

THE  
Bulletin

from  
Johnny  
Cake Hill



NEW BEDFORD WHALING MUSEUM

WINTER/SPRING 2012



ALSO INSIDE:

.....  
**Save the Date:** Annual Members' Meeting | Friday, May 18, 2012

**Check out our NEW website:** [www.whalingmuseum.org](http://www.whalingmuseum.org)

# From the Helm:

As a general rule, we keep the stories in these Bulletins focused on future activities. However, these are unusual times and recently it was the season for giving. This tradition was alive and well in the waning days of 2011 as scores of angels alighted on our stoop. Donations and goodwill aplenty allow your Museum to enter the new year in a strong financial position. For those who could, on behalf of the Museum staff, board of trustees and volunteers, thank you for your generosity of spirit. Our deep gratitude extends to every member and friend who made the conscious decision to help this organization fulfill its mission of service to the community.

Looking ahead, 3 overarching short-term goals demand our attention: 1) keen financial management and careful stewardship of our precious resources including personnel, collections and campus 2) continuity with our community-centric approach on education, social service and civic engagement; 3) steadfast resolve as we press forward with programs that frame the whaling story in a global historical context with relevant lessons and meaning for youth today.

Success of the first goal is paramount. Thanks to outstanding donor support, the organization ended the year in the black with approximately \$1.4 million in contributed income to the operating budget and a further \$2.9 million in cash and pledges directed to our *Navigating the World—the voyage home* capital campaign. We are tantalizingly close to eliminating long-term debt spurred by a \$400,000 matching challenge offered by Barbara Ferri and Jack Braitmayer. Some donors directed their giving to boost our endowment while others were inspired by our plans to consolidate our holdings on the Johnny Cake Hill campus. New to our community, we applaud Welsh & Forbes for stepping forward early as lead sponsor for the 2012 summer gala.

On civic engagement, a deepening relationship with our friends in the Portuguese and Cape Verdean communities is most gratifying and producing substantive results. The narrative of historical whaling reveals how this industry was a gateway for many immigrant groups in their quest for a better life and their contributions to the cultural tapestry of America. New exhibits in the Bourne Building will complete this story and interpretive elements tell in great detail the hitherto unsung stories of Native American, Cape Verdean, African American and Azorean whalers. Associated programming on-site and on-line with symposia, lectures, performances and community events will continue to build on this direction.

Responding to visitor surveys, you asked us to connect the past more to the present. We are doing this in three ways. Exhibits will discuss the plight of marine mammals in the 21st century with particular attention given to the highly endangered North Atlantic right whale. Look to contextual exhibits in the Jacobs Family Gallery and mezzanine that interpret our “bone yard” in a manner compelling and exciting. Secondly, we look to frame



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

the New Bedford whaling narrative as a chapter in a book that is still being written. Curators will look at the business of whaling and draw the direct line across time to the fishing industry today. A new long-term exhibit on the third floor overlooking the harbor will shed light on the current complex fishing debate and illuminate the highly charged issues that confront New Bedford fishermen today. Thirdly, look for more exhibits highlighting the work of notable contemporary artists.

Our educational mission uniquely bridges art, science and literature. Thanks to our remarkable docent corps, we can afford to offer daily programming for students K-12. Teachers and staff have mapped 40 of these cultural programs to the Massachusetts curriculum frameworks.

Education staff and trained docents expect to conduct more than 340 school programs in 2012 with over half of all attendees coming for free or at steeply discounted admission.

Economic conditions have placed an increased burden on teachers, community groups and economically disadvantaged families. Faced with budget cuts, area schools are cutting back on their arts and culture programming and have limited access to funds for travel and off-site experiential programming. Despite broad-based interest from principals and teachers—and clear benefits to students—program fees remain a barrier to participation. Thanks to strong community and long-term Member support, your museum is privileged to continue its policy of low-cost or no-cost access to programs.

Two years ago, a new Apprenticeship program was introduced for youth. This year-long mentoring program serves high school students with formal curriculum and group projects, while GED/ post-high school apprentices participate in a one-on-one mentoring program within specific departments of the museum. Apprentices gain professional work experience, earn a competitive wage, and develop skill-sets to help them succeed in higher education and in the workplace. Last year all graduating students went on to higher-level education and we expect the same of this year's class.

The 109-year-old history of the museum reveals an intimate relationship with the community. Motivated by civic pride, our mission 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 remains strong and vibrant. Thank you for your continued interest in preserving this worthy mission.

John N. Garfield, Jr.  
Chairman

James Russell  
President & CEO

# APPRENTICE PROGRAM

An education program that pays promising students to grow and learn

*This program is funded by the Jesse Ball duPont Fund, the Island Foundation, the Howard Bayne Fund, the Pappas Foundation, City of New Bedford Community Development Block Grants, the Women's Fund of the Community Foundation of SEMA, the United Way of Greater New Bedford, and the Bristol County Savings Bank Charitable Foundation.*

In October, we welcomed a new class of students into our Apprenticeship program. This rewarding initiative continues to evolve and truly is a once-in-a-lifetime opportunity for its participants. Unique in that it couples a learning experience with receipt of a stipend and promises a sustained commitment by student and Museum for at least a year. Utilizing Museum resources to teach students history and science while learning organizing, problem-solving and team-building skills, we strongly encourage each apprentice to continue their studies post-high school. Indeed all graduating students last year went on to higher education.

## ✿ VANESSA ALVES, SENIOR - NBHS



enjoys art and music and has a passion for competing and marching on the field. For college she is leaning towards double majoring in psychology and criminal justice. She hopes to become a police officer, then a homicide detective. “This program caught my interest because I’d like to learn more about New Bedford’s history now that I live here. In these first few weeks I have already learned a great deal about its important role in American history.”

## ✿ ERICA ANDRADE, JUNIOR - NBHS



is interested in being a psychologist; she loves to help people and solve problems. Erica moved to New Bedford from Cape Verde four years ago. “I wanted to be part of this program because I want to learn more about whaling history. I’m learning more than I thought I would and look forward to sharing this knowledge with others.”

## ✿ JOHN ANTUNES, SENIOR - NBHS



is a returning apprentice. His interests include engineering and criminal investigation. “This is my second year learning about my culture, Cape Verde, and about New Bedford culture. I enjoy being here at the Museum because of the work experience and the other teens who work here.”

## ✿ MELANIE DEJESUS, SENIOR - NBHS



is a returning apprentice whose career goal is to study criminal justice and work in the homicide unit. “I highly recommend this program to other teens so they can learn more about New Bedford and its history. I wanted to return so I could learn more communication skills and continue to expand my professional skills.”

## ✿ SHARMAINE FLINT, JUNIOR - GNBVT



plans to study accounting at Johnson and Wales College and own her own business. She first visited the NBWM in fourth grade after she moved here from New York. “I entered this program hoping to learn history about the place where I live, because it is a rare experience that not many people receive. History is my favorite school subject. This program will improve my communication skills.”

## ✿ GUSTIN FROIAS, JUNIOR - GNBVT



is in Voc’s Engineering shop, which is his desired college and career path. His strongest subjects are math and science. “Engineering allows me to use these two subjects to be creative while designing. As a New Bedford native, I wanted to become an apprentice to further my knowledge of the city’s history and how the whaling industry has shaped my life. I think being a part of this apprenticeship is a privilege.”

## ✿ AMBER MARTIN, JUNIOR - NBHS



enjoys basketball and marine biology. Her goal is to attend Wheelock College to study early childhood education and become a preschool teacher. “I am interested in this program because most people don’t learn about our history in depth. This program will improve my work skills and learning abilities. Being chosen over a large number of other students for this program feels good.”

## ✿ RAVEN MEDEIROS-NEVES, SENIOR - NBHS



wants to become either a nuclear medicine technician or a radiation therapist. “I wanted to be a part of the program because I want to be familiar with my city’s history, especially the whaling industry. My grandfathers were part of the whaling industry way back when. This program was recommended to me by two of the returning apprentices.”

## ✿ ALFREDO PARRILLA, JUNIOR - NBHS



has been living in the U.S. for 5 years and in New Bedford for 4. He plans on going to UMass Dartmouth, to study criminal justice. Alfredo wants to become a police officer for local schools. He is also a self-taught guitar player. “I visited the Museum in the 8th grade on a field trip and was really amazed because I was still new to the city. This program will give me necessary work experience.”

## ✿ PEIGHTYN RILEY, SENIOR - NBHS



will be entering the food industry. Although her career decision isn’t set in stone yet, she is continuing to learn more about becoming a health inspector. “I think that food prep and food service safety are very important. This is my second year of the apprenticeship program. I came back for year two to be a leader to the new apprentices and to gain more professional skills.”

## ✿ MARK O’NEAL STE. ROSE, SENIOR - NBHS



is a returning apprentice with a passion for history. Next year he will go to college to major in criminal justice. His goal is to become a criminal lawyer. “It is a privilege to be back in this apprenticeship with the new apprentices. I’m looking forward to working directly with Museum employees and gaining more experience. I hope to give back to the apprentice program someday to show my appreciation for what this program taught me.”

## ✿ CARLOS VELAZQUEZ, SENIOR - GNBVT



is in his second year in the apprenticeship program. After the end of the program, he will enlist in the military, and later attend college to major in video game development. Carlos is also an avid musician. “The apprenticeship program is a fun and educational time that has expanded my professional skills.”



# THE LAGODA "Re-Bourne"

This spring the Museum opens exhibitions in the historic Bourne Building to complete a process which began with the building's multi-million dollar restoration finished in fall 2010. The new exhibits address two basic themes: the cultures around the world with which whalers interacted and the diverse activities that occurred on board a typical whaling vessel.

In *A Voyage Around the World: Cultures Abroad, Cultures at Home* visitors will continue the path of a typical whaling journey which begins with the successful *Azorean Whaleman Gallery* and the *Cape Verdean Maritime Exhibit*. This new exhibit integrates these exhibitions into a journey that takes viewers around the treacherous waters of Cape Horn into the lush Pacific and onto the frigid Arctic. While exploring the impact whaling voyages and their heavily Portuguese crew had on a variety of cultures and locales, the exhibition will display remarkable treasures from our collection brought back from the many diverse cultures the crew encountered including Brazil, Hawaii, Alaska, and the many Pacific Islands.

"Go a whaling I must, and I would": *Life Aboard a New Bedford Whaling Vessel* will allow guests to sign on board a whaling adventure of their own in order to provide a more personal connection with the whaling story. So you want a job on board? Here's what you're in for if you sign up! The exhibit will describe the duties and tasks of whalemen utilizing a variety of artifacts, documents, media and hands-on activities to answer our visitors' most common questions.



Join us for a very special event

The Lagoda "Re-Bourne"

Unveiling of New Exhibits in the Bourne Building

"Go a whaling I must, and I would":  
*Life Aboard a New Bedford Whaling Vessel*

*A Voyage Around the World: Cultures Abroad, Cultures at Home*

Saturday, March 31 | 2:00 p.m.

RSVP (508) 997-0046 ext. 100

Event sponsored by:



- 1) Logbook of Ship Corinthian, July 17 & 23, August 23, 1849. (KWM60\_1)
- 2) Arthur Chace Watson, Lagoda, watercolor on paper, ca.1919-37. (2001.100.9447)
- 3) Clifford W. Ashley, "Hoisting boat into place aboard the Sunbeam," 1904. (1974.3.1.148)
- 4) William H. Tripp, "Fresh Meat," 1925. (2000.101.2.68)
- 5) Carson's Wharf with Bark Lagoda and other vessels, Martin Collection. (M-295)

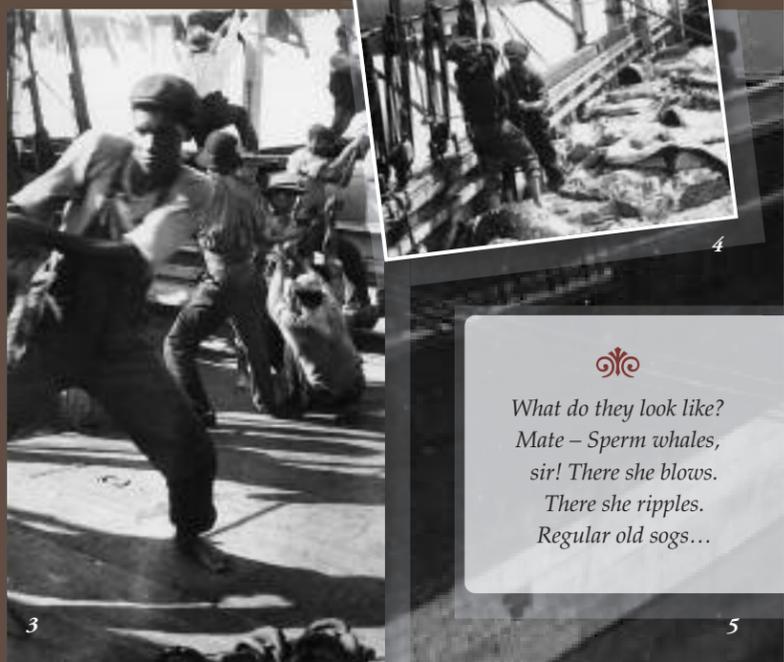


The whale had now gone down and the boat lay in bloody water, all looking out and waiting for the whale to rise. He come up. The boat happened to be in his way and he stove her abaft the bow thwart.

1



2



3

4



What do they look like?  
Mate – Sperm whales,  
sir! There she blows.  
There she ripples.  
Regular old sogs...



The mate from the main topmast head sang out "She blows close aboard, sir."



1ST FLOOR BOURNE BUILDING

## "Go a Whaling I must, and I would"

*Life Aboard a New Bedford Whaling Vessel*

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

Sponsored in part by the Kenneth T. & Mildred S. Gammons Charitable Foundation, Tauck's World of Giving, the Boston Marine Society and Nye Lubricants, Inc.

So, you think you want a job whaling, do you? An exhibit to open March 31 will present whaling from the perspective of a new recruit. From your first encounter with whaling agent Jonathan Bourne (1811-1889) to your voyage's end and your payout at the conclusion of the exhibit (and an imagined two-year voyage between) you'll encounter the men, materials, and activities aboard a typical whaling vessel like our iconic half-scale Lagoda.

Drawing from the Museum's immense and unique collections of artifacts and documents, the exhibition will weave together stories of real people to comprehensively explain what went on aboard these oft-romanticized floating factories. Outfitting the vessel to prepare for a voyage, charting a course and navigating to the whale grounds, the hunt itself, the trying out of oil, and many whaling and non-whaling activities aboard will all be explored.

You will begin by meeting Jonathan Bourne in his Counting House office, his desk rife with correspondence and account books. Bourne's recreated voice will greet you and sign you aboard *Lagoda*, his favorite vessel of his whaling fleet. Material from real Bourne letters will be knitted together into a fascinating audible narrative about the role of the agent and the complexity of managing an international business in the mid-19th century and a crew that traveled the globe. After adopting a persona (a cabin boy, boatsteerer, first mate, Captain, or Captain's wife) you will depart Bourne's office directed by Bourne's charge, "Eternal vigilance is the price of success."

Using *Lagoda* as a landmark for the location of various operations on board, the exhibition will answer the most common questions visitors pose when they enter this impressive temple of whaling: What is this ship? How did it work? If I signed on what would I have done during those years at sea?

Visitors will meet the cooper, blacksmith, cook and the forecask hands – experienced crew and greenhands. From the first mate to the steward, the carpenter to the boatsteerer, each job will be illustrated by particular historical individuals and for many tasks a hands-on component will provide the chance to feel what it was like. Haul a line; try to spot a whale; identify its species from its spout and notify the crew; try to balance on a yard as sailors did



J. Ross Browne, Etchings of a Whaling Cruise, 1846, p. 114. (SH382.B88)

high aloft. Meanwhile hear the ringing-voices and sounds of life aboard. "Thar' she blows! Call all hands!" ... "Lower away!" ... "Take your paddles, men."

While whaling had periods of excitement around which its mystique has formed, much of the time was spent in other roles. Processing the blubber of a single whale took one to three days and our collection is rich with the artifacts of this laborious process. Cutting spades, blubber hooks, boarding and mincing knives, pikes, trytops, bailers, strainers, and casks will illustrate the different jobs assigned onboard once a whale was caught.

How did a crew away from home for years at a time keep themselves physically and mentally healthy and their vessel seaworthy? What did men bring aboard? How did they spend their leisure time? What happened if someone became ill or was injured, as invariably happened? How were crime and misbehavior managed? The role of the Captain, as the doctor and disciplinarian, was central to an effective crew. What would you do if you had crewmen who failed to follow orders?

Finally, once the hold contained enough full casks of oil the captain would declare that the vessel had "made a voyage," and it was time to return to home port. Once there the cargo was off-loaded, tested and graded, and sold. After years away how much would you be paid? How about Jonathan Bourne whom you met at the outset? You might be surprised what your final take will be.

So you want to "Go a whalin'" do you? Learn what it was really all about.



EXHIBIT OPENING SATURDAY, MARCH 31, 2012



George W.R. Bailey, *Log of Ship Caroline, September 1843.* (KWM 596)



John Bertoncini, "Winter Quarters at Herschel Island," ca. 1894. (1971.15)



Isaiah Tabor, *Whalebone processing at the Pacific Steam Whaling Company, San Francisco, ca. 1883-1897.* (2000.100.16)



Signal from the ship, sir. Whales are up. There she blows, sir. One point on the starboard bow.



Below: Benjamin Russell and Caleb Purrington. "Grand Panorama of a Whaling Voyage Round the World," 1848. Detail of New Bedford. (1918.27)



Now haul line, men. Bowman, stand by to haul line. Haul I tell you, haul. Pull I tell you. There he fights. Sixty bbl fellow. Haul I tell you. One good chance and I'll settle his hash for him. (Darts his lance). Stern all, stern all I tell you, stern if you wish to see Nantucket.



Capt. – Keep her off three points there. Square in the main yard and mizzen topsail... bear a hand men, if you love money. Crew – Aye, aye, sir.



A, B, C: Benjamin Russell and Caleb Purrington. "Grand Panorama of a Whaling Voyage Round the World," 1848. (A) Kealakakua Bay on Big Island of Hawaii, (B) Rio de Janeiro, (C) Cape Horn, Brazil. (1918.27)



Paddle men, one foot more and he is ours. What are you looking over your shoulders for? I will look out for the whale.

## 2ND FLOOR BOURNE BUILDING



Cornelius B. Hulsart, 1838 "A Shoal of Sperm Whale Off the Island of Hawaii." (1962.5.2)

# of Voyage Around the World

Cultures Abroad, Cultures at Home

Grab your passport and experience the diversity of cultures encountered by Yankee whalers and their crew as they traveled the world. New England whaling voyages connected world cultures through commerce and helped establish American hegemony in far-flung ports worldwide. Through both commercial activity and crewmen enlisted and disembarked at various ports these voyages transported a variety of cultural elements and traditions around the globe and set in place the initial link of chain migration that followed in subsequent generations.

Most voyages first reached the Atlantic islands of the Azores and Cape Verde, where captains fully outfitted with supplies and crew for the long voyage ahead. This strategy made the Portuguese influence of these voyages and their cultural dissemination quite strong. Whaling literally took these men around the world, across oceans, even to the polar extremes of the globe. The cultural exchanges and connections made through these voyages of commerce left evidence still visible today not only in the large Portuguese and Cape Verdean communities in New Bedford but in communities on the opposite side of the country where whaling was once an important industry. The fact that California and Hawaii have significant populations of Portuguese is rooted in whaling, and the exhibit explores the Portuguese communities that remain an important legacy of the Luso-American whaling experience.

Each locale will be vividly illustrated by large-scale reproductions of Benjamin Russell and Caleb Purrington's 1849 *Grand Panorama of a Whaling Voyage Round the World*. (See article on page 16 about the Panorama's restoration.) Our collection is overflowing with materials whalers brought back from the many Pacific Islands including the lush Galapagos, Marquesas, and beyond to Fiji, and Samoa. By combining the Panorama images with art, artifacts and ethnographic objects representative of the cultures as well as 19th century and early 20th century illustrations, sea charts, prints, logbooks, journals and account books the exhibit will create a powerful and evocative interpretation of the Portuguese experience in the Yankee whale fishery as it encountered these diverse communities.

*A Voyage Around the World* will demonstrate the remarkable geographical breadth of a real whaling journey. On this imaginary voyage you begin with the Atlantic Islands of the Azores and Cape Verde, and immediately begin to encounter the many cultures met by whalers. Then onto Brazil where the Portuguese influence is apparent and whaling was fruitful along the coast. Next, is the treacherous journey around South America's Cape Horn where fierce winds, huge waves, and strong currents are the norm, but where the warm Pacific awaits.

The exhibit will provide a wide sampling of these diverse cultures, but the focus will be on Brazil, California, Hawaii, and Alaska where the influence of Portuguese crew and their legacy will become clear. Through this exhibition visitors will experience the fact that although our *Lagoda* is stationary in New Bedford, the real *Lagoda* and vessels like her made remarkable, almost unbelievable voyages spanning the entire globe.

EXHIBIT OPENING SATURDAY, MARCH 31, 2012

Called out quotes on pages 2-5: *Journal of the Ship Columbia of Nantucket*, George F. Joy, master, George A. Gould, keeper, 1841-1845, pp. 135-7. (KWM 213)



# Seven Continents, Seven Seas



By Stuart Frank, Ph.D. Senior Curator

*This year marks the tenth anniversary of the gift of the entire holdings of the former Kendall Whaling Museum to the permanent collection of the New Bedford Whaling Museum. This provides a fitting occasion for showing highlights, reflecting the broad international and chronological compass of our combined collections. Accordingly, "Seven Continents, Seven Seas" will open in the Wattles Family Gallery on February 9.*

The core collection of the Old Dartmouth Historical Society concentrated on the whaling and manufacturing history, seafaring prowess, and ethnically diverse community of the New Bedford Port District. The Kendall Collection brought unprecedented compass to the international and multicultural dimensions of the Museum's mission, enlarging the context of New Bedford's role as the hub of a great and far-reaching network of seaborne enterprise, and as one of the most cosmopolitan and multinational municipalities anywhere. An array of Dutch Old Master whaling paintings will be represented, along with major British marine paintings of the 18th and 19th centuries, a few by Continental European and American painters (some by artists from

New Bedford), visions of Africa, Australia, and Antarctica, and one or two of our 30+ Japanese scrolls. In fact, all seven continents and all seven seas will be represented in paintings and watercolors, seasoned with a handful of ship models and sculptural works, selected for their artistic merit and diversity.

**Above:** The Whale Beached between Scheveningen and Katwijk, with Elegant Sightseers. Oil on canvas by Esaias van den Velde, Dutch, circa 1617. (2001.100.4763)

**Bottom Left:** Grytviken Land Station, South Georgia. George R. Cummings, Scottish, 1996. (2001.100.4296)

**Below Right:** Ships in Convoy. Oil on canvas by Abraham Matthuys, Flemish, circa 1620. (2001.100.4486)



## Exhibit Opening Seven Continents, Seven Seas

Thursday, February 9, 2012 | 7:00 p.m.  
Lecture | 7:30 p.m.

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Wanderer Imports at Gallery 4  
Westport Rivers Winery and Buzzards Bay Brewing

*\*As of 1.6.12*



The "Moses Denning" Tooth features a splendid sperm-whaling scene surmounted by a lighter-than-air balloon.



Sample of the many sailor-made scrimshaw seam-rubbers in the Museum collection.

Mantle ornament of wood and sperm whale ivory, featuring symbolic figures of Liberty and Justice faithfully copied from Gleason's Pictorial Magazine in the 1850s.



Sample of the approximately 350 scrimshaw canes and walking sticks in the Museum collection.



# The Be-All and End-All of SCRIMSHAW

## An Exhibition and a Comprehensive Catalogue

By **Stuart Frank, Ph.D.** Senior Curator

Lead sponsors of the scrimshaw exhibit and catalogue include the William M. Wood Foundation, the Kenneth T. & Mildred S. Gammons Charitable Foundation, Max N. Berry, Ernest M. Helides and Georgia P. Gosnell.

A major highlight to be installed in the Museum this spring is a sumptuous "permanent" exhibition of the best, most representative, and most compelling curiosities of our vast scrimshaw holdings — a generous selection drawn from the world's largest and greatest collection. The exhibition is the partial result of 25+ years of cataloguing and research. It is scheduled to open in mid May in conjunction with the launch of the first-ever catalogue of the collection, entitled *Ingenious Contrivances, Curiously Carved: Scrimshaw in the New Bedford Whaling Museum*, beautifully photographed by volunteer Richard Donnelly, with a Foreword

by Norman Flayderman, designed by Sara Eisenman, and opulently published by David R. Godine of Boston.

The catalogue provides deep background, a comprehensive history and overview of the scrimshaw genre, and a treasure-trove of 700+ full-color illustrations, to take its place alongside Flayderman's classic *Scrimshaw and Scrimshanders* as an indispensable reference guide to the unique and curiously compelling art of the whalers.

The exhibition presents the scrimshaw itself in all its unique and occupationally rooted glory. Many of the pieces will be exhibited

for the first time; many others have not been on public display for decades. The exhibition will also show some of the pictorial sources of the whalers' work; it will trace such topical themes as symbolic patriotic figures, American naval prowess, portraiture, fashion plates, ethnic diversity, the Napoleonic mystique, and the whale hunt itself; it will feature works by English, Scottish, Azorean, Cape Verdean, African-American, Continental European, Eskimo, Pacific Islander, and Japanese practitioners; and it will illustrate some of the tools and mainstream methods of engraving ivory and bone, and constructing "built" scrimshaw at sea.

*Scrimshandering*, as the whalers called it — making scrimshaw — was an indigenous and exclusive shipboard art of the deepwater trades, practiced mostly by whalers but also occasionally by navy tars and merchant seamen. The whalers' practice of engraving pictures on whale ivory, walrus ivory, baleen, and skeletal bone originated in the late Colonial era, almost precisely coevally with the beginnings of whaling out of New Bedford; it matured in the 1820s and '30s, as New Bedford itself ascended to dominate whaling worldwide; it continued well into the 20th century, right up to the collapse of conventional hand-whaling on sailing ships and rowboats; and, reborn among the "modern" whalers on mechanized floating-factory whaleships and shore stations, it persisted throughout most of the 20th century. A significant majority of the pieces to be exhibited — pictorial sperm whale teeth, walrus tusks, swifts, canes, corset busks, watch hatches, birdcages, pie crimpers, and various tools and domestic implements for the sewing room and the kitchen — had their genesis aboard whaleships from the New Bedford Port District. But, uniquely, the exhibition also includes

scrimshaw precursors — extraordinarily rare ornamented implements of skeletal bone from the Viking Era of medieval Norway, and baleen objects from the Arctic whale fishery of the 17th-century Dutch Golden Age — as well as noteworthy productions by foreign and immigrant practitioners from every quarter of "the terraqueous globe" (to borrow Melville's words), and the world's only significant collections of British scrimshaw and scrimshaw from the modern, 20th-century factory-ship era.

Thus, in addition to its substantial curiosity value and intrinsic aesthetic appeal, scrimshaw provides a uniquely revealing window on the shipboard diversions, priorities, and concerns of mainstream mariners on Yankee whaleships in the Age of Sail, encompassing the many polyglot peoples worldwide with whom the whalers-adventurers came into contact during New Bedford's palmy seafaring epoch, and reflecting the industrial might and sentimental nostalgia of the generations that followed, during the decline of hand-whaling and the rise and florescence of its modern, mechanized successor. The size, breadth, and diversity of our extraordinary collection render it uniquely suited to take on such a very broad scope of exhibiting and accounting for what has been called an indigenous American folk art, and what was certainly an enthusiastic and nearly universal pastime among our whaling forebears in sailing-ship days.

### Exhibit Opening

*Scrimshaw: Shipboard Art of the Whalers*

Sunday, May 13, 2012 | 2:00 p.m.

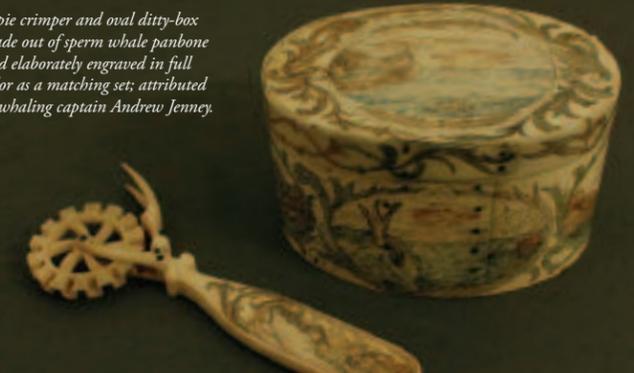
**Below Left:** Two whale ivory pie crimpers ("jagging wheels") in the form of a hippocampus — "Neptune's Steed" — a mythological sea-creature with the head, torso, and legs of a horse, a mermaid-like fish-tail, and a unicorn horn, here used as a fork to ventilate pies. **Below Right:** Sperm whaling scene on a sperm whale panbone plaque engraved by British whaleship surgeon William L. Roderick, circa the 1840s.



Modern factory-ship whalers' scrimshaw was sometimes of admirable quality. This penguin, factory-ship, and iceberg ensemble of sperm whale ivory is attributed to the Ukrainian artist Victor Zhuravlev (1938-) when he was in a Soviet whaling crew in the Antarctic in 1961.



A pie crimper and oval dirty-box made out of sperm whale panbone and elaborately engraved in full color as a matching set, attributed to whaling captain Andrew Jenney.





23rd Annual

# SCRIMSHAW WEEKEND

Sponsored by Northeast Auctions of Portsmouth, N.H. and the Maine Antique Digest.

Since 1989, scrimshaw and folk-art collectors, curators, antiques dealers, whaling history enthusiasts, and interested members of the public have gathered each spring to share insights, collecting adventures, historical perspectives, antiques market analysis, and camaraderie at our annual Scrimshaw Weekend — the only regular forum and marketplace devoted to the whalers' indigenous occupational folk-art, and the place where most of the important discoveries about scrimshaw are aired. The 2012 edition is scheduled for May 11–13, with lectures, discussions, dealer exhibitions, swap meet, collectors' show-and-tell, and gala banquet. (The Scrimshaw Weekend follows the week-long antiques

fair at Brimfield, Massachusetts, enabling participants from afar to participate in both seminal events.)

At press time the program was still in its formative stages, but presentations on newly discovered scrimshaw artists, revelations about such well-known masters as N.S. Finney, Edward Burdett, and the Albatross and Pagoda Artisans are already scheduled, and recent publications and forthcoming auction opportunities will be highlighted and exhibited. Notices will be posted on the Museum website and will be emailed to Museum members as program details unfold.

1: The endearing Northwest Coast sea otter is the model for the carved-and-engraved decorations on this Eskimo-made souvenir walrus ivory smoking pipe. Nome School, Alaska, circa 1900-1925 (detail). 2: Fashion plates from Harper's Monthly, Godey's Lady's Book, and other magazines provided the whalers an inexhaustible supply of prototypes for intricate female portraiture. 3: A selection of knitting-and-sewing baskets made on shipboard out of sperm whale bone. 4: Dolphin jawbone anonymously engraved with a standing female portrait. 5: "Courting in the Garden." Sperm whale tooth engraved by the anonymous so-called Banknote Engraver, circa the 1830s.

May 2012

## Scrimshaw Tour to England and Scotland

Also uniquely this year, Senior Curator Stuart Frank will host a Scrimshaw Tour of England and Scotland: 14 days in May, following the Scrimshaw Weekend. Highlights at press time include whaling and scrimshaw collections in Hull, Whitby, Dundee, Aberdeen, the Scott Polar Research Institute (Cambridge), the extraordinary Pitt-Rivers Museum and Natural History Museum (home of the dodo) in Oxford, the world-famous National Maritime Museum (Greenwich), the brilliant Curiosity Cabinet at the British Museum, and such sidelights as Holy Island, the heritage of Dracula and Captain James Cook in Whitby, the Grace Darling Museum at Bamborough, and Alnwick Castle, including free time to enjoy Britain's many other fabulous historical and cultural diversions. Details are available from Dr. Frank: [sfrank@whalingmuseum.org](mailto:sfrank@whalingmuseum.org).

### Schedule of Events

**Friday, May 11**  
**3rd Annual Scrimshaw Antiques Show and Swap Meet**  
**Noon – 5:00 p.m.**

We kick off the annual Scrimshaw Weekend with an exciting event that's open to the public: a scrimshaw and marine antiques show, swap meet, and sale to be held in the Jacobs Family Gallery.

**Friday – Sunday, May 11 – 13**  
**23rd Annual Scrimshaw Weekend**

The annual Scrimshaw Weekend is the world's only regular forum in which collectors, curators, antiques dealers, history buffs, and folk art enthusiasts from all over the country gather to share insights about the whalers' distinctive and evocative occupational art form.

**Sunday, May 13, 2012 | 2:00 p.m.**  
**Scrimshaw: Shipboard Art of the Whalers Exhibit Opening**

See page 8-9 for more details

### Fee for Scrimshaw Weekend:

**Prior to May 1st:**  
Members: \$295 | Non-members: \$335

**After May 1st:**  
Members: \$330 | Non-members: \$370

Includes admission to the Museum and the Scrimshaw and Marine Antiques Show, scheduled meals, and all plenary sessions.

**Saturday banquet only, \$75.**

To receive the full schedule of events or to register, click on SCRIMSHAW WEEKEND at [www.whalingmuseum.org](http://www.whalingmuseum.org), or contact Visitor Services at (508) 997-0046 x100 or [frontdesk@whalingmuseum.org](mailto:frontdesk@whalingmuseum.org).

Full scholarships are available for students. Contact Stuart Frank, Senior Curator at [sfrank@whalingmuseum.org](mailto:sfrank@whalingmuseum.org).



*John Stobart came to America with four paintings carefully wrapped in brown paper and tied with string, under his arm, and he has never looked back.*

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

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

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

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



## EXHIBIT OPENING JUNE 2012

**Above:** John Stobart, Black Eagle Cutting in at Chesterfield Inlet, 2011.

**Right:** John Stobart, Milwaukee A View of the Inner Harbor at Sunset in 1880, 1988.

# Combined Speakers' Series

Old Dartmouth Lyceum, Man and Whales, & Sailors' Series

Presented by: **BayCoast BANK** Sponsored by: C.E. Beckman Co. and Hampton Inn Fairhaven/New Bedford

**Old Dartmouth Lyceum** seeks to illuminate broader historical themes with fine and decorative arts. The Lyceum will examine significant holdings in the Museum collection, including 19th century landscape painting within the context of the collection, and will provide a forum for discussion of other decorative arts including ceramics and glassware.

**Thursdays:** April 5, April 26, May 3 and May 10

**Sailors' Series** celebrates its 22nd year by bringing the "rock stars" of the sailing world to New Bedford. Learn about the America's Cup past and present and breathtaking ocean racing then and now.

**Thursdays:** February 2, February 16, March 22, April 12 and April 19

**Man and Whales** examines our changing views of marine mammals with science-themed lectures that bring focus to important whale conservation topics through the expertise of those who dedicate their professional lives to these issues. This year we investigate grand-scale illegal, industrial hunting of whales in the late 1930s, the balance between marine mammal safety and national security, and the evolution of the sense of smell in ancestral whales.

**Thursdays:** March 1, March 15 and March 29

This winter and spring, the Whaling Museum will present twelve unique programs revolving around our signature lecture series: Old Dartmouth Lyceum, Man and Whales, and the Sailors' Series.

## Fee

**Each Lecture:** Members: \$15, Non-members: \$20

**Series:** Members: \$165.00 for all 12, Non-members: \$225.00 for all 12.

Select any number of programs when you confirm.

For further information or to order tickets please call 508-997-0046 Ext. 100 or go to [www.whalingmuseum.org](http://www.whalingmuseum.org).

## When Where

Each program will begin with a reception in the Jacobs Family Gallery at 6:30 p.m., followed by a lecture in the Cook Memorial Theater at 7:30 p.m.

**2/2 February 2, 2012:** Author **Gary Jobson** presents "Sailing: Speed and Passion." Gary Jobson is a world class sailor, television commentator and author. He is President of US SAILING, the National Governing Body of Sailing. He has authored 17 sailing books and is Editor at Large of *Sailing World* and *Cruising World* magazines, and has been ESPN's sailing commentator since 1985. In 1999, Jobson won the Nathanael G. Herreshoff Trophy, US SAILING's most prestigious award. In October 2003 he was inducted into the America's Cup Hall of Fame by the Herreshoff Marine Museum. He currently races a Swan 42, *Mustang*, and an Etchells, *Whirlwind*. (SS)



**2/16 February 16, 2012:** Writer **John Rousmaniere** presents "The Golden Pastime," an illustrated history of American yachting history. John Rousmaniere (Room-an-ear) has sailed more than 40,000 miles in the ocean and near shore. A descendant of a French soldier who fought in the American Revolution, he is the author of 28 books, including 15 about sailing. His books on yachting history include *The Golden Pastime: A New History of Yachting*, a book on yachting photography, and biographies of the New York Yacht Club, the America's Cup, the Shelter Island Yacht Club, and the classic yawl *Bolero*. He is the yachting editor of the *Oxford Encyclopedia of Maritime History*. (SS)



## Speakers' Series continued

**3/1 March 1, 2012:** Writer and Editor **Peter Capelotti**, U.S. Coast Guard Reserve and Penn State, presents "The Whaling Expedition of the *Ulysses* 1937-38." In the spring of 1937, Coast Guard Lieutenant Quentin Robert Walsh received a special assignment aboard the whaling factory ship *Ulysses*: to monitor the commercial operation's compliance with international agreements protecting marine life. This extraordinary adventure in which Walsh played diplomat, international inspector and military policeman permitted him to witness an unprecedented slaughter of whales. His report became the most detailed account on the actual hunting and killing of pelagic whales. Mr. Capelotti edited Lt. Walsh's report and turned this incredible story into an extraordinary book that was published in 2010. Copies of the book will be available for purchase and signing. (M&W)



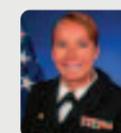
**3/15 March 15, 2012:** Dr. **Stephen J. Godfrey**, Curator of Paleontology, Calvert Marine Museum, presents "When Whales Walked the Earth: Fossil Whales and Olfactory Evolution." Marine science has long assumed that sea creatures like whales have no need of a sense of smell. While this is likely true for some, it is now known not to be the case for extant baleen whales. The discovery of a partial skull of a 40 million-year-old whale sent Dr. Godfrey on an unexpected quest to explain how and why the sense of smell has evolved in some whales but not in others. (M&W)



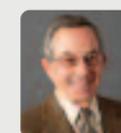
**3/22 March 22, 2012:** Author **Douglas Adkins'** book "Dorada, The History of an Ocean Racing Yacht" was released on the eightieth anniversary of the launching of the *Dorada*, which became the most famous ocean racing yacht in the world, dominating competitors on both sides of the Atlantic as well as the Pacific. Adkins tells the tale of her triumphs, travails and travels through a long and colorful history and describes the background and research for the making of the book and his rationale for its writing while sharing rarely seen photos and new stories about one of America's most famous and historic yachts. Her success changed the way people perceived design, safety, rating rules and speed in ocean racing. (SS)



**3/29 March 29, 2012:** **Capt. Stacy Pedrozo**, USN, C.O., Naval Justice School and **Capt. Tom Fetherston**, USN Retired, "Whose Homeland Security Is It: Protecting Marine Mammals While Protecting National Security." This presentation will provide an overview of current Navy marine mammal research and modeling. The Naval Undersea Warfare Center in Newport, RI is not only heavily involved in field studies but also conducts all the marine mammal acoustic effects modeling for the Navy. This presentation will further describe how the Navy uses this research to develop parameters within which to train and operate, with the ultimate goal of providing realistic training for our operational forces while also protecting the marine environment. (M&W)



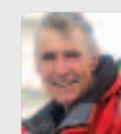
**4/5 April 5, 2012:** **Stuart P. Feld** of Hirschl & Adler Galleries in New York will share his insights on 19th century paintings acquired by the Museum during the tenure of Director & Curator Richard Kugler. Mr. Feld became one of the first Fellows at The Metropolitan Museum of Art in 1961. From 1962 to 1967, he worked in the Department of American Paintings and Sculpture at The Metropolitan Museum, during which time he co-authored *American Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art*. In 1967, he left his post as Associate Curator in Charge of the Department and joined Hirschl & Adler Galleries as a partner, becoming its sole proprietor in 1982. (ODL)



**4/12 April 12, 2012:** **Capt. Sean S. Bercaw**, of the *Amistad*, presents "Full Sail into Cuba on the *Amistad*." Captain Bercaw is a former Naval Officer and Master Mariner who has sailed over 160,000 nautical miles. He shares the fascinating narrative of sailing the *Amistad* reproduction, in 2010, into the Cuban waters where the 1839 story (which was the subject of the 1997 Steven Spielberg movie, *Amistad*) began. The revolt of the *Amistad's* African captives, their takeover of the ship and the ensuing court battle is an inspiring human story that, in a case successfully argued by former President John Quincy Adams, culminated in the U.S. Supreme Court granting freedom to the African captives. (SS)



**4/19 April 19, 2012:** **Rich Wilson** presents "Race France to France, Leave Antarctica to Starboard." Wilson finished 9th in the Vende Globe 2008-9, the solo, non-stop, sailing race around the world. He endured broken ribs, a facial gash, compressed vertebrae, hurricane force gales, an ascent up the 90' mast, crushing fatigue, fear, and gear breakage in braving the course via the Atlantic, Indian and Pacific Oceans, Cape of Good Hope and Cape Horn, in his 60' mono hull *Great American III*. Founder of "sitesALIVE!", Wilson connected his voyage to 250,000 students and 7 million readers by publication of a 15-part weekly series (written aboard ship) in 50 U.S. newspapers in 12 states, and by [www.sitesalive.com](http://www.sitesalive.com). Schools in 15 foreign countries participated online. (SS)



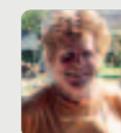
**4/26 April 26, 2012:** **Kirk J. Nelson** discusses "New Bedford Glass and Its Context." Nelson is an Honorary Fellow of the Corning Museum of Glass, former Curator of Glass at the Sandwich Glass Museum in Sandwich, MA, and former Curator of Art & Decorative Arts at the Bennington Museum in Bennington, VT. He has lectured and published extensively on a wide variety of glass-related subjects. His practical glass working experience includes part-time work at Pairpoint Crystal, Inc. of Sagamore, MA and the part-time operation of a small glass studio in East Sandwich, MA. In 1993, Nelson was one of five founding trustees to establish the Glass Art Center, Inc., which was affiliated with Bradford College in Bradford, MA. After the college closed, the Center relocated to New Bedford, MA and reincorporated in 2006 as the New Bedford Museum of Glass, of which Nelson is currently executive director. (ODL)



**5/3 May 3, 2012:** **Keith Kauppila** presents "Visual Culture of the Civil War," a perspective on paintings inspired by the Civil War. Kauppila has a deep interest in the visual and decorative arts and has been active on the Museum's Collections Committee. He serves on the Board of Governors at the Addison Gallery of American Art at Phillips Academy. (ODL)



**5/10 May 10, 2012:** Ceramics artist **Chris Gustin** presents "Finding Form." Chris is a studio artist and was a Professor at the University of Massachusetts, Dartmouth, from which he retired in 1998. Chris' work is published extensively, and is represented in numerous public and private collections. With over forty solo exhibitions, he has exhibited, lectured and taught workshops in the United States, Caribbean, South America, Europe, the Middle East and Asia. Chris is cofounder of the Watershed Center for the Ceramic Arts in Maine, and currently serves as Vice President on its board. (ODL)



# Winter and Spring School Vacation Weeks

School programs sponsored in part by the Grimshaw-Gudewicz Charitable Foundation and the Schrafft Charitable Trust.

Museums are a great gathering place for families to learn together while having fun. Our staff and our artifacts can bring history and science to life and connect you to the important role New Bedford played in American history and plays in whale conservation. We invite you to begin the school vacation weeks at the Whaling Museum as we celebrate important people and big whales.

## February

### Presidents' Day Birthday Celebration

Monday, February 20

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

Presidents George Washington and Abraham Lincoln will visit the Museum to interact with our young visitors. Discover how New Bedford shaped America's history, create sailor's valentines, participate in a scavenger hunt, and more. Children will have the opportunity to dress as their favorite president and have their photograph taken beside the famous *Resolute* desk, created from the same ship's timbers as the one used by the President in the Oval Office. The program will conclude with a happy birthday sing-along and birthday cake! Children must be accompanied by an adult. The President's Day Birthday Celebration is FREE. For admission to the Museum galleries, regular admission rates apply.



Arthur Bennett as Abraham Lincoln.

### Special Screening: Profiles in Courage: Frederick Douglass in New Bedford

Monday, Feb. 20th – Friday, Feb. 24th

2:00 p.m. | Cook Theater

Join us in commemorating Black History Month with an encore presentation of the film "Profiles in Courage: Frederick Douglass" and learn about the years that Douglass lived in the Whaling City and began his career as an orator and abolitionist. Suitable for all ages. Admission is FREE. For admission to the Museum galleries, regular admission rates apply.

### Highlights Tours: Go Below Deck on the *Lagoda*

Tuesday, Feb. 21 – Friday, Feb. 24

10:00 a.m. and 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. The first ten participants to sign up for each tour will have the opportunity to go below decks on the *Lagoda*. Regular admission rates apply.

### Moby-Dick Highlights Tour

Tuesday, February 21

11:00 a.m.

Docents bring the characters and action from Herman Melville's great American novel to life through a tour of the Museum's collection. The tour will leave from the front desk. Regular admission rates apply.

### Make Your Own Scrimshaw

Wednesday, February 22

10:00 a.m. – 12:00 p.m. | Jacobs Family Gallery

Learn the history and technique of scrimshaw as you create your own pieces to bring home. This program is FREE for children. For admission to the Museum galleries, regular admission rates apply.

### Sailor's Valentine

Thursday, February 23

10:00 a.m. – 12:00 p.m. | Jacobs Family Gallery

Learn how to make sailor's valentines, traditional gifts whalers gave to their wives and loved ones upon returning from a long voyage at sea. Take your valentine home as a keepsake. This program is FREE for children. For admission to the Museum galleries, regular admission rates apply.

### All Aboard the *Lagoda*

Friday, February 24

10:00 a.m. and 11:00 a.m.

Dress as your favorite character and climb aboard the *Lagoda*! Learn the ropes, interact with different cultures, and scour the seas in search of whales as you experience a global whaling voyage through role-play on the world's largest model whaleship. Regular admission rates apply.

### Valentine's Day II

Saturday, February 25

10:00 a.m. – 4:00 p.m. | Jacobs Family Gallery

Wrap up school vacation week with a second Valentine's Day celebration. At Valentine's Day II you can learn where chocolate comes from, how it came to colonial New England, and how cocoa was made in early America. Did New Bedford whalers drink chocolate at sea? Come participate in a FREE demonstration of colonial-style chocolate making. Free samples from *American Heritage Chocolate* will be provided. Authors Christopher Kelly, Dr. Timothy Walker (UMASS Dartmouth), and Rodney Snyder (Mars Inc.) will discuss the history of chocolate, and the chapters they contributed to *Chocolate: History, Culture and Heritage*, Louis Grivetti and Howard Shapiro, editors (Wiley, 2009). Copies, signed by the authors, will be available at the Museum store. Celebrate Happy Valentine's Day (again)!



© Ryan Cooper

## April

### Right Whale Day

Monday, April 16

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

The Whaling Museum is part of a large team of researchers and educators working to aid in the recovery of critically endangered North Atlantic right whales. Please join us for our third annual Right Whale Day as we celebrate these whales, and the 20th anniversary of the designation of Stellwagen Bank as a National Marine Sanctuary (SBNMS), the only such sanctuary in Massachusetts. SBNMS is host to these whales each Spring and Fall during their migration.

Walk inside a life-sized inflatable right whale and stand next to a life-sized inflatable right whale calf. Challenge yourself in the coastal obstacle course as you attempt to survive the dangers right whales face along the Atlantic coast. Participate in several craft activities, and sign the pledge to help right whales by keeping your trash out of our oceans. Enjoy contests, right whale art and share in some cake and punch. Activities are FREE. For admission to the Museum galleries, regular admission rates apply.



Participants create right whale-themed crafts under the watchful eye of NOAA's 22 foot inflatable right whale calf.

### Highlights Tours: Go Below Decks on the *Lagoda*

Tuesday, April 17 – Friday, April 20

10:00 a.m. and 1:00 p.m.

### Moby-Dick Highlights Tour

Tuesday, April 17

11:00 a.m. – 12:00 p.m.

### Make Your Own Scrimshaw

Wednesday, April 18

10:00 a.m. – 12:00 p.m. | Jacobs Family Gallery

### Sailor's Valentines

Thursday, April 19

10:00 a.m. – 12:00 p.m.

### All Aboard the *Lagoda*

Friday, April 20

9:30 a.m. – 10:30 a.m.



# THE LUSOPHONE COMMUNITY

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

The Museum continues to build on its Lusophone initiatives of the past few years which have included several major exhibits, *From Pursuit to Preservation* (2009), installation of a permanent Azorean Whaler Gallery (2010), installation of the Cape Verdean Maritime Gallery (2011), restoration of the *Lagoda* (2010), and associated adult and K-12 programs, videos and slide shows. In addition, the Museum has developed a small panel exhibit focused on the Azorean whaling experience, which is presently traveling to non-traditional venues across the United States and abroad.

Future plans will build on the Museum's holdings, scholarship and relationships to create a set of traveling and outreach materials which interpret humanistic themes in the context of a unique community. While the focus of the project is on the Azorean and Cape Verdean experience, culture and people, the themes of American assimilation, cultural and ethnic identity, and the pursuit of the American dream are universal to the American people. As we continue our panoramic journey in the Bourne Building, we will follow the Portuguese diaspora to Hawaii, Alaska and California.

Specifically, our goals include:

- Completion and implementation of a traveling exhibit, which will draw from the existing panel exhibit but will also include a variety of artifacts, multimedia and panels for visitors ages 13 to adult. The exhibit is expected to travel to eight venues over two years.
- Presentation and refinement of programs to be held locally in New Bedford and in multiple venues via appropriate technology.

Programs will include scholarly symposia and lectures, hands-on interactive presentations for students, and events for the general public. These programs will be repackaged for the Museum's website.

- Development and enhancement of multimedia elements, including video, slide shows, story-telling kiosks, handheld apps for linguistic translation, cultural content such as music and oral histories, and audio guides. Multimedia will be creatively implemented in a variety of contexts, making content accessible on site in New Bedford, at all exhibit venues, and on the Web.

To spearhead these various activities, the Museum has created a Lusophone Steering Committee. Chaired by Brian Rothschild, the members of the Committee include Armand Fernandes, John C. Pinheiro, Jen Nersesian of the National Park, Eugene Monteiro, Patricia Andrade, Onesimo Almeida, Frank F Sousa and Fernando Garcia. We look forward to the next stop on the journey...Brazil.

*Above, photos from the Traveling Azorean Exhibit as it made its way around the Azores and back to the U.S. 1) The exhibit's first location in the Azores at Museu dos Baleeiros (Whaler's Museum) at Lajes do Pico; 2) Azorean Regional Director of Cultural Jorge Bruno and Director of the Whaler's Museum Manuel Costa and other dignitaries, welcome Whaling Museum members and Trustees travelling to the Azores during the exhibit opening; 3-5) At the Custom House Maritime Museum in New London, CT the exhibit was expanded with artifacts from our collection and enjoyed by school groups and people of Azorean descent; 6) The exhibit was featured at the Portuguese American Leadership Council of the United States (PALCUS) Anniversary Gala, an event in Washington with attendees including Fernando G. Rosa, PALCUS Chairman, President of the Portuguese Republic, the Honorable Anibal Cavaco Silva, and the First Lady of Portugal, Dra. Maria Cavaco Silva.*



  
The Museum thanks Mystic Seaport for safe keeping the panorama over the past few years.



## RESTORATION OF THE WORLD'S LONGEST PAINTING

Through the generosity of the Stockman Family Foundation and a grant from the National Endowment for the Humanities the Museum is moving forward on a long-awaited project, the restoration of the 1848 "Grand Panorama of a Whaling Voyage 'Round the World.'" One of the Museum's iconic artifacts, the 1,295-foot-long Purrington-Russell Panorama is believed to be the longest painting in the world.

Created when giant paintings unrolled in front of a paying audience were a common form of popular entertainment, the Panorama documents details about whaling and the maritime world of the mid 19th century. It also illustrates like no other document the path of expanding American commercial influence worldwide into remote and exotic ports and landfalls.

Created by Benjamin Russell and Caleb Purrington in 1848, this Panorama has been displayed in a host of venues – from a national tour when it was created to the 1964 New York World's Fair. It was displayed for many years after its donation to the Museum in 1918. However, a century and a half of rolling, unrolling, display, and light has deteriorated its near quarter-mile of painted

cotton sheeting. It has not been exhibited in its entirety for more than 50 years.

Several preliminary studies of the Panorama were completed over the years, ably led by former Conservator Robert Hauser. With NEH and Stockman funding now in place the Museum will assemble an advisory team, hire a specialized consulting curator, and develop a formal treatment protocol that will test and define each step of the restoration process. With these pieces in place restoration can begin. The Museum continues to seek fund-



Benjamin Russell, American, New Bedford (1804-1885) and Caleb P. Purrington, Fairhaven. (1812-1876)

ing for restoration of the full Panorama, and these grants take us a huge step in the right direction to again make this national treasure accessible to scholars and visitors.

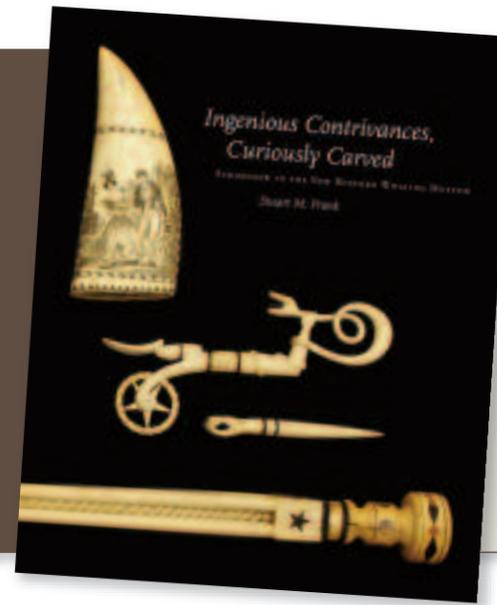
*Above:* Scenes from Benjamin Russell and Caleb Purrington "Grand Panorama of a Whaling Voyage Round the World," Scenes of New Bedford (above) and Pico and Faial in the Azores (below) as seen from the deck of an American whaler, 1848. (1918.27)

*Note:* The Charles W. Morgan to the right of the lower image.

*Any views, findings, conclusions, or recommendations expressed in this article do not necessarily represent those of the National Endowment for the Humanities.*

### Ingenious Contrivances, Curiously Carved Scrimshaw in the New Bedford Whaling Museum

By Dr. Stuart M. Frank  
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Special slip cover limited edition: \$250  
For more information or to reserve your copy of *Ingenious Contrivances, Curiously Carved: Scrimshaw in the New Bedford Whaling Museum*, contact the Museum Store at (508) 997-0046.

### "The Day the South Lost the War: The Fall of New Orleans"

A Lecture by Historian A. Wilson Greene | Tuesday, May 22, 2012 at 7:00 p.m.  
Presented in Association with the New Bedford Civil War Roundtable



In the spring of 1862, a combined Union naval and army operation captured the Confederacy's most important port: New Orleans. A complacent Confederate military was no match for a flotilla commanded by David Farragut and innovative mortar boats led by David D. Porter. The newly-recruited army - primarily from New England's maritime communities - arrived in April 1862. A dramatic conflict ensued; Union forces bulldozed past the Confederate bastions and steamed up to the New Orleans levees, achieving a pivotal victory in the war.

**Will Greene**, a historian and manager with the National Park Service, served as President and Executive Director of the Association for the Preservation of Civil War Sites (now the Civil War Trust). He is Executive Director of the National Museum of the Civil War Soldier, Petersburg, VA, and has lectured for the Civil War Society, Blue and Gray Education Society, Campaigning with Lee Seminar and numerous symposia and seminars.



# Prints on Demand: HIDDEN TREASURES

The Museum has partnered with 1000 Museums to produce high quality archival prints for resale at very reasonable prices.

Whaling Museum curators are now asked, before a new exhibit opens, to select a group of images to add to the collection currently available through 1000 Museums.

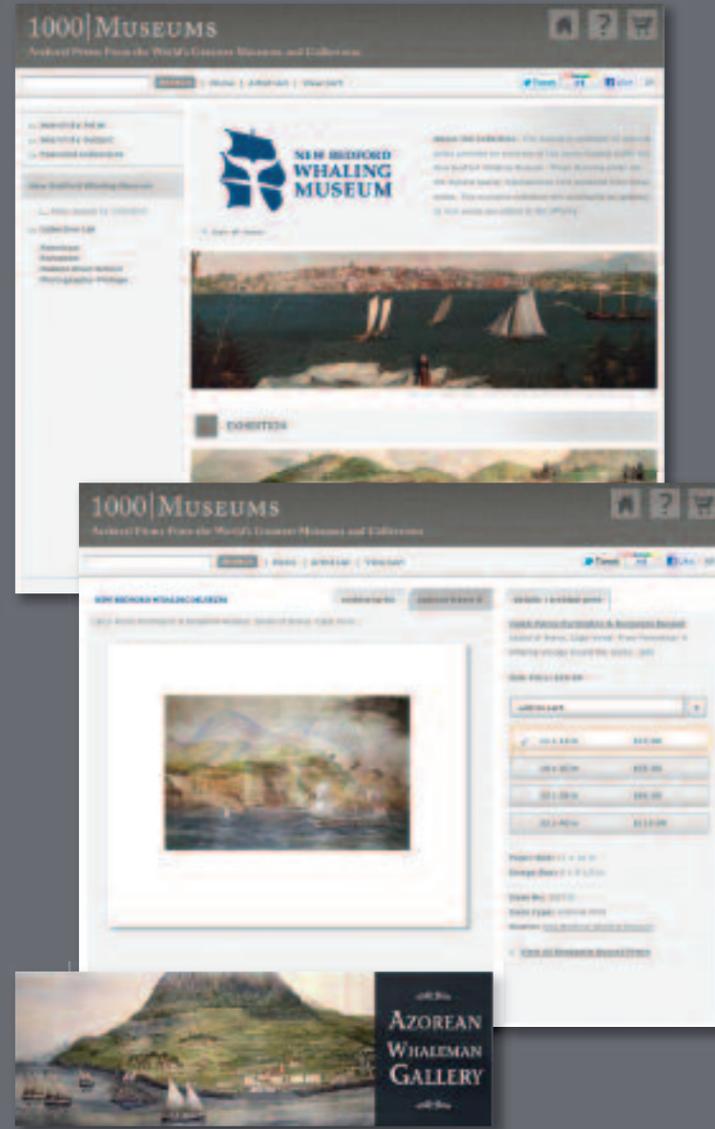
Our Museum Store has a stock of many of these images in various sizes, and the ones that are not in stock can be located online through the “shop” link on our website. Requests for reproductions not currently available can be made through the Museum Store, or the Photography Archive.

This collection will be updated continually. As new selections are added we will also add a recognizable icon to the object label within the exhibit. This will make it easy for visitors to identify and then purchase high quality reproductions.

The most popular product type is the archival print. The color is perfectly balanced, and image quality superb. These digital reproductions are printed on archival cotton rag paper using highest quality ink sets. These archival prints make a great gift or a wonderful addition to your home or office.

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All prints are hand embossed with our logo and name. This finishing touch makes this custom product unlike anything currently available in the art marketplace.



# The Business of Whaling in the Digital Age

By Michael P. Dyer, *Maritime Curator*

Digitizing library records is generally desirable for improved access to institutional holdings. Digitizing selected manuscript collections however, within a contextual, historical framework, allows for actual primary research within established data sets.

For decades, Research Library volunteers have been indexing whaling logbooks and journals. Likewise, professional archivists have written finding aids for the manuscript collections. Since 2010, working in cooperation with the Museum’s Department of Digital Initiatives, the library has benefitted from the specialized skills of its logbook readers and transcribers, archivists and archival interns in undertaking to link voyage records and business records within a discrete digitized model. The model, loosely titled “The Business of Whaling,” is working to connect through links in the online finding aids of the papers of four New Bedford merchants, John Avery Parker (1769-1853), George Howland (1781-1852), William Rotch, Jr. (1759-1850), and Jonathan Bourne (1811-1889), the firsthand accounts of the voyages under their management. This combination of resources has already enabled some unexpected stories to be told.

On July 27, 1846, John Avery Parker wrote two letters, one to Hewlet P. Barnes, offering him the position of master of the ship *Charles Frederick* and one to Jonathan M. Flint, offering him the position of first mate. In his letter to Flint, Parker directed that the vessel was to cruise on the “offshore grounds” (a region of the Pacific Ocean west of the west coast of South America but south of the equator) as “Mr. Barnes is well acquainted there and the ships in which he has sailed have never failed to make good voyages.”

The library holds a journal of this voyage of the ship *Charles Frederick* (ODHS #271). Seaman Abiel Haskins of Fall River, Massachusetts wrote the journal which is a daily accounting of the voyage. While it is an incomplete account it is legible throughout with whale stamps to indicate when and where whales were taken and it demonstrates how Captain Barnes followed his instructions.

Of interest is that in his letter book Parker records a number of business transactions with Abiel Haskins’ wife in Fall River. On October 4, 1847 Parker writes to Haskins’ wife and forwards her some cash in advance of her husband’s pay. In March of 1848 he again advances Amelia B. Haskins cash from her husband’s pay. Haskins’ journal is incomplete and ends before the vessel returns home, but the ability to integrate these primary sources adds layers of understanding to American whaling history that neither the logbook nor the letter book offer on their own.

The above is one example of more than 150 logbooks and journals that in many different ways are contextualized by their associated agents’ records. These volumes are not part of a discrete manuscript collection series even though they ought to be. They were acquired from many different sources over many decades and this digitization project could be the first time that they are actually connected visually with their corporate origins.

View of Valparaiso [Chile], 1856. Lithograph by Louis LeBreton. (1818-1866).  
Abiel Haskins, second mate of the ship *Charles Frederick*, left the vessel in the port of Valparaiso in March of 1849.

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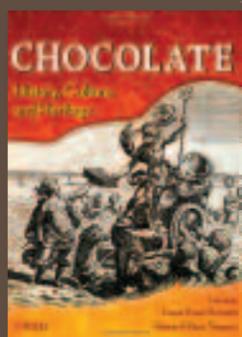


## Museum Store and American Heritage CHOCOLATE

Where does chocolate come from? How did it come to colonial New England, and how was cocoa made in early America?

Did New Bedford whalers drink chocolate at sea?

Come learn the answers to these questions and much, much more at the New Bedford Whaling Museum!



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## Valentine's Day II

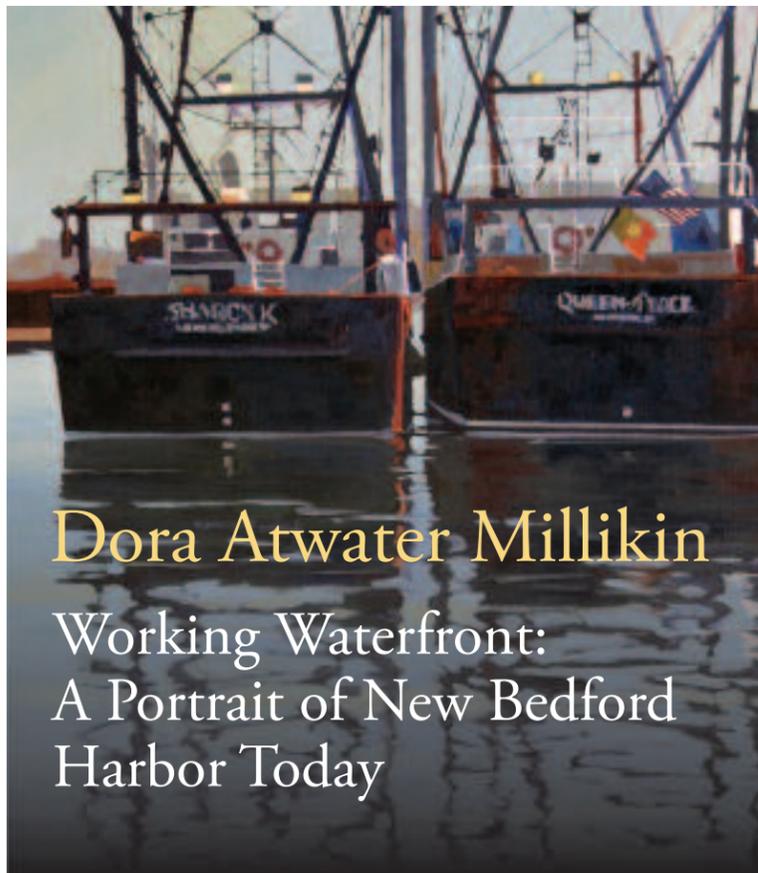
Participate in a **FREE** demonstration of colonial-style chocolate making.

**Saturday, February 25th**  
11:00 a.m. – 4:00 p.m. | Jacobs Family Gallery

**FREE** samples from American Heritage Chocolate will be provided.

Authors Christopher Kelly, Dr. Timothy Walker (UMass Dartmouth), and Rodney Snyder (Mars Inc.) will discuss the history of chocolate, and the chapters they contributed to *Chocolate: History, Culture and Heritage*, Louis Grivetti and Howard Shapiro, editors (Wiley, 2009).

Copies of this publication, signed by these authors, will be available at the Museum Store.



This spring the Museum brings a fresh perspective on the city's harbor and working waterfront with the first public showing of a series of paintings by Westport-based artist Dora Atwater Millikin.

Millikin brings the New Bedford waterfront to the canvas in works inspired by the busy harbor, its boats and its fishing industry. She sets her sights on the colors and textures of this rich scene, the interplay of sky, water, and machinery – the interface of nature and man, harbor and fisherman, water and vessels.

Exploring volume, shape, light, color, and texture, the paintings reflect Millikin's interest in the everyday and the ordinary, the gritty and the 'real'. For her, a mundane moment captured, brought to the fore, is made profound.

Dora Atwater Millikin maintains a studio in Westport Point, Massachusetts and is represented exclusively by Walker-Cunningham Fine Art, Boston.

*Dora Atwater Millikin, Wharfage, oil on linen, 2011.*

Exhibit Opening | May 18, 5:30 p.m.

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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 historical interaction of humans with whales worldwide; in the history of Old Dartmouth and adjacent communities; and in regional maritime activities.

### CREDITS

Produced by: NBWM Marketing/Communications | Designed by: Amanda Quintin Design

### EDITORIAL COMMENTS

Alison M. Smart, [asmart@whalingmuseum.org](mailto:asmart@whalingmuseum.org)  
18 Johnny Cake Hill • New Bedford, MA 02740

### ON THE COVER

Humpback whales (*Megaptera novaeangliae*): mother and calf inquisitively approach a snorkeler. © Brandon Cole. All Rights Reserved

## Whaling Museum on the web

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Cynthia L. Marks, Class of 1983, *emerita*

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

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

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Illustration: Dan Vasconcellos



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