic portraits by James E. Reed, 1895. (1996.21.2)

A Light Look at People and Things from the City

What do a ship in the harbor, scallop shells, a girl on a swing, people working in a sail loft and in the Pairpoint glass factory, and the subjects of portraits by New Bedford painters and photographers have in common? They were each, at one time or another, “sitting” in New Bedford.

Sitting in New Bedford is a show for the summer, when kids are out of school and families are on vacation. They often seek a break from heavy intellectual content and prefer entertainment and levity with some interesting facts and information “snuck in” for good measure. “Sitting” tries to hit the sweet spot, presenting unique items from our collection that may not just fascinate but also raise an eyebrow, and in some cases a chuckle. Sometimes we learn best when our guard is down.

The word “sitting” can be interpreted a number of ways, and this exhibit plays on this fact. Chairs – traditional, strange, even unanticipated types – are on view. How could they not be in an exhibit about sitting? The creation of a portrait is known as a “sitting.” See the serious faces of the city’s founders and energetic faces of its children and everyone between.

However, there are many things that “sit” in this city – unique manufacturers that produce goods have sat here for decades if not centuries, and several of those businesses survive today, flying under the radar of those who visit New Bedford. They would



Ambrotype photograph of eight New Bedford seamen, 1860. (1997.79)

never know, for instance, that materials in their computer printer or cell phone, on their plate, or in their golf bag probably spent some time sitting in a bin nearby.

“Sitting” can be a contradictory term, on one hand suggesting inaction, on the other indicating a position of oversight and power – a sitting judge, religious leader, or legislature, a sitting incumbent in a government office, or in our case a whaling merchant sitting at his desk reigning over his fleet of vessels and barrels of oil at market. Thousands of people sat for their portrait (photographic or painted) over the years. While this exhibit contains its share of portraits, a rather inactive form of sitting, this is not meant to imply New Bedford and its citizens were passive.



Abandoned roller coaster at Lincoln Park, North Dartmouth, MA, by Nicholas Whitman, 1999. (2009.8.1)

For a city so busy “sitting,” there has been an awful lot of activity. Innovators and businessmen, supported by a wide range of native and immigrant workers, built this city into the wealthiest in the nation in the middle of the 19th century. In New Bedford’s past, people have sat on chairs, workbenches of all types, on ship rigging, even on a roller coaster.

In this exhibit you will have the opportunity to see a sampling of who and what “sat” in the New Bedford region. 🏠



“So what’s with the Giant, Orange Squid?”

A collaborative project between the College of Visual and Performing Arts at the University of Massachusetts Dartmouth, New Bedford Whaling National Historical Park, and the New Bedford Whaling Museum.

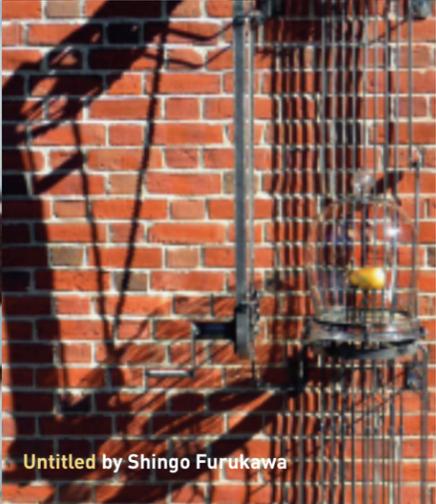
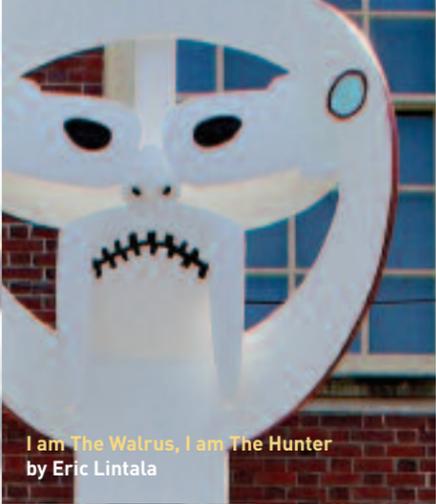
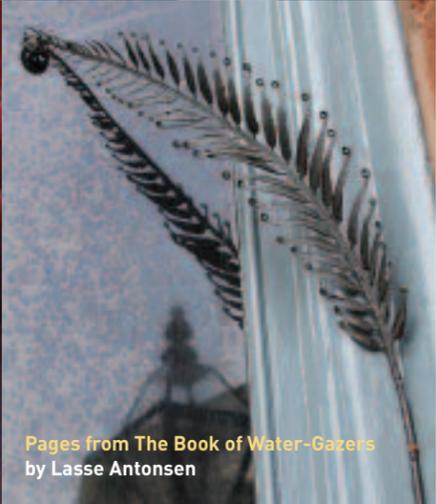
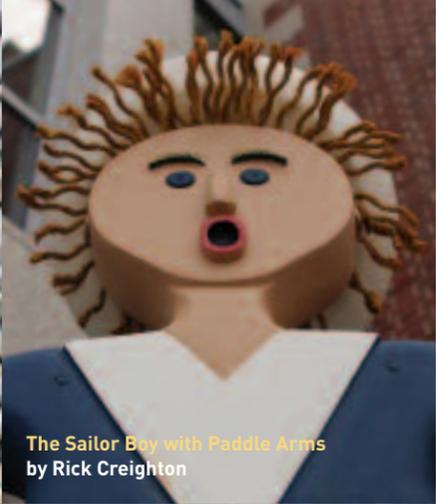
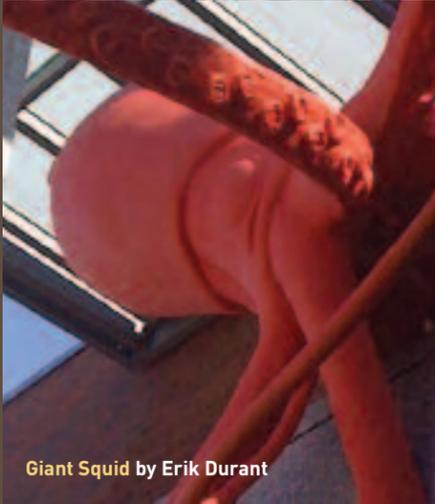
Engaging an Audience by Challenging Expectations ... Before They Even Enter the Door.

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

Since late last fall the Whaling Museum has adopted a few curious mascots to welcome visitors as they arrive. A big squid, an oversized whirligig man, and a totem-pole-like sculpture are just some of the elements of “In the Unequal Cross-Lights,” an exhibit of eight sculptures created by local artists. The sculptors, under the watch of guest Curator Lasse Antonsen, were invited to create and install unique works inspired by the Whaling Museum’s collections. Since its placement, this whimsical display has engaged, entertained, and puzzled visitors. Inquiry and curiosity are the first steps toward engagement, and few people entering the Whaling Museum arrive without asking questions about the large orange squid literally grasping the columns by the entrance and the squid’s compatriot pieces standing watch over the Whaling Museum complex.

The title of the outdoor exhibit, “In the Unequal Cross-Lights,” references the experience of *Moby-Dick’s* Ishmael. At New Bedford’s Spouter Inn, Ishmael encounters in the “unequal cross-lights” a marvelous yet puzzling painting. Much like the visitors observing these sculptures and pondering their connection to the Whaling Museum, Ishmael realizes that understanding requires “careful inquiry,” “earnest contemplation,” and “repeated ponderings.”

Given the warm reception these works have received, the exhibit will run at least until early fall 2012. We are pleased to join many museums and institutions throughout the country that have exhibited the work of these skilled artists.



Tether by Elizabeth Doohar

The Sailor Boy with Paddle Arms by Rick Creighton

Giant Squid by Erik Durant

Pages from The Book of Water-Gazers by Lasse Antonsen

Dreamboat by Steve Whittlesey

I am The Walrus, I am The Hunter by Eric Lintala

Beyond Expectation by Stacy Latt Savage

Untitled by Shingo Furukawa

A “Cymbal” for the Community

Join us for this FREE collaborative concert

The United Way of Greater New Bedford, New Bedford Symphony Orchestra and New Bedford Whaling Museum are teaming up this summer to present free musical performances on the Museum’s outdoor plaza. Building on the success of last year’s concert series, the team is now planning an exciting addition – an Independence Day brass band concert with guest performers!

Whaling City Pops: A 4th of July Brass Band Concert
Monday, July 4 | 7:00 p.m. Museum Plaza

Forget Boston – we’ve got a first-class symphony right here in New Bedford! The NBSO brass band selection will feature patriotic and pops music in celebration of America’s Independence Day. Festivities kick-off on the Whaling Museum’s plaza at 7:00 p.m. and conclude just in time for the city’s famous fireworks display. Sponsored in part by the Education for Cultural and Historical Organizations (ECHO) Program



NBSO performs on the Whaling Museum’s outdoor plaza.

36th Annual Whaling History Symposium

Saturday, October 15 and Sunday, October 16

Saturday Session One: Commerce and Industry
Textile Manufacture in a Whaling Town, *Patrick M. Malone, Ph.D.*
Oil Works and Candle Manufacture in 19th Century New Bedford, *Mark Foster*

Saturday Session Two: Whaling in the Civil War
Sunk by Torch and Stone: The Whaling Industry in the Civil War, *Robert Lloyd Webb*
The Old Sailor’s Lament: Melville’s Reflections on the Sinking of the Stone Fleet, *Mary Malloy, Ph.D.*

Saturday Session Three: Whaling History and Culture
Mapping and Recording the Norwegian Antarctic Whaling Stations on South Georgia, *Prof. Dr. Bjorn Basberg*
Report-Scrimshaw at the New Bedford Whaling Museum: Towards a Catalogue and Exhibition, *Stuart M. Frank, Ph.D.*
Report-The Online Database of Whaling Voyages and Whaling Masters, *Judith Navas Lund*

Saturday Evening Program
The Banjo Goes to Sea - Concert Performance by *Bob Webb*

Sunday Session: Whaling History and Culture
Hetty Green, “The Witch of Wall Street” - Locally-produced documentary film screening



Grytviiken Land Station (Shore-Whaling Station), South Georgia. Oil painting by George R. Cummings, a veteran of the Salvesen Antarctic whaling fleet, 1998. (2001.100.4296)

Win a Cruise to Bermuda

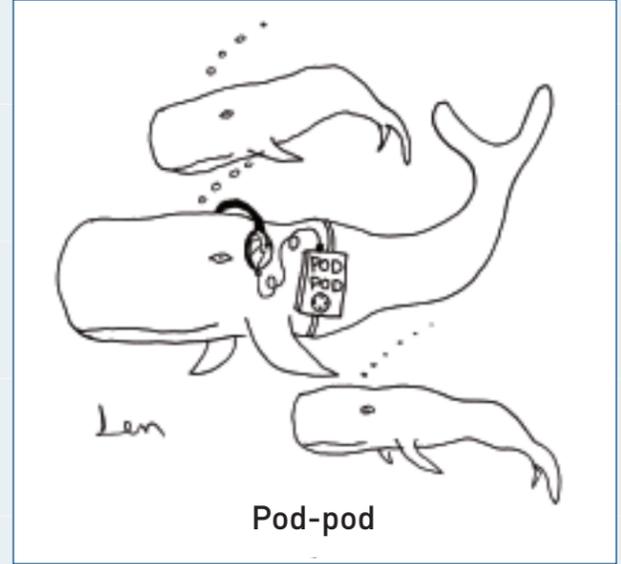
Raffle Tickets: \$100 each
Only 100 tickets will be sold



You and a companion will sail roundtrip from Port Liberty, NJ on June 3, 2012 for a seven-night cruise to Bermuda aboard Celebrity Cruiselines’ ship *Summit*. The cruise is transferable, but both passengers’ names must be provided by December 31, 2011. Don’t miss your chance to cruise aboard this luxury ship!

The raffle will be drawn at the July 4th *Whaling City Pops* event, or as soon as the 100 tickets are sold. To purchase your ticket, contact Amy Morrison at (508) 997-0046 ext. 150 or amorison@whalingmuseum.org.

Donated by Cruise Holidays Lakeville



Borrow an ipod for gallery audio tours at the Whaling Museum, or download them to your own device from our website.

Thursday, June 9

AHA! Day of Portugal Celebration

4:00 p.m. – 9:00 p.m.

The Whaling Museum celebrates ‘Dia de Portugal’ with Azorean Artisans demonstrating traditional crafts in the Jacobs Family Gallery. In the Cook Theater join Hit and Run History’s crew of Gumshoe Historians for a screening of their second episode on the Columbia Expedition of 1787, the first American ship to circle the globe. Shot in part in Cape Verde, the film crew tells the story of Marcus Lopes, a Cape Verdean cabin boy from Praia who signed aboard for the perilous voyage to the Pacific. FREE

Monday, June 27

How to Learn Cape Verdean Crioulo in 20 Minutes

6:30 p.m., Cook Theater

Two Cape Verdean Harvard professors will offer an introduction to Cape Verdean Crioulo. Can you really learn the language in twenty minutes? Join us and learn. FREE

Wednesday, June 29

An Evening of Contemporary Cape Verdean Arts and Culture

6:00 p.m., Cook Theater

The government of Cape Verde will present an evening of the best in Cape Verdean arts and letters, including readings in English, Portuguese and Crioulo of classic Cape Verdean essays, short stories and poetry, accompanied with a slide show of the best in Cape Verdean art and traditional music. FREE

Saturday, July 2 & Sunday, July 3

New Bedford Celebrates Summerfest!

Monday, July 4

Whaling City Pops: A 4th of July Brass Band Concert with Special Guests, Dancers and Singers of the Wampanoag Nation.

7:00 p.m., Museum Plaza

Bring the whole family and join the Whaling Museum, New Bedford Symphony Orchestra, and United Way for a traditional Independence Day concert on the Museum’s plaza, preceding the City’s fireworks display. FREE

Tuesday, July 5

Cape Verdean Maritime Exhibit

6:00 p.m. Exhibit Opening

Join us on the mezzanine of the *Lagoda* Room for the dedication of a new exhibit that celebrates the historic connections between Cape Verde and New Bedford. Cape Verdean history and culture, relations through whaling, and the prominent and proud legacy of this heritage which has shaped New Bedford will all be explored. Come enjoy some traditional music and dance as part of the festivities. FREE

Cape Verdean Contemporary Art

An exhibit of work from artists of Cape Verdean descent will be simultaneously opening in an adjoining gallery, overlooking New Bedford Harbor. FREE

Thursday, July 7

City Celebrates!

6:30 p.m., New Bedford Whaling National Historic Park Garden

**Tribute to a Model Shipbuilder
The Art of Porkchop Almeida**

7:30 p.m., Cook Theater

In anticipation of the opening of the Cape Verdean Maritime Exhibit we offer a tribute to model shipbuilder

Joaquim “Porkchop” Almeida in “The Art of Porkchop Almeida,” a PBS documentary about his work. Mr. Almeida was a New Bedford ship artist of Cape Verdean birth. FREE

Sharks Come Cruisin’ with a Punk Rock meets Sea Chanties band

7:00 p.m.

Every Monday

July 11 – August 22

All Hands On

10:00 a.m. – 12:00 noon

Docents will be available to answer questions, read stories about whales and whaling, and encourage children to investigate the contents of Discovery Sea Chests. Plan your arrival at any time during these hours and explore the Whaling Museum at your own pace. All family programs are FREE for children with a paid adult admission.

Every Monday

July 11 – August 22

Sperm Whale Gallery Talk

11:00 a.m.

Learn about the great sperm whale and the whaling industry as a Museum Docent guides you through the Pursuit to Preservation exhibit. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Every Monday

July 11 – August 22

Highlights Tour

1:00 p.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Whaling Museum’s collection. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Every Tuesday

July 12 – August 23

Moby Dick Tour

11:00 a.m.

The characters and action from Herman Melville’s great American novel come to life in this Docent led tour. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Tuesdays

July 19, 26, August 2, 9, 16, 23

Science Tuesdays

1:00 p.m. – 3:00 p.m.

Join our teen apprentices in the Jacobs Family Gallery as they examine and explain a variety of marine and whale science topics. These programs feature hands-on learning and keepsakes from the activities. All family programs are FREE for children with a paid adult admission.

Every Tuesday

July 12 – August 23

Highlights Tour

1:00 p.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Whaling Museum’s collection. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Every Wednesday

July 13 – August 24

Scrimshaw

10:00 a.m. – 12:00 noon

Be inspired by the Whaling Museum’s wonderful collection of scrimshaw. Children will learn about the history of this beautiful craft as they create their own pieces to take home. All family programs are free for children with a paid adult admission. All family programs are FREE for children with a paid adult admission.

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11:00 a.m.

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Every Wednesday

July 13 – August 24

Highlights Tour

1:00 p.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Whaling Museum’s collection. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Every Thursday

July 14 – August 25

Sailor’s Valentines

10:00 a.m. - 12:00 noon

Children will learn how to make Sailor’s Valentines, traditional gifts whalemens gave their wives and sweethearts upon returning from a voyage. Take your valentine home as a keepsake. All family programs are FREE for children with a paid adult admission.

Every Thursday

July 14 – August 25

Highlights Tour

11:00 a.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Whaling Museum’s collection. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Every Thursday

July 14 – August 25

Highlights Tour

1:00 p.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Whaling Museum’s collection. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Thursday, July 14

AHA! Kids Rule

Traditional Dance and Music from Madeira

6:30 p.m., New Bedford Whaling National Historic Park Garden

Toe Jam Puppet Band

7:30 p.m., Museum Plaza

Toe Jam Puppet Band offers a special brand of interactive children’s entertainment. The dynamic group is great with kids, but best when parents are having fun with their little ones. The performances are very active, encouraging kids and parents to sing and dance along with

the band as they entertain with a unique combination of original songs, masterful shadow puppetry, storytelling and just plain old fun.

Every Friday

July 15 – August 26

All Aboard

11:00 a.m. – 1:00 p.m.

Here is an opportunity to be a whaling captain, a first mate, a whaler, a cook or a captain’s wife. Come to the museum on Fridays to dress as your favorite character and take an imaginary whaling voyage on the *Lagoda!* Experience the foc’sle, use the windlass, use some tools and artifacts of the Whaling Era and learn about Whaling in New Bedford through role playing! All family programs are FREE for children with a paid adult admission.

Every Friday

July 15 – August 26

Highlights Tour

11:00 a.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Whaling Museum’s collection. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Every Friday

July 15 – August 26

Highlights Tour

1:00 p.m.

Join a docent for a 45-minute tour that focuses on the highlights of the Museum’s collection. The tour will leave from the front desk. All family programs are FREE for children with a paid adult admission.

Thursday, July 21

City Celebrates!

Aloha! A Day in Hawaii:

Activities all day long beginning at 11:00, Jacobs Family Gallery

“Hula Girls” Spend the day on a Hawaiian vacation at the Whaling Museum. Try on a grass skirt or a lei. Hula classes for girls, ages 5-98. Dance hula in the Jacobs Gallery. Group Performance at 4:00.

“**One Voice**”: a new film about the Kamehameha Schools Song Contest in Hawaii. Glee club directors compete in a celebration to revitalize the Hawaiian language. High School glee students tell their stories of growing up and singing in Hawaii and attest to the universal power of music and song

Screenings at 3:00, 5:30 and 7:30 p.m..

So spend a day in Hawaii....without leaving New Bedford.

Drumsteel playing West Indian Steel Drum/Jazz Fusion

6:30 p.m., New Bedford Whaling National Historic Park Garden

Thursday, July 28

City Celebrates!

Musical Performance by Dillon Bustin and Friends

6:30 p.m., New Bedford Whaling National Historic Park Garden

Storyteller Len Cabral

7:30 p.m., Cook Memorial Theater

Be entertained by renowned storyteller Len Cabral. Len Cabral is a internationally acclaimed storyteller who has been enchanting audiences with his storytelling perform-

ances at schools, libraries, museums and festivals since 1976. A great grandson of a Cape Verdean whaler whose grandparents immigrated to America from the islands off the coast of West Africa, Len’s strong Cape Verdean ancestry comes alive in his exuberant retelling of African, Cape Verdean, and Caribbean folktales as well as original stories and tales from around the world.

Friday, July 29

Fun Free Friday

9:00 a.m. – 5:00 p.m.

FREE admission to the Whaling Museum Part of the Fun Free Fridays Summer Series

Sponsored by Highland Street Foundation

Friday, July 29 to Sunday, July 31

US Coast Guard Tall Ship Eagle Berthed in New Bedford Harbor

10:00 a.m. – 7:00 p.m.

Climb aboard the 295-foot barque used as a training cutter for future officers of the United States Coast Guard. Visitation to the boat is underwritten by the Whaling Museum. FREE

Saturday, July 30

Herman Melville Family Day

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 a children’s version of *Moby Dick*, a science activity and art projects. The winners of the Melville Art Contest will be announced and we will end the day with some birthday cake! FREE

Thursday, August 4

City Celebrates!

Aoife Clancy playing Irish & Maritime Songs

6:30 p.m., New Bedford Whaling National Historic Park Garden

Saturday, August 6

Over The Top ~ A Gala Summer Fundraiser

A formal summer affair to benefit the New Bedford Whaling Museum. Featuring elegant and artistic cuisine, fabulous entertainment, and a live and silent auction. For reservations or information, call 508-997-0046 ext. 115.

Thursday, August 11

Lecture and book signing

6:00 p.m., Museum Plaza

Scallops: A New England Coastal Cookbook is a one of a kind cookbook weaving together some of the best scallop recipes in New England. From the Maine coast to Cape Cod, highlighting New Bedford, the primary scallop port in the U.S., this cookbook provides delectable recipes.

AHA! Making Waves

6:30 p.m., New Bedford Whaling National Historic Park Garden

Yankee Notions playing your favorite Maritime music

Thursday, August 18

City Celebrates!

Peter Arteaga and friends playing traditional & contemporary Cape Verdean Music

6:30 p.m., New Bedford Whaling National Historic Park Garden

Go to Alaska by Film

7:30 p.m.

Cool off with a quick trip to Alaska. On film watch the Barrow High School Band Championships in Barrow, Alaska. FREE

Thursday, August 25

City Celebrates!

Barnacle playing Maritime music from around the world

6:30 p.m., New Bedford Whaling National Historic Park Garden

Thursday, September 8

AHA! NB Cultures

Wednesday, September 21 to Sunday, September 25

Old Dartmouth Roots: Our Story is History

This five day genealogy conference will explore the roots of Old Dartmouth, and the theme of family history as local history. In partnership with local organizations, the conference will show how to get started in a family search and use various resources. FREE

Thursday, September 22

New Bedford and the Civil War

1:00 p.m. Exhibit Opening

The sesquicentennial of the opening of the Civil War provides the opportunity to examine the role of New Bedford and its citizens. We begin with the War’s prelude and local Abolitionists including Frederick Douglass and the city’s prominent families. The exhibit will not only highlight the Stone Fleet and the 50 men from the city who served in the 54th Regiment, the first all black regiment commissioned by the Union Army, but also ways in which the War impacted domestic life, business, and industry.

Thursday, September 22

Cuffe Kitchen

1:00 p.m. Exhibit Opening

For over fifty years the Whaling Museum has displayed elements of the home of Captain Paul Cuffe in the “Old Kitchen,” but the immense historical significance of this remarkable man until now has been insufficiently recognized. Join us to open a new interpretive approach to this forward-looking, successful American who defied racial and social barriers.

Saturday, September 24

Dedication of Captain Paul Cuffe Park

12:00 Noon, Captain Paul Cuffe Park, Union Street and Johnny Cake Hill

Working Waterfront Festival, State Pier

Sunday, September 25

Working Waterfront Festival, State Pier

Saturday, October 15 and Sunday, October 16

36th Annual Whaling History Symposium

The *Eagle* Has Landed

Friday, July 29 – Sunday, July 31

Eagle will be open to visitors **FREE** of charge from **10 a.m. to 7 p.m. July 29, 30, and 31**, sponsored by the Whaling Museum.

Keep an eye on New Bedford Harbor this July 29 for a special visitor - the United States Coast Guard tall ship *Eagle*! To commemorate her 75th anniversary, the 295-foot barque used as a training cutter for future Coast Guard officers will embark upon a cruise to Ireland, England, Iceland, Germany, and finally New Bedford before returning to her home port in New London, CT. She is one of only two active commissioned sailing vessels in American military service (the other being the USS *Constitution*.)

In addition, on the evening of July 29, the Whaling Museum will hold an invite-only special preview party to our annual summer gala, **Over the Top**. Corporate and Individual sponsors for the gala and members of the Cupola Society will have the opportunity to attend. For more information, please contact Alison Smart, Director of Development at (508) 997-0046 ext. 115.



The United States Coast Guard tall ship Eagle.

Save the Date Over the Top 2011 Saturday, August 6

A formal summer Gala to benefit the New Bedford Whaling Museum.

Corporate and Individual Sponsorships are available. Sponsorship includes tickets to the event and reserved seating, invitation to a VIP preview party aboard the US Coast Guard tall ship *Eagle*, acknowledgement on the formal invitation, recognition in the Evening Program and Auction Catalog, and advertising opportunities. Proceeds

will help underwrite the Whaling Museum's programming that serves 45,000 children and adults each year. For general information, to make a donation to the auction, or sponsorship information, contact Alison Smart, Director of Development. (508) 997-0046 ext. 115 or asmart@whalingmuseum.org.

© Scott Portelli

Groundbreaking

Captain Paul Cuffe Park

By James J. Lopes, Vice President, Education and Programming

On February 26, 2011 the Old Dartmouth Historical Society held a symbolic ground-breaking of Captain Paul Cuffe Park. In 1800, Cuffe, a sea merchant and civil rights advocate, owned a store at the Four Corners, at Water and Union Streets. The site will be formally dedicated on September 24, 2011. The following remarks are from Jennifer Nersesian, Superintendent of the New Bedford Whaling National Historical Park.



Top Left: The Four Corners 1800, Union and Water Streets, New Bedford, William Allen Wall. (00.34) **Top Middle:** Union and Water Streets, Southeast to Northwest, November 21, 1893. (2000.100.82.46) **Top Right:** Northeast corner of Union Street and Johnny Cake Hill, before Bourne Building was built, circa 1904. (2000.100.85.24) **Bottom Left:** A corner image of Johnny Cake Hill and Union Streets, after the Bourne Building was built circa 1916. (2000.100.89.1.1.29) **Bottom Middle:** Park on the northeast corner of Johnny Cake Hill and Union Street, 2003-2004. **Bottom Right:** Park on the northeast corner of Johnny Cake Hill and Union Street, Winter 2010.

“From Frederick Douglass’ *Freedom’s Journal* in 1854, which quotes the *Liverpool Mercury* upon Cuffe’s visit to England in 1811:

‘A sound understanding, united with indomitable energy and perseverance, are the prominent features of Paul Cuffee’s (sic) character. Born under peculiar disadvantages, deprived of the benefits of early education, . . . he has struggled under disadvantages which have seldom occurred in the career of any individual. Yet, under the pressure of these difficulties, he seems to have fostered dispositions of mind which qualify him for any station of life to which he is introduced. . . . His prudence, strengthened by parental care and example no doubt guarded him in his youth, . . . whilst religion . . . has, in advancing manhood, added to the brightness of his character, and instituted or confirmed his disposition to practical good.’

For my own part, I offer the following:

History shapes who we are. When pen is put to paper, history is created as much by what we don’t say as by what we do. History is, in part, written by omission.

We learn about past prominent traders and the wealth they created, and when we learn that those people were all white, by omission we learn that there were no people of color of means and prominence at that time.

We learn about our forefathers, people who stood up for what they believed in and shaped our country, and again, in each instance, they were white, then we learn by omission that great vision and deeds are not in the purview of people of color.

So by inference, a student of color today learns that being one of the wealthiest people in the country, directing the course of world events, being a leader for social justice belong in someone else’s domain, because that’s the way it has always been.

The sin of omission grows.

Here today we begin to correct that course as we honor Paul Cuffe – a man of Quaker, African and Native American descent who 200 years ago was one of the wealthiest people in the country, did direct the course of world events, and was a leader in issues of social justice. Today with this park, by placing his name forever in public view, we commit him to our communal memory. We broaden the definition of what is possible, what we are capable of, – and we teach our children that no matter what their race or background, greatness is in their purview.

Our local history contributed to shaping this country, and Cuffe played no small part in that. It is time for his story to be known. By dedicating this park today, we make his name a part of our national lexicon, where it belongs.”



Clarence E. Brady, Off Noman's Land, 1898-1902. (1988.12)

A HARBOR FOR PAINTING

By Keith Kauppila and Mary Jean Blasdale

The Wattles Family Gallery has a new look, replacing its inaugural exhibit, *Treasures of Old Dartmouth*. The new exhibit, *A Harbor for Painting*, is drawn from the Museum publication, *American Landscape and Seascape Paintings*. It features master paintings in the Whaling Museum's collection by artists who began their careers locally in the Old Dartmouth area, and others who came from elsewhere but stayed in the region to record its beauty.

This area became a welcoming harbor for the work of artists in the nineteenth and early twentieth centuries. Great wealth realized from the success of whaling and the subsequent prosperity of the cotton textile industry provided the means for artists to succeed here. Whaling merchants and businessmen became art patrons, collecting paintings and supporting artists who sought training abroad during the city's gilded age.

Included in the exhibit is William Allen Wall, who was able to train abroad through the generosity of the Rotches, Arnolds and Grinnells. Albert Bierstadt was supported by Captains Thomas Nye, Jr., William Blackler, and whaling merchant Edward C. Jones. Born into the prosperous Nye and Swift families, Clement Nye Swift was able to pursue artistic training in France. New Bedford's most famous painter, William Bradford, offered the shelter of his Fairhaven studio to the Dutch immigrant artist Albert Van Beest.

With prosperity came leisure time, and towards the end of the nineteenth century the local summer communities blossomed. Demand increased for an artistic recording of the area's unspoiled land and sea. Artists such as Dwight W. Tryon, R. Swain Gifford, Louis H. Richardson, and Clifford Ashley provided views of the moorlands, marshes and local harbors.

The Old Dartmouth region harbored and supported artistic endeavors during its formative years. The inhabitants' wealth and educational commitment furthered the careers of many artists, and the natural beauty of the land and sea in the area provided subjects for paintings. These factors fostered the many paintings that will be featured in *A Harbor for Painting*, an exhibit guest-curated by Trustee and Collection Committee member Keith Kauppila and former Collections Manager Mary Jean Blasdale who also serves on our Collection Committee.

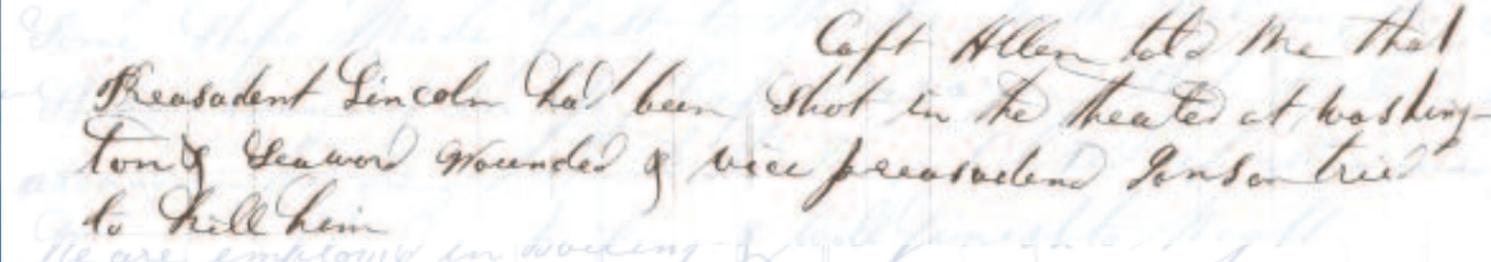


Left: William Bradford, Clark's Point Light, New Bedford, 1854. (00.32) Gift of Ms. Mary E. Bradford. Right: William Allen Wall, View of New Bedford from Fairhaven, circa 1848. (1979.54)

Greatness Begets Greatness – Donating to the NBWM Collections

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

In recent years an increase in competition for the artifacts and manuscripts we seek for our collections has caused us to be ever more appreciative of donors to our collections. In the last five years nearly 200 people have given, several multiple times. Donors find the Whaling Museum a compelling home for their items because of the breadth of our existing collections and the Museum's long history and high regard among scholars. The critical mass of our holdings provides confidence that curators, even internationally known scholars, will study and care for their precious objects. Donors recognize that artifacts should be exhibited and studied to forward public understanding and scholarship.



To those of you who have helped build our collections, we thank you immensely. A few recent cases demonstrate how the largess of donors has provided materials otherwise unavailable to us.

The bequest of George C. Perkins and Margaret F. Perkins includes some 200 whaling heritage items. Perkins, a partner in the law firm of Crapo, Clifford, Prescott, Bullard and McLeod, built much of this collection from reams of legal documents generated by the firm as early as 1879 when the firm was called Crapo, Clifford and Clifford. The lives documented in the collection seem as much Hollywood as real life: the reporting of the assassination of President Lincoln, the destruction of the bark *Gipsy* by the Confederate commerce raider *Shenandoah*, the seizure of the whaling bark *Cape Horn Pigeon* by Russian authorities, the imprisonment of Captain Gilbert B. Borden of the New Bedford bark *Hope On* by Chilean authorities. The donation includes logbooks, account books and much documentary evidence of regional and whaling history and the city's harbor and commerce.

The Perkins materials complement previous donations such as Davis Howes' 2003 donation of volumes of marine insurance protests from the firm where Howes was also a lawyer. Alongside the Whaling Museum's 2008 acquisition of the Merchants Bank collection, the Perkins donation adds an important new dimension to our



Top: "A Journal Onboard Ship Cornelius Howland" by Benjamin F. Homan, master, 3 Nov. 1863 to 21 April 1867. Bequest of George C. Perkins & Margaret F. Perkins.

Bottom: Oil painting of Clark's Cove by Thomas A. Smith, 1877. (2010.67.10) Gift of Mrs. Eliot S. Knowles.



Museum staff accept a donation of historic Cape Verdean pano cloth from Cape Verde Consul Culture Attaché Gunga Tavares for the upcoming exhibit. Gregory Galer, VP of Collections and Exhibitions (L), Gunga Tavares (C), James Lopes VP of Education and Programming (R).

understanding of the business of whaling, maritime affairs and industrial development in the 19th century port of New Bedford.

Other families have recently contributed major collections, too. Over the past two years, through the bequest of Eliot S. Knowles, his family has donated over 40 pieces of artwork – paintings, sketches,

etchings by prominent regional artists. Knowles was president of Merchants National Bank and president of the Whaling Museum from 1973 to 1977. An avid collector of regional art, he amassed a major collection representing artists of the area, a significant addition and superb complement to our fine art collection.

The planning effort for our new Cape Verdean Maritime Exhibit, opening in July, has attracted a host of donations as well. The pride that comes with possible display of family treasures has motivated many new museum donors, people coming to realize that their objects too are worthy of a museum collection. Exhibitions such as this Cape Verdean Exhibit, as well as the Azorean Whaleman Gallery which opened last fall, challenge curators to build collections from the community, and we appreciate those who have responded, bringing us everything from family photos to an antique traditional Cape Verdean game passed through generations.

Superb collections attract additional valuable ones, and it was in part the stellar existing collections of the Whaling Museum that attracted these new additions. The Curatorial staff is always happy to discuss potential donations to the Museum. All donors deserve accolades for helping to enhance our never-quite-complete collection.



NAVIGATING THE WORLD

Homeward Bound

By **Barbara Ferri** and **Jack Braitmayer**, Campaign Co-Chairs

In ten years, the New Bedford Whaling Museum dramatically increased both in its physical size and in the breadth of its programming. The museum complex has expanded with the additions of the Jacobs Family Gallery, the Purchase Street library, the restoration of the Bourne Building, and the Wattles Family Gallery. Program offerings have more than tripled. All of this is due to the extraordinary generosity of donors like you, making the *Navigating the World: Phase 1* capital campaign a resounding success.

The Board of Trustees is capitalizing on this momentum by embarking on phase 2 of the *Navigating the World* campaign, appropriately named *Homeward Bound*. The strong foundation built by phase 1 now enables the Whaling Museum's leadership to tackle three critical goals:

- Eliminate the Whaling Museum's long-term bond obligation: \$2,100,000
- Grow the endowment to sustain educational and community programming: \$3,000,000
- Consolidate physical assets on Johnny Cake Hill: \$4,600,000

These goals are informed by over a decade of studying the Museum's long-term needs. The result will increase organizational capacity, uphold the quality and breadth of programming that the community has come to expect from the Museum, and create the necessary conditions for future growth. Early generous commitments from several lead donors put us well on our way to achieving the \$9,700,000 goal, with \$4,415,000 accounted for!

"Render" the Bond

In 2002, compelled by the windfall gift of more than 80,000 artifacts from the Kendall Whaling Museum, the Board of Trustees purchased and renovated the former Compass Bank building on Purchase Street to house the combined Whaling Museum and Kendall Museum libraries. To take advantage of the extraordinary opportunity the Kendall gift presented, the Museum deferred plans to pay down an existing low-interest bond and instead directed resources to the safe transfer and absorption of this massive gift. The Whaling Museum now retains a \$2,000,000 obligation that requires approximately \$190,000 in annual payments toward principal and interest.

Elimination of the bond is the Board of Trustees' #1 priority. By eradicating this obligation, the Whaling Museum will immediately redirect the savings toward educational and public programs. As of May 2011, donors have committed \$1,400,000 toward this initiative, leaving \$700,000 to raise to fully "render" this long-standing encumbrance.

Grow the Endowment for Educational and Community Programming

The Board of Trustees is focused on endowment growth for core programming, in preparation for the fall 2011 "sun-setting" of a U.S. Department of Education award that generates \$875,000 net to operations annually. Currently, this funding accounts for 32% of the Whaling Museum's operating budget. The Museum does not want to relinquish hard-won ground in its efforts to support K-12 education, an innovative apprenticeship program, community programming, world-class exhibitions, and high-level scholarship. The pressing need for a reliable income stream is underscored by imminent reductions in competitive government grant funding and an increase in competition for annual funding through corporations and foundations in the current economic climate.

Endowment growth with a focus on education will ensure sustainable funding for the Whaling Museum's programs well into



Two men fork blubber into a trypot, rendering it down to fine oil. (00.200.419.9)
The capital campaign will Render the Bond to eliminate an annual obligation of \$200,000.

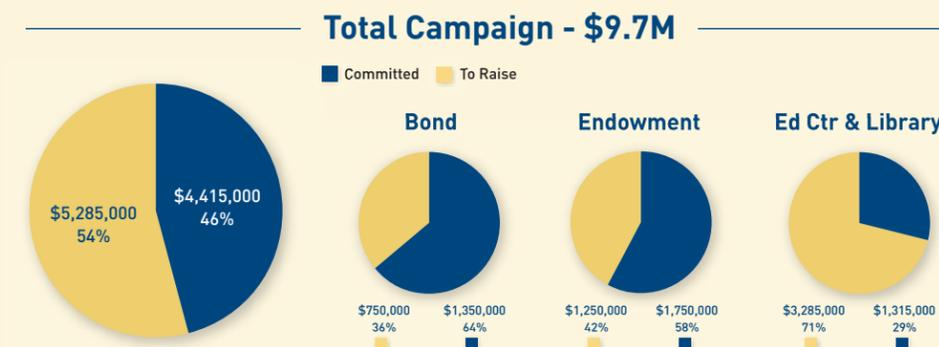


1.1 The main entrance of the proposed Educational Center and Research Library; on the corner of Union Street and Johnny Cake Hill.

1.2 The proposed building site is a vacant lot which stretches from Johnny Cake Hill to Water Street.

1.3 A street-level entrance and workshop would add to the revitalization of the Water Street district.

Architectural design by Mount Vernon Group.



the future. Currently only 8% of the organization's operating budget is funded by the Endowment. A \$3,000,000 boost would substantially augment that income stream. Thanks to an extraordinary \$1,000,000 anonymous donation received in October 2010, this ambitious goal is within reach. As an added incentive to donors, the National Endowment for the Humanities has approved a highly-competitive \$500,000 matching challenge grant. To secure these funds, the Whaling Museum must match 3:1 by raising \$1,500,000 in new gifts to the endowment.

Build a New Educational Center and Research Library

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

A modest addition on Johnny Cake Hill will greatly enhance public access to the Whaling Museum's resources—collections, library, and staff—while significantly increasing educational spaces, distance learning capabilities, exhibitions, and upgraded compact storage for the 500,000 maps, manuscripts and rare books (building designs accommodate 25% future growth). Importantly, the current 630 sq. ft. classroom space has not kept pace with growth in educational programming, which served 12,300 students in 2010. Expanded classroom spaces will be integrated into the third and fourth floor of the new building, allowing for enhancements in both the scope of programming and the number of students who benefit.

Whaling Museum Receives Anonymous \$1M Endowment Donation

In October 2010, acknowledging the significant need for long-term funding, an anonymous donor made a \$1,000,000 donation to the Museum's Endowment. A note which accompanied the gift stated, "It is our intent that this gift will produce yearly income for the continuing support of the Society...It is our hope that this may be the seed to encourage other gifts to the endowment."

Endowment Quick-Facts

- Whaling Museum policy limits Endowment payout to a maximum of 5% of a three-year rolling average
- Currently the Endowment funds only 8% of the operating budget
- Annual donors are relied upon to bridge this gap
- In the past two years, the Endowment has grown 28% due to generous donations and favorable market conditions
- As of May 2011, the Endowment was valued at \$7.2 million

To learn more about the *Navigating the World: Homeward Bound* capital campaign, contact Maureen Coleman (508) 717-6816, mcoleman@whalingmuseum.org or Alison Smart (508) 717-6815, asmart@whalingmuseum.org.

How Much Do We Really Know?

By Robert C. Rocha, Jr., Science Programs Manager

As I write, and as you read this, dedicated researchers and graduate students are working in boats, laboratories and offices of all sizes in a never-ending effort to expand our knowledge of our planet's cetaceans. They help us understand and better protect these animals. In many instances, what they learn is an expansion or elaboration of previously known information. In some cases, however, what we get is a complete reversal of what was once considered 'fact'.



Sperm Whale and Squid. Kendall Collection. (2001.100.7726)

Sperm Whales Can Stun Their Prey. Many of you may remember during your visits prior to 2009 that we had a panel in the Sperm Whale Gallery that stated sperm whales may be able to stun their prey, using powerful sounds from their heads. This hypothesis was first proposed in 1963 and expanded upon in 1971 and 1982. However, a study published in *Biology Letters*, June 2007, by Maria Wilson, Roger Hanlon, Peter Tyack and Peter Madsen, clearly shows that stunning of prey does not happen. The researchers used clicks that mimicked sperm whales. The squid showed no change in swimming patterns when they swam past the sound pulses.



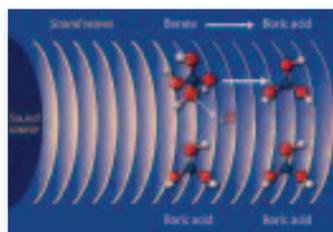
Sperm whale blowhole. Jonathan Bird.

Sperm Whale Exhaling Increases Carbon On Our Planet. In response to this claim, Trish Lavery, PhD candidate at Flinders University in Australia, led a study to calculate the amount of carbon that sperm whales add to the planet. It turns out that these animals are at minimum, carbon neutral, and as a result of their biological processes, may be carbon sinks. They eat deep in the ocean but leave their waste near the surface. The iron in their feces leads to the growth of phytoplankton. These microalgae use carbon dioxide during photosynthesis thus removing it from the atmosphere. Some phytoplankton will die and sink to the bottom, thus trapping the carbon deep in the ocean.



Australian Snubfin Dolphin: Dr. Guido J. Parra, Flinders University.

That's An Irrawaddy Dolphin. Just like DNA evidence is being used to solve crimes and to monitor the health and status of all known North Atlantic right whales, DNA is being used to confirm new cetacean species. In 2005, Australian Isabel Beasley used DNA evidence and skull measurements to prove the identification of the 'new' Australian Snubfin Dolphin, which had previously been mistaken for an Irrawaddy Dolphin or a dugong. In 2003, a new baleen whale species, the relatively small Omura's Whale, was first made known to the public. It should be noted that one species, the Baiji, was declared functionally extinct in 2007.



Acidification illustration: Jack Cook, Woods Hole Oceanographic Institution.

Ocean Acidification May Deafen Whales. In 2009, a paper published in *Nature Geoscience* argued that "as ocean water becomes more acidic – thanks in large part to human-generated carbon dioxide – concentrations of sound-absorbing chemicals drop, which means noise, especially low frequency rumbles, travels farther." The concern was that this would have a negative effect on whales and their kin. Researchers at Woods Hole Oceanographic Institution, led by Tim Duda, conducted their own experiments, and within a year had published their results which disagree with the 2009 assertion. One thing we can all agree on, the noise we've added to the oceans by human activities has changed the lives of whales, dolphins and porpoises.

Summer and Fall Education Programs

Education does not go on Summer Vacation at the Whaling Museum! During the school recess you can come to the New Bedford Whaling Museum for **weekly hands-on programs and special summer events**. Children will have the opportunity to investigate the contents of Discovery Sea Chests, create their very own piece of scrimshaw, make a sailor's valentine, and explore different cultures through clothing, objects and keepsakes. In addition, every Tuesday our High School Apprentices will lead hands-on programming as they examine marine and whale science topics. Families can attend guided tours at 11:00 and 1:00 to discover the hidden gems of the collection.



Please join us for a number of exciting family days during the summer months. **The Day of Portugal begins on June 9th** with traditional crafts and artisans in the Jacobs Family Gallery. **Cultural festivities continue throughout the month** with Criolu lessons and opportunities to make your own Cape Verdean style Mankala set and learn to play like an expert. **On June 29th children can participate in the Parade of Small Ships. Celebrate July 4th with the New Bedford Symphony on the Plaza** and come to a **birthday party for Herman Melville on July 30th**. Melville Family Day will feature storytellers, arts and crafts and activities that highlight *Moby Dick* and of course no party is complete without a birthday cake!

When the weather cools and children go back to school, keep the Whaling Museum in mind for class field trips. **Admission is free to all New Bedford public schools** and our programs meet Massachusetts Learning Standards for Language Arts, Social Studies, Science, Math and Visual Arts. Children grades K-12 can explore the Whaling Museum through Science, History, Language Arts, and Culture programs. From introductory lessons on what a museum is all about to specialized tours on Herman Melville's classic *Moby Dick* the Whaling Museum can provide a hands on experience to complement your child's classroom education. A list of our programs can be found on our website.

For more information or to talk about a custom program please contact Director of Education, Sara Meiorowitz at (508) 997-0046 ext 123.

info.



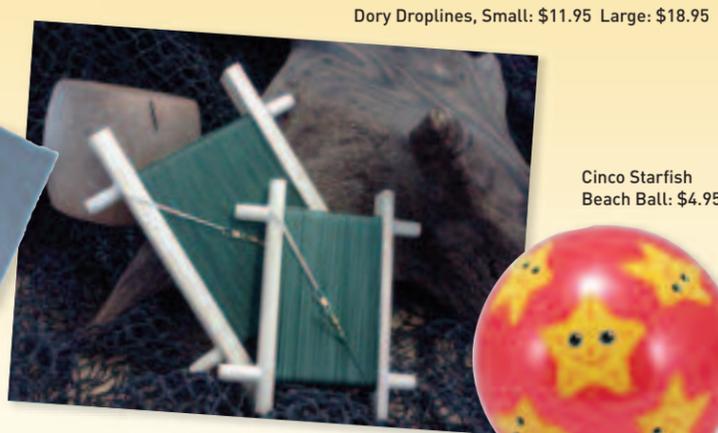


BOATING, FISHING & BEACH DAYS ARE FINALLY HERE!

Find your summer fun items at the Whaling Museum Store!



New Bedford Tide Chart T-Shirt: \$18.95
Available in sizes S-XXL



Dory Droplines, Small: \$11.95 Large: \$18.95

Cinco Starfish Beach Ball: \$4.95



Fisherman Rain Coat and Matching Hat: \$39.95
Available in sizes 2T - 7



Cinco Starfish Scoop: \$2.95



Cinco Star Collapsible Bucket: \$9.95



Finney Fish Pail with Removable Spout: \$12.95

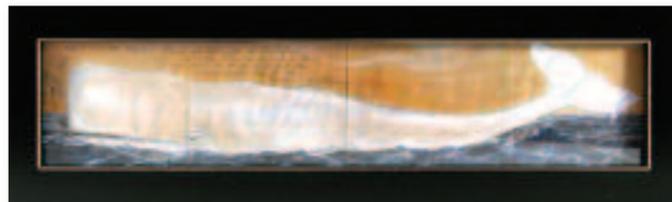


Flex Octopus Pail with Removable Sifter: \$12.95



Finney Fish Sunglasses: \$4.95

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From the Helm *Continued*

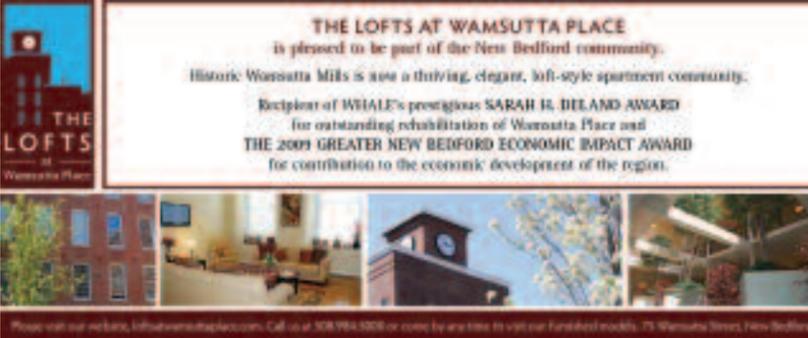
corps. Important community-wide activities such as AHA! and City Celebrates! are collaborative initiatives that we enthusiastically support. Our summer Music on the Plaza series with the NB Symphony Orchestra was extremely popular last year and we'll repeat this with a July 4th Pops. We sampled free admission to New Bedford residents for 6 months, and offer similar privileges to the military, UMass Dartmouth and BCC students. In addition there are the dozens of lectures and performances, vacation programs and kid-friendly activities, plus important official City events and forums. The Whaling Museum, for all practical purposes, serves as a unique community center.

The USCG *Eagle's* visit to New Bedford this summer is sponsored by the Whaling Museum. The vessel will be open for 3 days of tours. Expectations are equally high for the opening of the Capt. Paul Cuffe Park in September. Behind-the-scenes activity includes creating a sculpture that will be unveiled in the park on September 24. On sculpture, the collaboration with UMass sculptors and the New Bedford Whaling National Historical Park has been nothing short of phenomenal. Visitor reaction to these probing pieces is enthusiastic. Wouldn't it be fun to see this initiative extend around the rest of the National Park! I should add that, barring one minor incident, no damage has occurred to the pieces. This is a great testament to the safety of the neighborhood.

The article on the capital campaign is noteworthy. Receipt of an anonymous \$1 million gift to the endowment jumps out. That this gift came unexpectedly made it even more delightful! The timing could not have been better because this institution faces an important juncture in 2011 when a substantial Department of Education directed grant "sunsets." For eight years, New Bedford residents benefited from the New Bedford ECHO project, a joint program with the NB Ocean Explorium. We express our deep gratitude to our Massachusetts delegation and their staff who fought hard on our behalf for close to a decade. Navigating through this will require focusing on our core values. This Museum has made great progress in part because of adherence to both mission and fiscal discipline. Trustees and staff are implementing a careful plan to reposition the organization so as not to relinquish hard-won ground as we continue to impart a superior educational experience for our children, youth and visitors alike. That being said, this would be a particularly propitious time for you to maximize your Annual Fund contribution!

While you have "fun in the sun" this summer, carve out some time to buff up on your knowledge of whales at the Whaling Museum. 🐋

James Russell
President & CEO



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For weddings and other memorable special events – intimate settings from 50 to 200 people.

Please contact the Events Coordinator:
Call 508-997-0046 x133 or
email - specialevents@whalingmuseum.org

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Museum is fully accessible

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

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

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Scenic 5 Lighthouse Tour of Buzzards Bay and Vineyard Sound

Pass the picturesque Butler Flats and Palmer's Island lighthouses in scenic New Bedford Harbor. Travel through the historic Woods Hole passage for a close-up of the Nobska Point lighthouse on your way to the beacons of East Chop and West Chop in Vineyard Sound.

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