



NEW BEDFORD WHALING MUSEUM

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WINTER HOURS (January-May):
Monday through Saturday 9:00 a.m. to 4:00 p.m.
Sunday 12:00 noon to 4:00 p.m.

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. 115 or visit www.whalingmuseum.org.

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Save the Date

*Over the Top,
Around the World*

Saturday, August 7



LEMUEL D. ELDRÉD (1848-1921)



Pleasant Point, Fishermen 1893

Oil on canvas 46 x 26 inches Signed and dated, lower left
Landscape painter and etcher, Lemuel D. Eldred was born in Waltham, Mass. January 18, 1848. His teachers included William Minner, Caleb Foxington and William Woodard. He worked with his friend and teacher Woodard in Waltham and New York, and after a long business career in Boston. He founded his studio in Bangor between 1880 and 1883, studying at the Académie Julian in Paris. By 1888 he began etching. He spent his later years in Boston and at New Bedford and studio in Waltham. Exhibitions of his work included the National Academy in 1888; the Boston Art Club, 1878-1888; the New Bedford Art Club in 1892; and several other galleries in Boston and New Bedford throughout his career. He died in 1921.

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THE
Bulletin

from
Johnny
Cake Hill



NEW BEDFORD WHALING MUSEUM

WINTER/SPRING 2010



A Visual Record of the Past:
Artists of Southeastern Massachusetts

by Llewellyn Howland III

From the Helm:

2009 had all the hallmarks of being a particularly dismal year. Therefore, you must excuse my euphoria when I tell you that not only did donors contribute over \$2 million to our capital campaign, but that you enabled us to end our fiscal year well into the black. To borrow an accolade from TIME, our Person of the Year is You. John Garfield and I must start this article by paying special tribute to so many of you who contributed to our 2009 Annual Fund, the capital campaign plus the year-end Endowment Challenge. This is a really terrific accomplishment and you made it so. On behalf of the trustees, volunteers and staff, we thank you for your steadfast and strong support of our mission.

Here's an idea during these chilly months—hunker down with us. January through May promise to deliver exciting speakers, programs and exhibits. I hope you will join us at many of them. The popular Sailors' Series returns with great tales of cruising in the vicinity of the Leviathan. Man and Whales builds on last year's debut and continues with an examination of current scientific research. A new series, Communities of New Bedford, is the start of a multiyear look at the stories that bind this city together.

Our ECHO Performing Arts Festival returns with featured Fado singer Jose Vinagre of New Bedford joining artists from Alaska, Hawaii, Mississippi and the Peabody Essex Museum in March. Then, an equally diverse group joins us from around the country at the Scrimshaw Symposium in May. Should you need to fill those school vacation weeks with activities, bring the kids along to our free workshops and see how learning happens outside the classroom.

You might recall that in an earlier message, I stated our goal of a 100% rotation of our exhibitions throughout the museum within three years. By way of an update, the highly anticipated renovations in the Bourne Building will allow for the long awaited Azorean Whaleman Gallery. A new Conservation themed exhibit will help us understand whales in our world today. Medium sized exhibits are rotating through our other rooms and galleries. Looking forward, we plan two exciting exhibits examining the founding of New Bedford and the maritime role of the region during the Civil War. But that's not all. Look for a dramatic new paintings gallery to display our New Bedford artists when we renovate the old Bank of Commerce Building—this is the original location of the Old Dartmouth Museum from back in 1907.

From The Helm continued on page 23

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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."

COVER IMAGE *View of New Bedford from Fairhaven, by William Allen Wall*

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IN DEPTH

Artists of Southeastern Massachusetts

Taken from a talk presented by Llewellyn Howland III at the annual meeting of the American Society of Marine Artists in New Bedford, 12 September 2009

Of all Ryder's paintings my favorite is the one titled "Gay Head." Let me tell you why. The house in which I grew up in Padanaram is located about a half a mile from the Buzzards Bay shore. Although trees blocked my view to the far left and far right, I could see from my south window boats sailing on the bay, strings of barges running up and down from the Cape Cod Canal, the occasional fishing boat inward or outward bound. Very occasionally, when the wind was in the northwest, I could see clear through Quick's Hole to the loom of the Vineyard shore beyond.

At one time the now defunct Fall Antiques Show used to be an annual fixture at the now defunct World Trade Center in Woburn, Massachusetts. Back in the '70s it was a big show—perhaps as many as 250 dealers—and a popular one. I attended my first Fall Antiques Show



New Bedford Quaker painter William Allen Wall (1801–1885)

clean, bright copy of *Vanitie: Her First Ten Racing Years . . .* by George Nichols. *Vanitie* was a magnificent bronze-hulled sloop designed by William Gardner that lost out to the Herreshoff sloop *Resolute* during the war-postponed 1920 America's Cup trials. *Vanitie* may have been an also-ran, but she remained a great favorite of American racing sailors throughout the 1920s, and here was an account of her racing history, written by a regular member of her afterguard and privately printed in an edition of less than 100 copies. I had never seen the book before, much less owned it, and when the dealer threw me a price of \$15, I could scarcely believe my good fortune. "That's not enough," I told the elderly dealer, handing him \$30 in cash. "No," the dealer re-

sponded, quite defensively I now realize. "The price is \$15, and if you are a dealer you get a 10% discount." We settled for \$13.50, and I went on my way.

A few days later I boasted of my remarkable triumph to a good friend and longtime dealer. "I've already sold the book for \$275," I said.

"Maybe so," my friend said, "but there are two things wrong with your story. The most important thing you did wrong was to offer the dealer more than the price he had on the book. You might as well have told him that he wasn't competent to be a bookseller. It was an insult, frankly. Even a fool has his pride. Don't do it again."

"What was my second mistake?" I asked, my own pride—or vanity—now



Rural Scene, watercolor, by William Allen Wall, Museum collection.

in Woburn in 1977, the year I quit my job in publishing to become a full-time antiquarian maritime bookseller and an occasional dealer in marine art. Although I thought I knew a lot about maritime books and marine art back then, I learned three very important lessons that autumn at Woburn.

My first and second lessons relate only tangentially to the world of marine art, but they evolved as follows. There was an elderly dealer on the floor—he was 60 or 65 if he was a day—offering a lot of beat-up books mostly on subjects of no interest to me. But among the books was one that interested me hugely: a



properly wounded.

“Oh, that’s an easy one. When he told you the price of the book was \$15, less 10%, you should have asked him if he could do 20%. You should have ground him right into the dust.”

And now to the third lesson.

On my final turn around the floor of the World Trade Center, my eye was attracted by a small watercolor hanging in a dealer’s booth some 50 feet ahead of me. I remember the moment as if it were yesterday. Because even from that distance the painting did not merely seek my attention, it demanded it. By the time I reached the booth where the painting hung, my mind was made up. All that remained was to buy it, if the price was fair. The price was fair. I left the show a happy man.

The watercolor was by the New Bedford Quaker painter William Allen Wall (1801–1885). It featured a small shingled farmhouse with center chimney surrounded by a stone wall and gleaned fields. Seated on a large rock in the foreground was a farmer beckoning a toddler in a red dress. In the doorway of the farm house stood the farmer’s wife. A light plume of smoke issued from the chimney, suggesting that a meal was cooking within. And that was the painting. Modest, unpretentious, honest—dare I say, unmemorable. A prime example of Quaker plain style, and far from a high point in Wall’s long and productive life in art. And yet, after all these years, my memory of the painting is undimmed. Why?

My Howland forebears were Quakers and first acquired land in Dartmouth in 1652, making me a member of the 11th generation of my branch of the family to have been raised in the area. It is hardly surprising, then, that as a collector and dealer in American art, I might have a particular affinity for the painters of Old Dartmouth and New Bedford. Or, rather, that, having an affinity for work by painters of Old Dartmouth and New Bedford, I have become a collector of their art and an occasional dealer in it. But my response to Wall’s watercolor of the little farmhouse resulted not simply from my familiarity with the history and topography of my hometown—or even from the fact that I had seen Wall’s work exhibited at the New Bedford Whaling Museum. For a Wall watercolor of the same period and similar dimensions hung in my Grandfather Howland’s living room in South Dartmouth until his death in 1956—and then in my parents’ house in South Westport until their death and the sale of their house. It was a view of the old mill pond and grist mill at Russell’s Mills in Dartmouth.

And in addition to the painting of Russell’s Mills, my father inherited two large autumn landscapes in oil by Wall that had originally been acquired around 1860 by my great-great-grandfather Matthew, a Quaker whaling merchant, and his wife, Rachel, a minister in the Society of Friends.

When I was a kid I considered the

Wall is to explore some of the reasons why our responses to a work of art, or the work of a particular artist, can be so very powerful, so visceral, and so subjective—and to suggest why, in a more general senses, theories of art and aesthetics that assume strict objective hierarchies of technical mastery, thematic concern, and market value



Autumn Woods, oil on canvas, by William Allen Wall, Museum collection.

big Wall oils to be potboilers—postcard art—and my father gave them to the New Bedford Whaling Museum. Then seven years ago I became a trustee of the Whaling Museum. At the first trustee meeting I attended, the pair of Wall landscapes were quite coincidentally hanging in a place of honor in the Museum’s boardroom on Purchase Street. In the years since then, whenever during the fall I drive along the back roads of Dartmouth and Westport, or even along Route 140 between Lakeville and New Bedford, William Allen Wall gets his revenge: His ability to capture the particularities of an autumnal Old Dartmouth landscape, I now understand, was truly miraculous. As are his scenes of Old Dartmouth in winter, spring, and summer.

And as if all this is not reason enough for my heart to begin pounding, my eyes to mist up, and my hand to reach for my checkbook when I see a painting by Wall, I should mention that he painted the two best portraits—in fact, the only portraits—known to exist of my forebear George Howland, father of Matthew and another New Bedford whaling merchant. Wall also painted a fine watercolor view of the original Howland homestead at Round Hill in Dartmouth that I recently acquired.

My primary reason for mentioning the farmhouse scene by William Allen

often seem to miss entirely the potential significance and appeal of a given work of art entirely.

William Allen Wall was not a great American painter. On the other hand, he produced over his professional lifetime a rich and varied body of work, both in oil and watercolor, that amounts to the best visual record we have of the coastal, agrarian, and emerging industrial world of Greater New Bedford in his time. To those of us who have lived along this portion of the coast of Buzzards Bay, who know its rivers and streams, its dunes and marshes and meadows and scrubland, Wall still speaks directly. And for those of us, far fewer in number and even more richly blessed, who were raised in households possessing works by Wall, his painterly concerns, his distinctive palette, and, yes, his idiosyncrasies in draftsmanship and perspective are as familiar as the sun setting across the East Branch of the Westport River or a flash of October sumac along the banks of the Paskamansett.

And, finally, for those of us raised in households where a Quaker influence still persists, Wall’s work speaks of certain virtues that the violent and bloody business of whaling and the dictates of industrial capitalism seem utterly to contradict: a love of moderation and plain speaking, a passion for social harmony



Cabinet card portrait of William Bradford by Bradley and Rulofson, Museum collection.

and civic righteousness, a belief in the sanctity and beauty of home and hearth.

Can all this be conveyed in one small and simple watercolor, as seen for the first time from the distance of 50 feet, in a crowded exhibition hall? No, it cannot all be conveyed. Not at once. Not in so many words. And certainly not predictably or with any certainty.

But I will bet good money that everyone reading this article can, from his or her own experience, think of particular paintings by specific artists that have spoken just as loudly and from as great a distance as the little Wall painting spoke

to me. And it can surely be stated as a truism that if artists have skill and paint honestly and to the best of their ability and with respect for their medium and with appropriate concern for their viewers, then their work is bound to find viewers who feel a special affinity or kinship with their work. The sources of the affinity between artist and patron are sometimes obvious, sometimes as unfathomable as love itself. Such is the mystery of the creative act.

William Allen Wall was not by any reasonable definition a marine painter. But Wall's near contemporary and fellow New Bedford Quaker William Bradford (1823–1892) most emphatically and triumphantly was. And the contrast between the two artists has always fascinated me. Bradford, with his immense technical skills and absolute mastery of ship portraiture and the pure seascape, showed little interest in—or possibly aptitude for—painting landscapes and the human figure. Whereas William Wall, who was celebrated for the accuracy of his portraits of the townsfolk and landmarks of New Bedford and Old Dartmouth, seems to have had no instinct for depicting hull form or rig or the dynamics of a vessel under sail. There are no clones among good artists, not even among New Bedford Quaker painters of the 19th century. To go a step further, I often feel that artists' thematic limitations or technical or imaginative blind spots contribute as much to our understanding and even appreciation of their

achievements as their most conspicuous virtues.

I have a few stories about William Bradford to share with you. The first concerns a small antiques store that opened briefly next door to my family's boatyard, Concordia Company, in the village of Padanaram back in the late 1940s or early 50s. I can't tell you how many times I stopped by the shop on my way home from school. I especially coveted an imposing 19th century builders' half-hull model that dominated one wall in the shop. It was priced, as I recall, at the lordly sum of \$275—and what a lot of piggy banks I would have smashed to own it. But my eye also settled on two canvas-covered sketchbooks featuring brilliant penciled renderings of icebergs and Arctic seascapes, and ships under sail or trapped in the ice. I was only 13 or 14 at the time, so I hope you will cut me a little slack here. Because while even then I was an admirer of the work of William Bradford, I was not yet a collector of marine art. And while my grandfather Howland owned an excellent Bradford oil of small craft in Arctic waters that I knew well, I lacked the judgment to connect that painting with two unsigned sketchbooks of Arctic scenes being offered for sale at \$5 each in a small antiques shop in Padanaram. To this day I wonder whether they were by Bradford and, if so, who made the connection and paid the price and carried them home.

In any event, I can't blame Bradford for failing to speak to me through those two sketchbooks, because there has been ample occasion for him to speak to me since then. I think of the sepia washes and oil sketches of Arctic scenes that my father and I acquired at the estate sale of the Padanaram marine painter Harry Neyland—the man, incidentally, who led the campaign to save the whaleship *Charles W. Morgan* back in 1925. The Bradford sepia washes were \$35 apiece. The oil sketches \$50. The year was 1958.

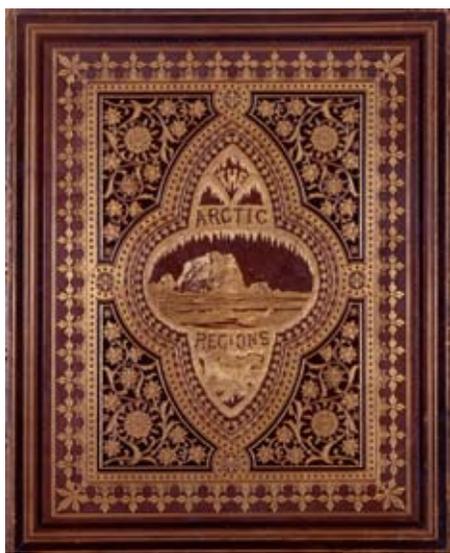
Then there was the poster titled "The Bradford Recitals,"



Ship Young Hector, oil on canvas, by William Bradford, Museum collection.



complete with a large albumen photograph of an iceberg, that the great Dartmouth antiquarian George Considine sold me in 1962. The poster was intended to promote a series of lantern-slide lectures William Bradford undertook in 1885, some 16 years after his famous expedition to the Arctic in the steam-auxiliary *Panther*. In 1962 I was in blissful ignorance of the place of photography in Bradford's later work—or of the fact that Arctic photographs attributed to Bradford were in reality the work of his assistants. But in 1967, soon after I was married, my wife Jay's maternal grandmother died in Jamaica Plain. In the process of helping to clear out her house, I came across the fabulous elephant folio



Front cover of *The Arctic Regions*, Museum collection.

volume of photographs titled *The Arctic Regions*. This was the book that William Bradford had written and produced for subscription sale in 1872 as a vehicle for helping pay off debts incurred during the *Panther* expedition.

Most likely the book had come into the possession of Jay's family through her great-grandfather Benjamin F. Butler, the Civil War general, Massachusetts governor, and longtime owner of the yacht *America*. Whatever its provenance, Jay and I claimed *The Arctic Regions* as our own. A decade later we sold it to the Philadelphia Maritime Museum—now Independence Seaport Museum—using the proceeds to help capitalize Howland and Company.

It would have been difficult to grow up as I did in a boat-crazy family in a sailing center like Padanaram and not have had at least a passive interest in marine photography. The fact that the marine photographer Norman Fortier was a tenant of my family's boatyard and a close friend clearly heightened my interest, as

did the marine photographs of the New Bedford artist Albert Cook Church, who died in 1965. But William Bradford's *The Arctic Regions* represented a quantum leap in my knowledge and appreciation not only of marine photography in particular, but of its deep and fascinating relationship to 19th- and 20th-century marine art in general.

My most recent exchange with William Bradford occurred some eight years ago on the concrete slab of the garage of a small condominium in suburban Boston. The month was July, the day was the 31st, the hour was noon, and the temperature was 95 degrees and rising. This was the last place I wanted to be on the last and hottest day of a too brief vacation. But there I was, and there in a corner, against a weeping cinderblock wall, was a wooden packing case. In the packing case was a mid-Victorian gilt frame; and in the frame was an oil painting on canvas, unrelined, with minimal paint loss, of the New Bedford whaleship *Young Hector* flying her homeward-bound pennant.

The painting, unquestionably by William Bradford, is now in the collection of the New Bedford Whaling Museum. A portion of the proceeds from its sale returned to the New Bedford Whaling Museum and the Martha's Vineyard Historical Society to underwrite the cost of publishing William H. Bunting's classic chronicle of the last years of working sail, *Sea Struck*. Wonderful, isn't it, what generosity a great painting can inspire and what a long financial shadow a great marine artist can cast a century after his death?

Albert Van Beest, Benjamin Russell, Dr. Edward R. Sisson, R. Swain Gifford, C. H. Gifford, C. S. Raleigh, Albert Pinkham Ryder, L. D. Eldred, Leander Plummer, Dr. William G. Potter, Frank Vining Smith, and Clifford Ashley are other area artists whose work has courted and seduced me over the decades. But there is one painter whose work I have never owned. His name is Dwight William Tryon.

Perhaps the first thing to be said about Tryon (1849–1925) is that he was, like William Bradford, a shopkeeper's son. But he was not a Quaker and not a Bristol County native. He was in fact a Connecticut Yankee from Hartford. How he embarked on his life in art is a study in innate talent, perseverance, and an ability to seize the main chance. How he achieved critical and financial success is a study in astute career management and the value of having a munificent patron—in this instance the railway car magnate and art collector Charles Freer.



Portrait photo of Dwight Tryon, Museum collection.

But perhaps the most important element in Tryon's success was his discovery, which he owed to his friend R. Swain Gifford, of the village of Padanaram and its harbor and the bay that lay beyond. Although Tryon had had relatively little experience on the water before his first visit to the village, he soon became a committed summer resident, as well as a saltwater fisherman of extraordinary ability and an amateur yacht designer and builder and racing sailor of legendary skill. Between the early 1880s and his death in 1925, Tryon spent his summer fishing, sailing, and sketching; the rest of the year painting in his New York studio and teaching art at Smith College. Married but childless, he prospered sufficiently to endow the Tryon Gallery of Art at Smith College, which was erected soon after his



Platinum print photo of Albert Pinkham Ryder, Museum collection.



death, but has since been demolished. Its replacement is the modern Tryon Hall in the Brown Fine Arts Center at Smith College.

Tryon's paintings, mainly landscapes, but including seascapes and harbor scenes of astonishing subtlety and appeal, make him a member in good standing of the Tonalist school. His view of New Bedford Harbor is one of the glories of the collection at the Whaling Museum, as is his superb painting of the Congregational Church on Elm Street in Padanaram. But even though the work of his middle and later years centers on the Massachusetts South Coast, Tryon mostly sold his paintings to Charles Freer or other New York collectors. As a result, his work seldom comes up for sale locally. I have bid on Tryon paintings at auction several times over the years, so far without success.

Why my fascination with Tryon? Perhaps because he came to my home town and my home waters from away, and without the preconceptions and prejudices that, inevitably, local artists must bring to their evocations of local settings. He could never know as much as a Wall, a Bradford, a Gifford, or an Ashley about most aspects of Old Dartmouth



After a Storm, oil on panel, by Dwight Tryon, Museum collection.

Doing so, at least for me, he captured a world that seems to exist just slightly out of time and place—a world from a dream I wish to enter.

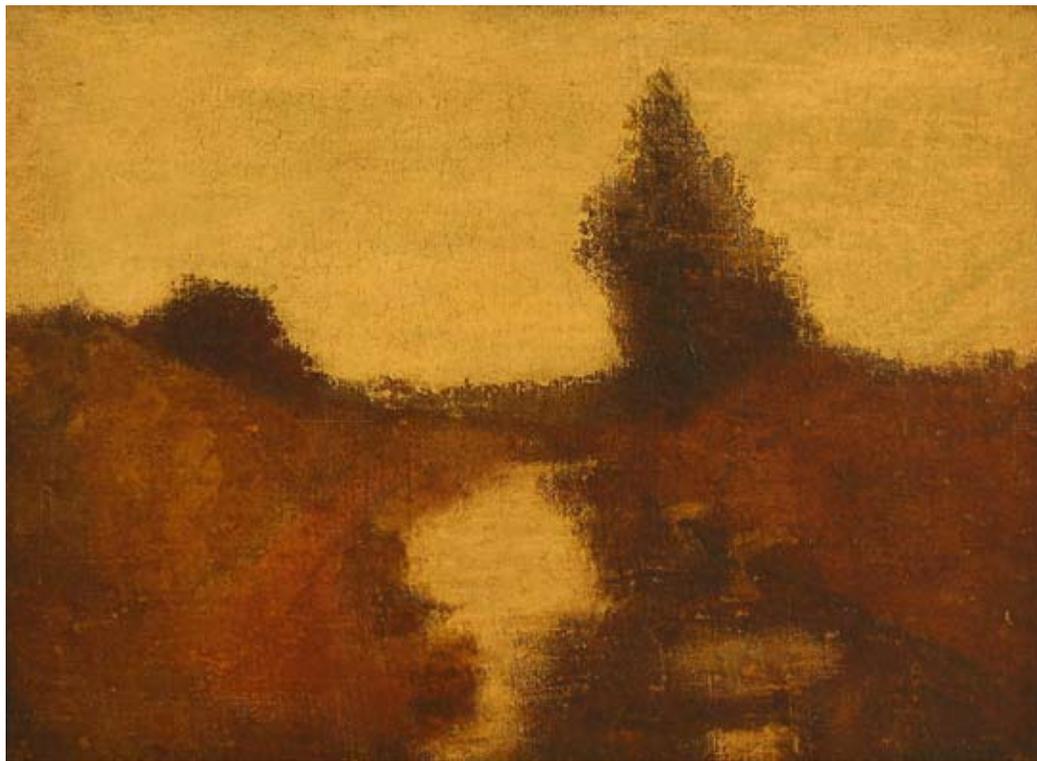
Thus, albeit in a very different way, his work bears comparison with the intensely symbolic and mystical work of New

Moonlit Cove, Toilers of the Sea, or so many of his other seascapes.

Of all Ryder's paintings my favorite is the one titled *Gay Head*. Let me tell you why. The house in which I grew up in Padanaram is located about a half a mile from the Buzzards Bay shore. Although

trees blocked my view to the far left and far right, I could see from my south window boats sailing on the bay, strings of barges running up and down from the Cape Cod Canal, the occasional fishing boat inward or outward bound. Very occasionally, when the wind was in the northwest, I could see clear through Quick's Hole to the loom of the Vineyard shore beyond. And once, just once, when conditions were truly exceptional, I could, with the aid of my father's telescope, see houses and signs of human activity near Gay Head, fully 15 miles away across the bay and the sound.

Or maybe it was a mirage, or possibly I dreamed it. No matter. To Albert Pinkham Ryder and to Dwight Tryon and to so many other painters, I am indebted for memories of dreams I may never have had, for unfamiliar views of



Landscape, oil on canvas, by Albert Pinkham Ryder, Museum collection.

and New Bedford. Indeed, he seems always to have stood apart from the local and summer art scene both socially and professionally, preferring to spend time with working fishermen, retired whalers, and village artisans and tradesmen.

Bedford's own Albert Pinkham Ryder (1847-1917), who in a sense had to leave New Bedford to find it. You may say that very little of Old Dartmouth and New Bedford remains in much of the work of Ryder. But then consider his paintings

scenes I cherish, and for reminders that it is the job of the artist not simply to confirm what we have already seen and already know, but to offer us views of worlds and realms that exist beyond our reach and ken. 🌐



Curatorial Vignettes

HEIRLOOMS WANTED— OBJECTS SOUGHT FOR EXHIBITION

by Michael P. Dyer, Maritime Curator

The widely acclaimed history *Harbor and Home* (University Press of New England, 2009) that focuses on furniture makers of southeastern Massachusetts has inspired the Whaling Museum to exhibit its own collection of art and objects from the founding period of the Old Dartmouth region and the growth of the important seaport of New Bedford. The Spring 2011 exhibition will be co-curated by Jack O'Brien. While over a full century passed between 1652 when the region was first purchased by the Plymouth Colony from the Wampanoag Confederacy, and 1765 when Bedford village was founded along the banks of the Acushnet River, objects from that period remain scarce in the Museum's collection. By the end of the 1700s shipbuilding at Westport, Dartmouth, and Fairhaven helped provide merchants with vessels for overseas trade and whaling. By the early 1800s New Bedford itself had become a viable whaling port with strong activities in European merchant trading as well. By the mid-1820s New Bedford had become the leading whaling port in the U.S.A., and ten years later fortunes had been made.

This dynamic history can only come to life through the art and objects representative of it. From native beadwork to mahogany chairs and highboys; hard maple blanket chests and the portraits of the men and women who helped to build this place; clocks, rugs, eyeglasses, manuscripts—the stuff of our forebears' lives – all of these important things will be included in this exhibition. If you would like to see your family history represented as well, please contact the Whaling Museum's curators to arrange a loan.



Carved wooden corset busks of the 18th century, Museum collection.



Watercolor, 1898, Museum collection.

“STRONG THE TIES OUR NATURES BIND”

by Kate Mello, Photo Archivist

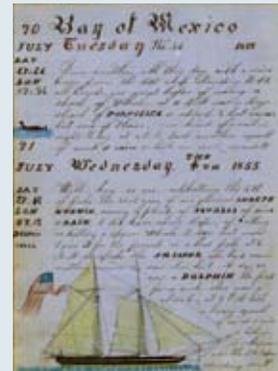
The recently installed Discoveries Case, at the entrance of the Whaling Museum, features a selection of six logbooks with accompanying objects that once found a home within their pages. Included are four manuscript sheets written by Captain Eber C. Almy while onboard the New Bedford whalers *Kathleen* (1855-1857), and *President* (1869-1872). Captain Almy repeatedly and obsessively wrote the names of his wife, Charlotte A. Almy, and his children, Eddie, Helen, and George, accompanied by the date. He obviously thought about them every day and had the documents to prove it. The case also features a lock of hair found in the whaling journal of Charles H. Perkins of Dublin, New Hampshire kept onboard the ship *Francis* of New Bedford (1850-1852). The long brown locks give the impression of a female lock of hair.

Everything from pressed flowers and feathers to newspaper clippings and photographs has been found within the pages of the ship logs now belonging to the Whaling Museum. Whaling voyages could last five years, or even longer, and keepsakes became a means of remembrance for whalers and their families. They were the cherished reminders of people left behind when New Bedford mariners set sail, on their uncertain passages around the world.

NEW ACQUISITION: ILLUSTRATED LOGBOOKS OF CAPTAIN JOSEPH W. TUCK OF PROVINCETOWN

by Michael P. Dyer, Maritime Curator

The Tuck family of California recently presented to the Whaling Museum several illustrated whaling journals kept by their forebear Joseph Washington Tuck (1825-1902) and his wife, Maria, of Provincetown. Numbering six in all, these journals together comprise the Leighton B. Tuck Family Collection. These six are not all those in existence, however. Within hours of the gift's arrival at the Research Library, a completely unrelated family from Florida contacted the library and described a few pages from an illustrated whaling journal that they had found in their possession. Upon my examination a few days later it was obvious to me that these pages had also been written and drawn by Joseph W. Tuck. “Coincidence” does not even remotely describe the enormity of this confluence of events. While the Floridians have chosen to keep their Tuck pages in the family, it is evident that more of Tuck's work is out there.



Joseph W. Tuck, “schooner S.R. Soper of Provincetown whaling in the Bay of Mexico, July 4, 1855.” Pencil and watercolor on paper, 26 x 18 cm.

What is significant about Joseph W. Tuck's journals is that they offer a very focused vision of where Provincetown whalers hunted, what species were taken, what peoples were contacted along the way, and most important of all, they provide a superb pictorial documentation of what these Provincetown whaling vessels looked like and how the hunt was prosecuted. Taken in connection with other illustrated Provincetown whaling journals, principally those of Joseph Bogart Hersey also whaling in the 1840s, and the sixty-eight other volumes of Provincetown voyages held at the New Bedford Whaling Museum, the Tuck collection firmly establishes the Research Library as the central collection of Provincetown whaling and an unsurpassed pictorial record of Yankee whaling in the 1840s and 50s.



Loomings

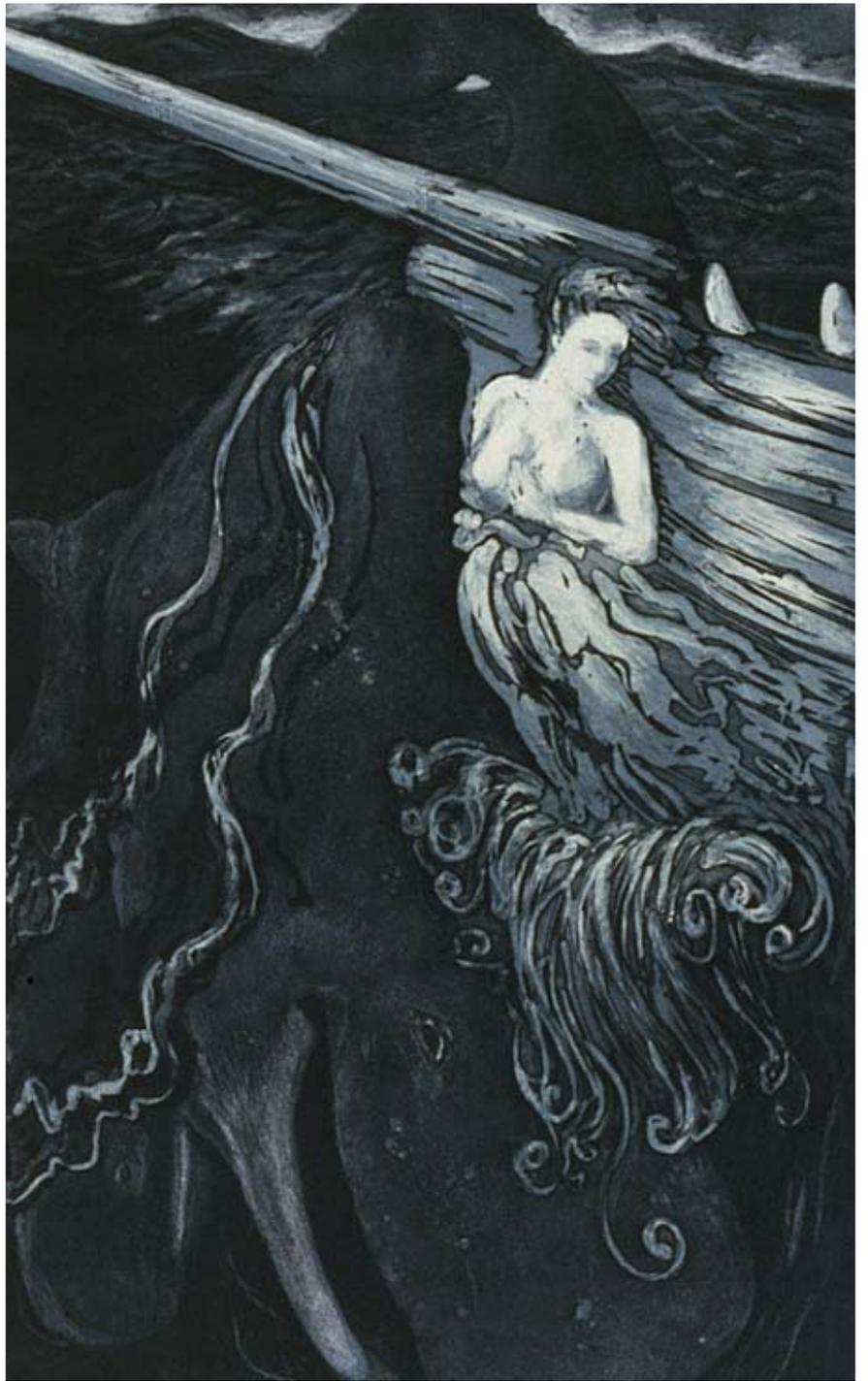
Moby-Dick in Northern Kentucky and Back to New Bedford Again

By Robert K. Wallace, Northern Kentucky University and Melville Society Cultural Project

The exhibition *Chasing the Whale in Northern Kentucky*, showing artworks inspired by *Moby-Dick*, ran at Gallerie Zaum in the city of Newport, Kentucky, on the southern bank of the Ohio River from August through November, 2009. Two of its artists, Kathleen Piercefield and George Klauba, had been featured in the exhibition *Moby Dick: Heart of the Sea* at the Rockford Museum of Art in Rockford, Illinois, from April through July. The other ten artists in the Northern Kentucky show were local artists who had created *Moby-Dick* art works in my courses in Melville and the Arts between 1994 and 2009. In the show in Newport, one painting by Klauba and fourteen prints by Piercefield were joined by prints, paintings, drawings, sculptures, body casts, quilts, fabric art, a ceramic *Moby-Dick* tea-set, and *Fast Fish Loose Fish*, a film documenting the artistry of Piercefield and Klauba at the Rockford opening and in their respective Northern Kentucky and Chicago studios.

When the Newport show was extended from its original October closing date through the month of November, we decided to mount a New-Bedford-style *Moby-Dick* Marathon. We believe this is the first *Moby-Dick* Marathon ever to take place in the Northern Kentucky / Greater Cincinnati area.

As a symbol of the inspiration that the city of New Bedford provided both as marathon site and Melville's home port, I will be donating a copy of Kathleen Piercefield's *Women of New Bedford* to the Melville Society Archive in the Research Library of the Whaling Museum during New Bedford's 2010 Moby-Dick Marathon in January. Created in 2004, this etching and monotype print is a meditation by a female artist wondering what the women of New Bedford in the 1840s might have known—or not known—about the lives their loved ones lived oceans away on the open sea years at a time. In the archive, this print will join *The Whiteness*, an artist's book created by Claire Illouz in France in 2008 that our Melville Society Cultural Project acquired earlier this year. Members



of the Whaling Museum and citizens of New Bedford are welcome to consult these and other holdings in our Melville Society Archive. 

"Women of New Bedford," etching and monotype print by Kathleen Piercefield



PLEASE MARK YOUR CALENDAR

ECHO Performing Arts Festival

Thursday, March 11, 7:00 p.m.

Whaling Museum Theater



Performers in the festival represent: Mississippi Choctaw, Native Hawaiian, Wampanoag, Native Alaskan, and Portuguese cultures.

The ECHO Performing Arts Festival, now in its tenth year of touring, returns to the Whaling Museum with a new performance and several new cast members, including New Bedford performer Joe Vinagre. *Celebrate – Song, Dance and Story!* highlights how stories, music and dance from Hawaii, Alaska, Mississippi and Massachusetts convey cultural traditions and knowledge from one generation to another and across geographical borders. All shows are performed in traditional garb to emphasize the importance of these messages within these cultures. This energetic, cross-cultural performance will also visit several schools in the area.

★ FREE



Scrimshawed box by Horace Young, circa 1850. Gift of Mr. and Mrs. F. Gilbert Hinsdale.

Friday, May 14th

AFTERNOON: Scrimshaw Shops and Swap Meet

EVENING: Welcoming Reception and Keynote Address

Saturday, May 15th

- The Four Ceres Artisans Identified and their Careers Disclosed
- Distinguishing Characteristics of Scrimshaw by the Ceres Artisans

21st annual

Scrimshaw Weekend

at the New Bedford Whaling Museum

May 14-16

PRELIMINARY PROGRAM (TENTATIVE):

- Physiology of Sperm Whale Teeth including Maxillary & Unerupted Teeth
- Carpets, Rugs, and Floor Coverings in Classic Pictorial Scrimshaw
- Newly Discovered Artists: The Locket Engraver and The Naval Battle Artist
- Newly Discovered Masterpieces
- Recent Museum Acquisitions
- Sam McDowell and the McDowell Collection
- Scrimshaw Goes Hollywood
- Surface Characteristics and Recent Forensic Gleanings

Special Exhibitions for this Weekend only

- Collectors' Show-and-Tell Gala Banquet • Festive Evening Program

Sunday, May 16th

Optional field trip to visit important private scrimshaw collections in Massachusetts and New Hampshire

Museum News

The Whaling Museum is delighted to introduce its new senior management team. Joining James Russell at the table with the seasoned leadership of Kristen Sniezek, VP of Administration, is Maureen Coleman, Senior Director of Foundation and Government Relations, plus two new hires in Gregory Jay Galer, and Arthur Motta.

Maureen A. Coleman, Senior Director of Foundation and Government Relations, joined the organization in June 2009. Previously, she was Senior Director of Development and Marketing at Save the Bay – Narragansett Bay, and prior to that, at the International Yacht Restoration School in Newport. Maureen's 20 years of experience in non-profit fundraising greatly strengthens the Development efforts at the organization.



Gregory Jay Galer, Ph.D., Vice President of Collections and Exhibitions, comes to the Museum from Stonehill College, as Curator of the Stonehill Industrial History Center. He

earned his Ph.D. in History and Social Study of Science and Technology from MIT, and an A.B. with Honors in American Civilization from Brown University, focusing on history of technology and industrial history. Greg brings a unique perspective to New Bedford's history through the lens of industry and technology.



The Museum is also pleased to welcome Arthur Motta as our new Senior Director of Marketing and Communications. Mr. Motta most recently served as Executive Director of the South-eastern Massachusetts

Convention & Visitors Bureau. He also served for ten years as the City of New Bedford's Director of Tourism and Marketing. In accepting the post, Arthur said that this was a homecoming for him because of his great passion and interest in local history.

Free Winter and Spring School Vacation Weeks

All Programs from 10:00 a.m. – 1:00 p.m.

Monday, February 15

Whale Magnets

Create your own whale magnet and take it home with you as a souvenir.

Tuesday, February 16

All Aboard

Prepare to go on a whaling voyage by picking out your wardrobe, filling your sea chest and getting a temporary tattoo with your fellow crew members.

Wednesday, February 17

Scrimshaw

Try your hand at the art of Scrimshaw.

Thursday, February 18

Sailor's Valentines

Learn how to make Sailor's Valentines, traditional gifts whalemens gave their wives and sweethearts upon returning from a voyage.

Friday, February 19

Whale Trivia Scavenger Hunt

Follow the clues around the Jacobs Family Gallery as you search for the answers to questions about whales. There will also be real bones and baleen to touch and real whale oil to smell.

April Vacation Week Activities

Monday, April 19

Right Whale Day

Take part in a variety of activities that focus on a unique but highly endangered species, the northern right whale. Join us under our right whale skeletons for hands-on activities, right whale baleen and a naming contest for two living right whales.

Tuesday, April 20

The Art of the Azores

Learn a traditional Azorean craft and bring it home as a souvenir.

Wednesday, April 21

Knot-Tying

Try your hand at tying a variety of knots.

Thursday, April 22

Simulated Dolphin Necropsy

Three 'dolphins' will mysteriously wash ashore in our Jacobs Family Gallery. Work with us to determine possible solutions to this mystery, as we follow many of the steps used by the scientists who study marine mammal mortalities.

Friday, April 23

All Aboard

Prepare to go on a whaling voyage by picking out your wardrobe, filling your sea chest and getting a temporary tattoo with your fellow crew members.

🌐 FREE

Generously sponsored by Sovereign Bank





NEW BEDFORD WHALING MUSEUM WINTER 2010 CALENDAR



Lectures and Symposia

THE IRISH EXPERIENCE-PART 1 IN THE COMMUNITIES OF NEW BEDFORD LECTURE SERIES

**THURSDAYS, JANUARY 14, FEBRUARY 11, MARCH 11, AND APRIL 8
8:00 P.M. MUSEUM THEATER**

Running in conjunction with AHA! New Bedford nights

Join us as we roll out a multi-year series of lectures looking at and learning about the different communities in New Bedford. First stop is "The Irish Experience." Lectures will explore historical, maritime, art, and folklore topics. The Friendly Sons of St. Patrick is partnering with the museum to present this series.

The first lecture in this series will be *The Voyage of the Catalpa- A Perilous Journey and Six Irish Rebels' Escape to Freedom* with Peter Stevens. He is the news and features editor of *The Boston Irish Reporter*, and an award-winning author. The lecture will be followed by a book signing.

Keep an eye on our e-newsletters for details about speakers in February, March and April.

☉ FREE

MAN & WHALES LECTURE SERIES

**WEDNESDAYS, FEBRUARY 17, MARCH 31, APRIL 14, AND MAY 19
7:30 P.M. MUSEUM THEATER**

Following from last year's successful *Man and Whales: Changing Views Through Time* lecture series, join us early in 2010 for four more presentations. This year the focus will be on how maritime practices have changed over time and what these changes, both positive and negative, mean for whales and for marine industries. Area experts will guide us through a variety of mitigation efforts taken to minimize harmful interactions between humans and whales.

☉ FREE

SAILOR SERIES: INTERNATIONAL SAILING ADVENTURES

TUESDAYS, FEBRUARY 23, MARCH 23, APRIL 20, MAY 25

6:30 P.M. RECEPTION, JACOBS FAMILY GALLERY

7:30 P.M. LECTURE, MUSEUM THEATER

The Museum is thrilled to present the 2010 Sailor Series, celebrating its 20th year. This year's theme will look at "the great cruising grounds for both man and whales." Speakers will tell us about Labrador and Newfoundland, the British Isles, Norway, the Azores and other ideal locales where you'll likely see a blowhole next to your wooden hull. Call Visitor Services at ext. 100 for prices and to register.

SCRIMSHAW WEEKEND

FRIDAY, MAY 15 – SUNDAY, MAY 17

Join us for an annual symposium of the celebrated folk-art known as scrimshaw. See more details on page 10.

Exhibitions and Tours

MIKE MAZER: WATERFRONT WORKS

Guest Curated by David B. Boyce

NOW OPEN THROUGH MAY 31

SAN FRANCISCO ROOM AND ADJACENT GALLERY

This exhibit displays 30 watercolors depicting a variety of daily scenes of the New Bedford Harbor working waterfront. A master of light and color, the award-winning artist brings lyricism and romance to the gritty marine enterprises. Curated by David B. Boyce, Curatorial Consultant to the New Bedford Art Museum.

JOIN US FOR THE ARTIST'S RECEPTION

THURSDAY, MAY 13

5:30 – 7:30 P.M.

CERAMICS FROM THE PERMANENT COLLECTION

OPEN JANUARY 15

This exhibition is an opportunity to view seldom-seen holdings from belowdecks, organized into five sections that reflect deeply-held heritage: pottery oil lamps from the Roman Empire and the ancient Middle East; 18th- and early 19th-century English "creamware" pitchers and bowls from early New Bedford collections; 19th- and early 20th-century crockery manufactured here and abroad as New Bedford souvenirs; modern Japanese toys and ceremonial objects from the Suwa Shrine, where the whale is the focus of a festival that goes back hundreds of years; and a couple of tile ensembles, from Holland and the Azores, that illustrate vastly different aspects of whaling.

WHALES: WATCHING AND LEARNING

OPEN FEBRUARY 12

MAIN LEVEL MEZZANINE

This exhibit will put us in the unique position of being able to tell the complete story of the consumption of whales and the transition to the conservation of whales. We will examine several common questions related to whale populations and protection status, and will highlight research undertaken and technology developed to minimize threats to whales.

NEW ADDITION NOW OPEN

The successes of the American Navy around the time of the War of 1812 resonated strongly throughout maritime America. Enjoy a new exhibit case in *Portraits of a Port* containing items representative of that period of New Bedford's history.

Performances and Events

AFTER HOURS

**FRIDAYS, JANUARY 29, FEBRUARY 26, MARCH 26, APRIL 30, AND MAY 28
6:30 – 8:30 P.M.**

There's no better way to start off the weekend! After Hours offers a blend of live music, sensational cocktails, exciting exhibitions, and a fabulous Museum setting. \$5 for Museum Members, \$10 for all others. This is a 21 and older event. See page 21 for more details.

ECHO PERFORMING ARTS FESTIVAL

THURSDAY, MARCH 11

7:00 P.M. MUSEUM THEATER

See page 10 for more details

☼ FREE

BERMUDA SHORTS AND KNOBBLY KNEES:

A WINTER CELEBRATION OF BERMUDA AND THE SEA!

SATURDAY, MARCH 13

8:00 P.M. JACOBS FAMILY GALLERY

Tickets are \$65 and all proceeds support the mission of the New Bedford Whaling Museum. See page 21 for more details.

OLD DARTMOUTH HISTORICAL SOCIETY – NEW BEDFORD WHALING MUSEUM ANNUAL MEETING

4:00 P.M. MUSEUM THEATER

Join us for our annual report to the membership, electing new members to the Board of Trustees, and a review of the Museum's financial status. Reception to follow the business meeting in the Jacobs Family Gallery with a New Bedford Symphony Trio.

☼ FREE



INTRODUCING
NEW BEDFORD WHALING MUSEUM
**CUPOLA
SOCIETY**



JOIN US THIS YEAR
FOR EVENTS IN:

- Boston
- Illinois
- Hingham
- Marion
- New York
- California
- Westport
- New Bedford

Call Alison Smart at
(508) 997-0046 ext. 115
for details on joining the
Cupola Society.

whalingmuseum.org/members/cupola

Education and Activities

AHA!

**THURSDAYS, JANUARY 14, FEBRUARY 11, MARCH 11,
APRIL 8, AND MAY 13**

5:00 – 9:00 P.M.

AHA! is a monthly free celebration of arts and culture in New Bedford. Museum programs sponsored in part by  Bank of America. For more information visit: ahanewbedford.org

☼ FREE

JANUARY 14

AHA! COLLECTIVE MEMORY

8:00 P.M. MUSEUM THEATER

The Irish Experience

FEBRUARY 11

AHA! CARNIVAL

6:30 P.M. JACOBS FAMILY GALLERY

Toe Jam Puppet Band: An interactive variety show of fun for kids and their grown-ups

8:00 P.M. MUSEUM THEATER

The Irish Experience

MARCH 11

AHA! ALL SEWN UP

6:30 P.M. MUSEUM THEATER

ECHO Performing Arts Festival:

Celebrate – Song, Dance and Story!

8:00 P.M. MUSEUM THEATER

The Irish Experience

APRIL 8

AHA! EMERGENCE

6:30 P.M. JACOBS FAMILY GALLERY

Right Whale Science Activities: A variety of hands-on activities that focus on one of the most endangered animals on our planet, the North Atlantic Right Whale. Touch some baleen, wear a blubber glove or test your identification skills.

8:00 P.M. MUSEUM THEATER

The Irish Experience

MAY 13

AHA! COMMUNITY PLACES AND SACRED SPACES

5:30 – 7:30 P.M. SAN FRANCISCO ROOM

Artist's Reception: Mike Mazer: Waterfront Works

WINTER/SPRING SCHOOL VACATION

MONDAY, FEBRUARY 15 - FRIDAY, FEBRUARY 19

10:00 A.M. -1:00 P.M.

MONDAY, APRIL 19- FRIDAY, APRIL 23

10:00 AM -1:00 PM

Join us for two fun-filled weeks of educational activities for kids! See page 11 for more details. Sponsored by Sovereign Bank

☼ FREE  

**TEACHER PROFESSIONAL DEVELOPMENT
WORKSHOP, SALT WATER STUDIES**

SATURDAY, FEBRUARY 27, 8:30 A.M. – 4:30 P.M. AND

SUNDAY, FEBRUARY 28, 12:00 P.M. – 4:00 P.M.

This weekend workshop provides a detailed overview of several open ocean and coastal marine topics that teachers can bring back to their classrooms. Cost is \$50. Some credit available. Call Bob Rocha at the Museum, ext. 149 for more details or to register.



DESTINATION NEW BEDFORD



AHA! (Art, History & Architecture) New Bedford
ahanewbedford.org
Downtown Cultural Night with 42 venue partners.



Artworks!
artworksforyou.org
384 Acushnet Avenue
Located in a historic building filled with galleries, classrooms, a ceramic studio, teen arts center, and an

audio-visual computer lab.

Buttonwood Park Zoo



bpzoo.org
425 Hawthorn Street
A 10-acre zoo featuring over 30 exhibits and more than 200 animals.



Ernestina
ernestina.org/news/
10 State Pier
The Schooner Ernestina is the only surviving sailing transatlantic packet schooner to carry immigrants to America.

Fire Museum

51 Bedford Street
This museum is an authentic fire house and features restored vehicles, uniforms to try on, bells to ring, and poles to slide down.

Fort Taber Park & Military Museum



forttaber.org/home.shtml
1000c Rodney French Boulevard
This 47-acre park features important historical landmarks, as the site's former use as a military reservation dates back to the American Revolution.



Gallery X
galleryx.org
169 William Street
Gallery X is a contemporary, cooperative art gallery of Visual, Performing and Literary artist members and volunteers.

New Bedford Historical Society

Newbedfordhistory.org
21 7th Street
This Society is dedicated to interpreting, researching and celebrating the legacy of African Americans, Cape Verdeans, American Indians, West Indians and other people of color in New Bedford. Visit the Nathan and Polly Johnson house, home of two of the city's most active black abolitionists.



New Bedford Art Museum
newbedfordartmuseum.org/
608 Pleasant Street
The New Bedford Art Museum engages the

public in experiencing, understanding and appreciating art.



New Bedford National Park Service
nps.gov/nebe/index.htm
33 William Street
New Bedford Whaling National Historical Park is the only national park

site dedicated to preserving and interpreting America's nineteenth century whaling story.

New Bedford Symphony Orchestra

nbsymphony.org
Zeiterion, 684 Purchase Street
The New Bedford Symphony Orchestra (NBSO) is one of the oldest regional orchestras in the US, performing the full range of the world's great classical and new music repertoire.



Ocean Explorium

oceanexplorium.org
174 Union Street
The Ocean Explorium consists of a series of living aquatic environments and interactive exhibits.



Rotch-Jones-Duff House Garden & Museum
rjdmuseum.org
396 County Street

Located on a full city block of gardens, the House is one of the finest surviving examples of residential Greek Revival architecture.



Seaman's Bethel

rixsan.com/nbvisit/attract/bethel1.htm
15 Johnny Cake Hill
Built between 1831 and 1832, the Bethel continues to this day

as a house of prayer and standing memorial to those New Bedford whalers, and now fishermen, who have lost their lives at sea.



University Art Gallery, University of Massachusetts at Dartmouth, Star Store

[umassd.edu/cvpa/universityartgal-](http://umassd.edu/cvpa/universityartgallery/mainmenu.html)

[lery/mainmenu.html](http://umassd.edu/cvpa/universityartgallery/mainmenu.html)
715 Purchase Street

The Star Store is home to a number of impressive exhibition spaces - most notably the University Art Gallery.



Whitfield-Manjiro Friendship Society

manjiro1.tripod.com
A society to provide an

organizational framework within which the community will promote and enhance the Sister City relationship established between Fairhaven/New Bedford and Tosashimizu, Japan on December 2, 1987.



Working Waterfront

ci.new-bedford.ma.us/Tourism/Welcomes/Welcome.htm
New Bedford is a famous old whaling port which continues to

earn its living from the sea. Today, New Bedford is an authentic seaport city with a large fishing fleet and working waterfront.



Zeiterion Theater

zeiterion.org
684 Purchase Street

The Zeiterion provides New Bedford and the region with performing arts programming of excellence that inspires, educates, engages and entertains.



Why the Map Stayed Home:

The Vatican Loan Request

by Robert Hauser, Museum Conservator

THE LOAN REQUEST

The New Bedford Whaling Museum received a request in May 2009 from the Vatican for the loan of a unique manuscript variation (Fig. 1) after the original 1602 Chinese world map or *Mappa Mundi*. The original is credited to the first Jesuit missionary in China, Italian-born Matteo Ricci, and the Mandarin official and scholar Li Zhizao. The Museum's manuscript world map was proposed for exhibition at the Braccio di Carl Magno Gallery in Vatican City from October 2009 to January 2010 in celebration of the IV Centenary of the death of Matteo Ricci.

The original world map was woodblock printed and the Vatican owns two of them. The manuscript map was drawn and painted by hand around the same time, using ink and watercolor, and six complete or partial ones exist. The original and manuscript maps were all produced in six panels on handmade paper. The Museum owns only the third panel of the manuscript map which illustrates the Pacific Ocean region and measures $62\frac{3}{4} \times 24\frac{3}{4}$ inches. The whereabouts of the remaining five panels is unknown.

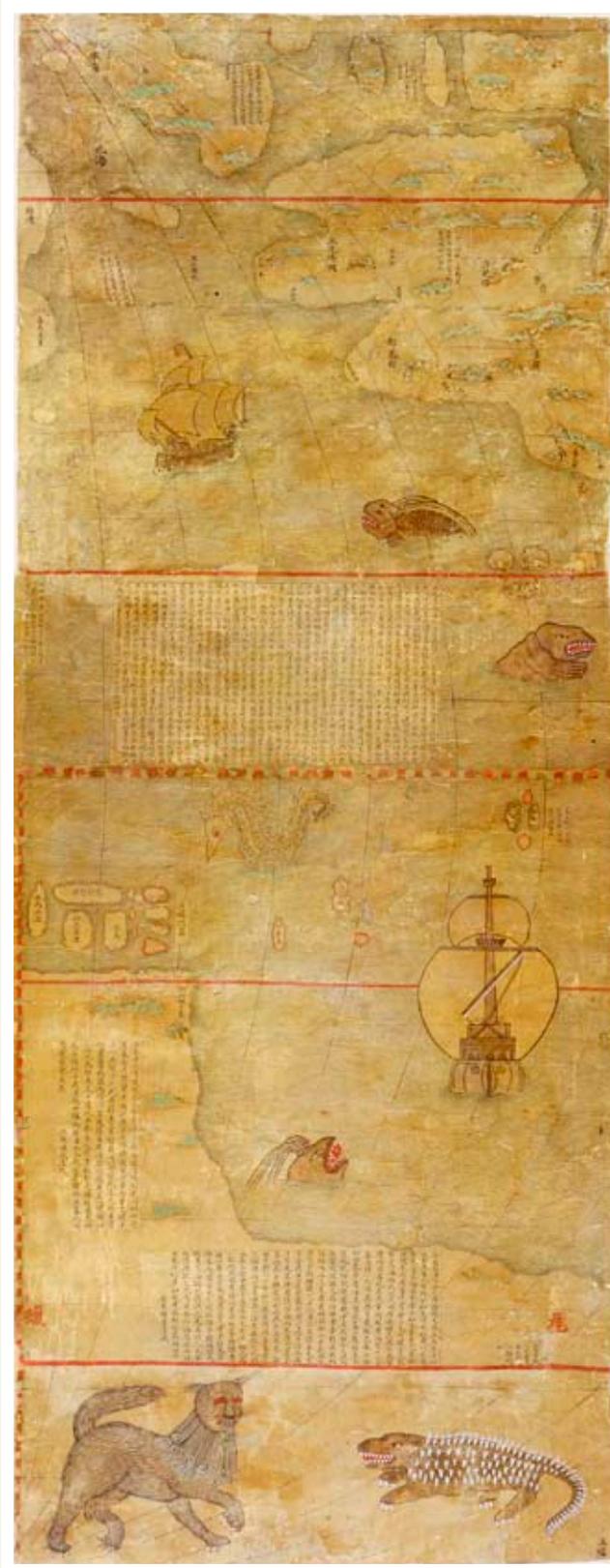
What is different about the manuscript maps is their depiction of ships, animals, and monstrous fish or whales (Fig. 2), evidently taken from illustrations found on European maps and books.

THE EXAMINATION FOR CONDITION

The Museum manuscript map has been described by scholars as made on Chinese paper that has faded and browned. When examined in the Museum conservation laboratory these additional conditions were noted: evidence of prior restoration that fully lined the back of the map with a non-archival mending paper and modern supporting board; abrasions of the paper surface and of the writing and painting mediums including water damage, and tears; paper losses that appear to have been retouched with watercolor and/or pastel mediums.

Fig.1 The Museum-owned panel three of the manuscript variation after the original 1602 Chinese world map (# 2001.100.4531).

Fig.2 Detail of a monstrous fish or whale, and evidence of paper damage from the manuscript variation of the world map.



Like the New Bedford whaling ships of the past that reached ports around the world, now it is paintings, scrimshaw, prints, and other objects representative of our history that are being exhibited in institutions throughout the world. From 2005-2009, loan requests for 155 objects were received from twenty-seven institutions, with the closest being the New Bedford Art Museum and the farthest being the Australian National Maritime Museum and the Western Australian Maritime Museum.

The most prevalent condition was the separation of the thin facing paper on which the ink and watercolor images depend. Chinese hand papermaking technique required using an adhesive or felting one sheet to another to produce a thicker paper (Fig. 3). With the passage of centuries, it appears the method of adhesion is no longer fully binding the thinner facing paper to the thicker supporting papers. This results in the surface paper having fragile surface protrusions that suffer from breaks and losses (Fig. 2). Not until these conditions have been improved or corrected can the map be considered for lending.

The time frame of the loan request and the opening of the exhibit did not allow for sufficient study of these conditions, or for improving or correcting them. Should this have been possible the expenses alone might have deterred the loan. The map has been safely framed for storage purposes and limited onsite exhibiting. Future care will need to consider environmental conditions and avoiding exposure to sudden shock and vibrations when handling.

HISTORIC AND ARTISTIC VALUE

The conservator's findings were discussed with Michael Dyer, Maritime Curator. Topics included the historic and artistic importance of the work, the benefit of added scholarship, the potential for further inherent damage, and risks deriving from a transatlantic flight and possible exhibiting methods. Because of these factors it was agreed the map should not be lent. This was re-

ported to the Museum President, James Russell, and members of the Collections Committee who mutually agreed on this decision.

The Museum regrets that the loan of the map to the Vatican was not feasible. The reasons for the decision were explained in writing, and photographic transparencies of the map were offered for permanent reference and exhibition.

LONG RANGE PRESERVATION PROGRAM

The manuscript map was acquired in its current condition in 1986 by the former Kendall Whaling Museum. Its continued care both at the Kendall Whaling Museum and the New Bedford Whaling Museum insured its survival. As part of the Long Range Preservation Plan, the condition of the map will be further studied. Once the causes of damage and deterioration are better understood, the best methods and skills can be determined for restoration, so that someday the map may be considered for loan.

Special thanks to Jean Banker, Registrar, for her assistance with documenting loan history records, and the curatorial staff for sharing their knowledge of objects being lent; Rudolf Riefstahl, conservation volunteer, for assisting with loan condition examinations; and Herbert Andrew for photographing objects to be lent. Also thanks to Stuart Frank, Ph.D., Senior Curator, for assisting with the history of the Matteo Ricci world map. The Museum manuscript of the world map was acquired by the Kendall Whaling Museum in 1986, and came to the New Bedford Whaling Museum with the gift of the Kendall collection in 2001. For further information about the world map refer to: "The Chinese World-Map of Matteo Ricci and Li Zhizao," by John Day, Kendall Whaling Museum Newsletter 14:2, Summer 1986.



Fig.3 Detail of a late eighteenth century watercolor showing a Chinese vatman making paper. The painting is in the Bibliotheque Nationale, Paris. The Chinese are credited with inventing papermaking some two thousand years ago.



The Bourne Building under construction, 1915.

The Bourne Building: Closed Temporarily, Preserved for the Future

By John N. Garfield Jr., Chairman, Board of Trustees

After protecting the museum's treasures for more than 100 years, the Bourne Building now needs some protection of its own. Beginning in January, the historic building, home of the Lagoda, will be closed for phase one of much-needed restoration and upgrade work. The 8,820 square foot building, a gift of Emily Howland Bourne (daughter of Jonathan), has been in use since 1916. Over time, the structure has suffered visible stress from severe weather, the 1977 gas explosion, general corrosion, and traffic from more than 100,000 visitors each year.

The Bourne Building was purpose-built to house the collections of the Old Dartmouth Historical Society and the Lagoda. "With the irreplaceable Lagoda and the Azorean Whalemens's Gallery that will be housed here in the Bourne Building, the Whaling Museum will have two world-class treasures under this single roof," said Senator Paul G. Kirk. "It's only right that we make sure we have a world-class facility to show them off to visitors from across the globe."

Unlike other Museum renovations completed in recent years, which have been cosmetic in nature, the results of this renovation will be largely unnoticeable to the casual visitor. Nonetheless, the restoration is of the utmost importance to preserve Museum collections and ensure museum-quality exhibit space for future generations of visitors.

Thanks to support from a combination of generous individual donors, foundation grants, and government funding, the Museum now has the resources to begin construction activity. Two recent major grants helped the Whaling Museum reach the funding goal to move the project forward: a \$617,000 Massachusetts Cultural Council matching grant through the Cultural Facilities Fund, and \$1.5 million in federal funds through the National Park Service.

This renovation project has been a top priority for the Board of Trustees for several years. Trustees Barbara Ferri and Jack Braitmayer have co-chaired the successful capital campaign, Navigating the World, which has made this project possible. The first phase scheduled for January through April 2010, will cost \$1.2 million. The second phase, beginning in April, is estimated at \$1.5 million.

Please note: the Bourne Building will be closed to visitors during the Winter and Spring of 2010

THE REHABILITATION WORK WILL INCLUDE:

• Safety and Security

Improvements are needed to safeguard the Museum's priceless collections and ensure compliance with local safety codes.

• Climate Control and Energy Efficiency

These upgrades will create a more comfortable and energy efficient environment for both visitors and the Museum collection.

• Accessibility

Improvements are needed to facilitate visitor access to the exhibits and to align with the Americans with Disabilities Act.

• Structural Rehabilitation

The building's walls and barrel-vaulted ceilings require intense rehabilitation to preserve the structure and to comply with current building codes.

• Electrical and Lighting

Upgrades in electrical accessibility and lighting will improve the visitor experience, better showcase collections and exhibits, and comply with current electrical codes and standards.

• Interior Finish

Restoration of interior spaces will enhance the building's capacity for displaying and rotating exhibits.

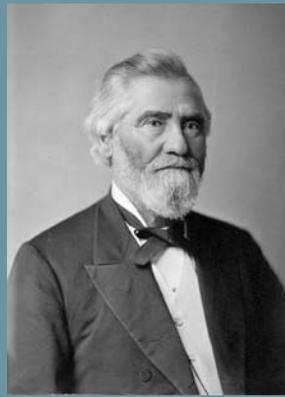


A group of Whaling Museum members salute the flag during a celebration of the beginning of the renovations, with Senator Paul G. Kirk, Congressman Barney Frank, Mayor Scott Lang, and Park Superintendent Jen Nersesian.

The Bourne Building renovation is being supervised by a construction committee of trustees and staff.

Jen Nersesian, New Bedford Whaling National Historical Park Superintendent, said at the recent celebration for the Bourne Building, "The historic resources of the museum are part of the park because they are a part of our shared heritage as a nation. It is the mission of the National Park Service to help preserve such icons for this and future generations, and restoring the interior of the Bourne building speaks directly to this charge. We are proud to be a partner in making this possible."





Portraits of Jonathan and Emily Bourne

The Bourne Society

What will your legacy be?

Throughout the distinguished history of the Museum, many individuals have had the foresight and generosity to plan for its future support. During these uncertain economic times, New Bedford Whaling Museum donors are focusing on the future, ensuring that their philanthropic interest in the Museum will not be affected by the unpredictability of the economy. Today, a new generation is being called upon to continue this tradition of philanthropy. The Bourne Society provides the opportunity to recognize people who have included the Museum in their estate plans and have informed the Museum of this commitment.

Louis M. Rusitzky and his wife, *JoAnne*, loyal supporters of the New Bedford Whaling Museum for many years, initiated a Charitable Remainder Trust in 2004. By creating a simple contract and gifting funds, the Rusitzkys receive income from the interest on the donated funds and also benefit from a tax advantage. The remaining assets will be added to the Museum's permanent endowment, income to be used for research and curatorial activities.

More recently, when the Bourne Society was created, Louis was one of the first to sign on. Members of the Bourne Society have provided for gifts to the Museum in their wills or estate plans. "As a third-generation New Bedford native, I am pleased that the future assets through the Bourne Society will be used to further enhance the attractiveness of the Museum as a place to visit and, incidentally, aid in the economy of the city of New Bedford."

If you are interested in joining Louis as a member of the Bourne Society, contact the Museum to discuss leaving a bequest, designating the Museum as a beneficiary of your retirement account, or setting up a Charitable Remainder Trust.

- I am interested in learning more about supporting the New Bedford Whaling Museum with a bequest or planned gift and am interested in having a confidential conversation.
- I have already included the New Bedford Whaling Museum in my will or estate plan, and would like to become a member of the Bourne Society.

Name(s): _____

Street Address: _____

City: _____ State: _____ Zip Code: _____

Telephone: _____ Email Address: _____

Contact: Alison Smart, Director of Individual Giving
New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740-6398.
508 997-0046, ext. 115 or asmart@whalingmuseum.org .



WHALING MUSEUM



1



2



3



4



5



6



7

WE ARE ALWAYS BUSY! CHECK OUT MORE IMAGES ON OUR FLICKR SITE!

#1 – 2: The Howland Family celebrates a vault dedication to a beloved relative.

#3: Gurdon Wattles, Francie Ricketson, and Bill Wyatt represent the Museum at the Partners in Philanthropy luncheon in Providence.

#4: Museum members celebrate a beautiful late-summer day during the Cruise-in-Company to Cuttyhunk Island.

#5: A group of members enjoy a presentation at the Nantucket Whaling Museum during a recent members' trip.

#6 – 7: Barney Frank joins in for a celebration of the newly-acquired Merchants Bank book collection.

The Whaling Museum needs you to join its crew!



Are you looking for ways to make worthwhile contributions to your city and pass along its wonderful history to others? The New Bedford Whaling Museum is looking for volunteers. With your time, interest and energy, you can serve as a guide to tell the story of the Museum's heritage to the visitors who come through its doors. The next volunteer class starts in February and will run over twelve weeks.

As a volunteer we ask you to:

- Participate in a prescribed training program
- Establish a regular schedule for volunteering
- Serve as a "goodwill ambassador" for the Museum
- Maintain a membership with the New Bedford Whaling Museum
- Enjoy yourself!

The Museum will provide:

- An opportunity for public service
- A professional orientation and training program
- An opportunity to meet new and interesting people
- A chance to promote the history of New Bedford

For more information call

Sarah Budlong, in the Education Dept.
(508) 565-0046 x 185,
sbudlong@whalingmuseum.org

CURRENT ACTIVE VOLUNTEER LIST

Gaelen Adam	Donald Dickinson	Maureen McCarthy
Kay Alden	Tina Dodd	Jerome McGourthy
Mimi Allen	Richard Donnelly	Susan McLaren
Herbert Andrew	Joan Doyan	Laura McLeod
Lillian Andrew	Maggie Duff	Cynthia McNaughten
Susan Barnett	Annette Dwyer	Irene Medeiros
Kenneth Bastien	Henry Fanning	Louisa Medeiros
Janice Bastoni	Cynthia Farrell	Pam Mellberg
*Nancy Benton	Mary Farry	Seth Mendell
Lucy Bernardo	Patricia Fernandes	Alan Miner
Roberta Berry	Carol Fitzgerald	Sarah Kendall Mitchell
Joseph Bettencourt	Debbie Flynn	Robert Mogilnicki
*David Blanchette	Thomas Flynn	Irene Morin
Lee Ann Bordas	Vincent Furtado	Sylvia Morrell
Barbara Brennan	Jerry Gabert	Barbara Moss
John Brindisi	Jennifer Gady	Sanford Moss
Larry Brownell	Vasant Gideon	Lawrence Mulvey
Sally Brownell	Diane Gilbert	James Murphy
Sylvia Brunette	Judith Giusti	Alexa Murray
Erin Burlinson	Gail Gorecki	Lois Murray
Charles Cabral	Jay Grinnell	Patricia Nottage
Paula Cabral	*Susan Grosart	Lillian Nunes
John Canto	Myra Hart	John O'Brien
Sophie Canto	Catherine Hassey	Howard Potter
Lorraine Carey	Peter Hayhow	Garnett Powers
Russell Carey	Jalieu Hollister	Barbara Poznysz
*Leonard Chace	Millicent Hurley	Richard Purdy
Peter Clavin	Ellen Johnston	Marian Purington
Penny Cole	Donna Junier	Bill Rehan
*Peg Cook	Barbara Kaplan	Joyce Reynolds
Marcia Cornell Glynn	*Fred Kasap	Clifton Rice
Eleanore Cotter	Dyan Kieltyka	Frances Ricketson
		Rudolf Riefstahl
		Bette Roberts
		Juliette Rocha
		Jennifer Rodriguez
		Tom Roncka
		John Ryan
		Sandra Santos
		Donna Sargent
		Louise Sawyer
		Bette Scholter
		Richard Settele
		Janet Sherwood
		Richard Sherwood
		Louise Shwartz
		Ellie Smith
		Ann Sparrow
		Don Strunk
		June Strunk
		Joan Sylvia
		Vi Taylor
		Edmund Thadeu
		Nancy Thornton
		Paul Vien
		Lorna Walker
		Sylvia White
		Carolynn Willard
		Alice Williams
		Liz Wolstenholme
		Barbara Wood
		Bill Wyatt
		Carol Zaslon
		*CLASS OF 2009 NEW VOLUNTEERS

The Fourteenth Annual Moby-Dick Marathon took place on Saturday, Jan. 9, and Sunday, Jan. 10, under the supervision of nearly forty members of the Volunteer Council who served as watch officers. Additional volunteers took on the job of supplying Marathon participants and visitors with clam chowder, baked beans, plum duff, and bottomless cups of coffee.

Among the readers at the Marathon were U. S. Rep. Barney Frank, Mayor of New Bedford Scott Lang, and District Attorney Sam Sutter. The event has many loyal followers, including a stalwart few who attended all twenty-five hours of the event. A videotape of the event was produced by a student from Massachusetts College of Art and Design. Walter Herbert of the Melville Society gave a pre-Marathon lecture on "The Pequod as Ship of State."

*Janice Crook	Thornton Klaren	
Mary Crothers	Paul Kramer	
Jean Cummings	Diane LaFlamme	
Carolynn Curcio	Alice Larson	
Richard Daniels	Edith Langevin	
Janice Davidian	Claudette LeBlanc	
Linda DeAnna	Lee Loranger	
Melanie Demoranville	Mary Lorenzo	
Arline DeSilva	Rosemary Lucas	
Yvette Desmarais	Beth Luey	
Kermit Dewey	Thomas Marginson	
Beverly Dickinson	Barbara Marshall	



Save the Date for our inaugural winter fundraiser

BERMUDA SHORTS & KNOBBLY KNEES

A WINTER CELEBRATION OF BERMUDA AND THE SEA!

Saturday, March 13, 8:00 P.M.

New Bedford Whaling Museum Jacobs Family Gallery

Steel drums and reggae, dark and stormies, and all the seafood you can eat!

\$65 per person

Call (508) 997-0046 ext. 115 for tickets

Don't forget to bundle up and wear your Bermuda shorts!

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NEW BEDFORD
WHALING
MUSEUM

LAST FRIDAY OF THE MONTH / 6-8 P.M.

A favorite event, with a fresh twist...

ADMISSION:
\$5 for Museum members
and Cardoza's Reward cardholders.
\$10 for general public,
21 and older only

- January 29.....The Jethros
- February 26.....Ron Murray
- March 26.....Neal McCarthy
- April 30MM4
- May 28New Bedford Symphony Trio
- June 25Columbia Fields
- July 30.....Nate Mott Band
- August 27.....Infusion Experience
- September 24Shawnn Monteiro and the New Bedford Jazz
.....quartet w/ John Harrison and Jim Robataille
- October 29.....Pumpkin Head Ted
- November 26Blues Train

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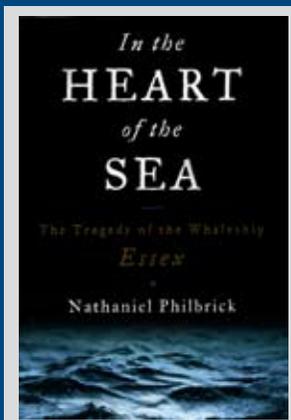
Please contact the Events Coordinator at 508-997-0046 ext. 133 or [specialevents@whalingmuseum.org](mailto:specialevnts@whalingmuseum.org)

NEW BEDFORD WHALING MUSEUM

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NEW BEDFORD, MA
508 997-0046

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508-993-1085

Let's talk a little about the visitor experience. We've run a small survey over the past few months. We ask participants if their visit here is on par, less than or exceeded expectations. Well, you probably guessed the results as I wouldn't talk this up if it were bad news. 99% of visitors state that their visit exceeded their expectations. The Museum has many "wow" moments that make a visit special and unique—recently as Senator Kirk and Congressman Frank walked through the Jacobs Family Gallery, likely enjoying a break from the health care debate, I couldn't help pointing out the mammalian fetus hanging under Reyna, our northern right whale. Unfortunately, one of our "wow" exhibits is closed for the winter and much of the spring. The Lagoda is off limits because finally we begin restoration work on the Bourne Building. I say "finally" because trustees Barbara Ferri and Jack Braitmayer asked many of you over many years to support this most important restoration project. How many times have you looked up at her yardarms and focused on the water-stained ceiling? When it's all finished, you will enter a room that's not physically greatly different—it's an historic structure so we don't want to change much. However, what you can't see will be substantial. Remember those unbearably cold mornings and equally stifling afternoons in the building? Well, no more. A massively complex air handling system will be installed behind the walls and in the attic to provide climate control in the mezzanine and main hall and allow us to tell more of our story. Objects from the collection, that were previously too fragile to go into the space, can now be displayed. Remember how decrepit the lines were on the Lagoda after 90 years of UV light? New glazing with filters and better internal lighting will protect her for years to come.

To close, I'd like to share with you an excerpt written by former chair Janet Whitla. "The American Experiment is a phrase historians and social scientists use to describe the evolution of our country – its demographics, values, economic and civic cultures, and governance. Over the past couple of centuries, nowhere is the interplay of all of these dimensions more evident than in New Bedford and its surrounds.

The story of the growth of a great industry – whaling – and the immigration patterns fostered by that industry; the varieties of social stratification and integration arising from the distribution of wealth; the ways of life and the artifacts (tools, high art and domestic arts) that remain from decades and even centuries past – all of these streams of development flow together in this city."

Don't stand idly by as these are not stories that are ours alone to tell. Perhaps if there is one lesson that we all have learned over the past difficult two years, it is that by working together as a community, we can all nourish, share and grow, and let the stories of the past inform and inspire us in the present. The National Endowment for the Humanities, started to take shape late last year. Since then, and behind the scenes, our curators worked closely with Sara to mount this long-term didactic exhibit. Visitors will surely notice an interesting comparison between the broad sweep both through time and space of this exhibit versus the close focus of our companion exhibition of Classic Whaling Prints—the latter clearly demonstrating a deep mastery of subject matter and challenging the viewer to examine and discover. That the museum has the expertise on staff to address the interests and needs of multiple audiences stands only to our credit.

Other exhibits are in the works too. You will see on-going improvements in the Bourne Building that serve to make for a more enjoyable experience. Expect a more robust exhibit on both floors of this magnificent space once renovation work is complete in June 2010. The long dormant "kitchen" gallery will soon reopen with new displays and the mezzanine overlooking the three whale skeletons will tell the story of our

