

THE Bulletin



NEW BEDFORD
WHALING
MUSEUM

FROM JOHNNY CAKE HILL | WINTER & SPRING 2015



Inside this issue:

Watkins Collection | Sailors' Series | Ceramics | Energy & Enterprise

From the HELM

By Chairman Armand Fernandes, Jr.
and President James Russell

Right: Several presidents and chairs of the Old Dartmouth Historical Society - New Bedford Whaling Museum were among the 100+ guests in attendance at the inaugural Chairman's Awards Dinner (seated L-R): Gilbert Shapiro, M.D.; Anne B. Brengle; John S. Penney, Jr.; Janet P. Whittle; John N. Garfield, Jr.; (standing L-R): Anthony Zane; Hon. Armand Fernandes, Jr.(Ret.); James Russell.

Thanks to you, we can report excellent news on closing out the fiscal year in the black, similar to the previous six. An astonishing number of donations generated a gush of support for the Annual Appeal, in addition to the superlative gifts directed to the Capital Campaign. Your endorsement of our mission through this philanthropic support is greatly appreciated. One way to benchmark success is to look at our scope of work with respect to our mission. This multi-clause statement allows for a lot of latitude. As defined, we dedicate our efforts "to educate and interest all the public in the historic interaction worldwide of humans with whales; in the history of Old Dartmouth and adjacent communities; and in regional maritime activities."

Let's start with that curious last clause and look no further for recent fulfillment than your bookshelf. This must hold pride of place for Louie Howland's splendid biography on the complex life of Starling Burgess. That Burgess's father was a founding member of the Beverly Yacht Club and that much of the maritime activities described took place on Buzzards Bay, makes this a perfect companion volume to Louie's previous treatise on photographer Norman Fortier. Other related publications include our upcoming release of a biography on C. Raymond Hunt by Stan Grayson. Another good example is the Collection Committee's determination to purchase the magnificent 1/3 scale Concordia model by Tom Borges, on display in the *Art of the Ship Model* exhibition, recognizing this iconic yacht's affiliation and importance to the region.

Now to the expansive middle clause. An examination of our programming, exhibitions and collections shows that when the Whaling Museum presents stories of the region's past, it speaks to sub-categories of history, including "art history," "industrial history," "civic history," "cultural history," and others. Dr. Christina Connett's upcoming exhibit titled *Energy and Enterprise* elaborates on one of these categories as does the on-site conservation of the 1,275' Russell-Purrrington Panorama. Note the cover photograph of the recently donated Clement Nye Swift oil-on-canvas painting from

Margaret "Peggy" Rodgers alternately named *The Ending of Whaling* or *The Smoking Chimneys*. This symbolic work describes in poignant detail the passing of an era. The second part of this clause includes the apt addition of "adjacent communities" and offers a clever way to bridge the "South Coast" from Westport to Wareham, thereby liberating the organization from the historically relevant but now outdated geographic restriction of "Old Dartmouth."

The first clause provides massive scope, for in it curators can examine the interaction with whales over time and space. This almost limitless boundary brings us back in time to an anonymous whale's miraculous gestational encounter with Jonah and up through contemporary efforts to understand these marine mammals at an individual level today. Our ability to accept this criterion was enabled by the global focus of the Kendall Collection gift over a decade ago. Thanks to the efforts of former trustee Dr. Michael Moore, we have accepted the *William A. Watkins Collection of Marine Mammal Sound Recordings and Data*. This collection marks an important expansion in our thinking as it is digital audio (as opposed to material objects) in nature (versus traditional film or photography). It will be exciting to see how we interpret this collection.

The first two words that describe our mission are specific: "... to educate and interest." This coupling, and the desire to actively engage audiences, is the premise for constructing our new center for education and research, namely the \$7.5M Wattles Jacobs Education Center. With children and youth accounting for half of our visitation, an unbridled optimism for the Apprenticeship and Internship Programs, combined with our longstanding commitment to scholarship and research, we can tell our unique story in a relevant and inspiring manner for future generations.

The City of New Bedford and the Whaling Museum have enjoyed a special relationship for 112 years. The enlightened generosity of donors has created numerous endowed funds, now more than \$400,000 in value, specifically targeted to New Bedford students. The end result is that of the 11,000 students attending our structured school visits last year, nearly 20 percent of these were from New Bedford schools. The Apprenticeship Program is designed to help low-to-moderate income students from the City, and its success



"The inaugural Chairman's Award Celebration beautifully demonstrated the strong bonds of friendship that have supported the Old Dartmouth Historical Society for the past 112 years."

— Hon. Armand Fernandes, Jr. (Ret.), Chair of the Board of Trustees

is so great that we will double the program by 2016. An unplanned consequence of this program has been our hiring three of its graduates. With only a minor pun intended, these New Bedford youth inject vitality into the Old Dartmouth community.

As we probe for how best to assist New Bedford students, this fall we rolled out a pilot educational enhancement program at DeValles Elementary School, with a companion program starting at Roosevelt Middle School soon. These skill-focused programs, offered to public, charter, and independent schools, are designed to introduce literacy and critical thinking while using our storied history as a platform for learning.

To sum up this renewed interest in K-12 education, we believe that there is a "moral imperative" to actively engage, in an effective manner, one of the most important systemic issues facing this city and a segment of residents today.

Of course this educational focus does not dilute, but rather redoubles our efforts to attract audiences and present well-curated and thought-provoking exhibitions. The numbers support this assertion as 2014 ended with a banner attendance of more than 100,000 visitors. We like what people say about us on TripAdvisor and eagerly welcome visitors from all 50 states and more than 42 countries. What is the economic impact from these out-of-town visitors? While difficult to measure, it is not hard to quantify. The visit of the *Charles W. Morgan* was impactful, as is the Whaling Museum's participation in a myriad

of festivals and cultural events. Obviously there exists the direct benefit to restaurants and hotels, along with service providers such as caterers, contractors, etc. Certainly the branding of New Bedford in San Francisco has been a success with more than 100,000 visitors enjoying the Whaling Museum's traveling exhibit there on display. As a cultural center, we delighted in hosting 34 City, State, Federal, or International diplomatic events in 2014, in addition to 32 events for local non-profit organizations, all held free of charge.

On redevelopment, the revitalization on the corner of Union Street and Johnny Cake Hill will surely stimulate other new investment. We wish our neighbors at the Seamen's Bethel and Mariners' Home great success as The Port Society renovates its two historic buildings. Meanwhile you can check out weekly progress on construction of the Wattles Jacobs Education Center via our website www.whalingmuseum.org and in turn, wish us well as Mount Vernon Group and Page Construction work through the winter and towards an August ribbon cutting.

All of the above is accomplished by a relatively small staff of 30 full time employees, supported by a robust 121 strong volunteer corps with oversight from an active and engaged Board of Trustees. Perhaps most importantly, 60 percent of funds necessary to achieve our goals are received from private sources. As we look back to our mission statement, we think it is important to acknowledge the obvious stake our donors have in its implementation while we can all take satisfaction in its general interpretation.



Scheduled to open in August 2015, construction is well underway for the \$7.5 million Wattles Jacobs Education Center. Above, contractors remove forms from the foundation walls and support columns.



Whaling Museum to establish the Dr. Gilbert and Frima Shapiro Gallery

The Board of Trustees has voted to establish the Dr. Gilbert and Frima Shapiro Gallery, a permanent new exhibition space made possible through a major gift by longtime benefactors, Dr. and Mrs. Gilbert L. Shapiro.

The Dr. Gilbert and Frima Shapiro Gallery will be constructed in the existing Resource Room, adjacent to the Jacobs Family Gallery and the Wattles Family Gallery. Currently this space is used by the Apprenticeship Program which will shift to expanded quarters in the new Wattles Jacobs Education Center. A ribbon-cutting ceremony for the new Dr. Gilbert and Frima Shapiro Gallery is planned for Fall 2015 after renovations are completed.

For more than three decades Dr. and Mrs. Shapiro have been stalwart supporters of the Whaling Museum and pivotal in its renaissance. Dr. Shapiro was elected to

the Whaling Museum's Board of Trustees in 1984. During his time on the Board, he served as Chairman of the Nominating Committee from 1986-1987 and was elected Second Vice President in 1987. In 1989 he was elected First-Vice President and assumed Presidency of the Museum in 1991. His tenure saw a time of profound transformation during which he built the endowment and prioritized fiscal management while overseeing major organizational changes, including the hiring of Anne Brengle as Executive Director. With his combined energy and expertise, the board, staff and volunteers, along with generous donors, achieved a series of milestones that positioned the Whaling Museum to become the world's leading interpreter of the global story of whaling.

A beloved and well-known orthopedic surgeon, Dr. Shapiro has practiced in the South Coast region for many years. A former chair



Dr. and Mrs. Gilbert Shapiro attend OTT at the Whaling Museum in 2009

of Southcoast® Health, he has also traveled the world to volunteer his services as a physician with Project Hope and Orthopedic Overseas.

Mrs. Frima (Timmy) Shapiro has taught dietetics during overseas medical volunteer trips with her husband. She is a Horticultural Garden Club of America Judge and was a former vice-president of the Garden Club of America.

Former ODHS Chair Janet Whitla and Husband Dean Make a Planned Gift to the Whaling Museum



Janet & Dean Whitla attend an exhibit opening, 2013.

"As intrepid sailors and history buffs, as well as long-time enthusiastic participants in the work and activities of the Whaling Museum, my husband Dean and I knew we wanted to include the Whaling Museum in our list of bequests. By doing so, we could help assure that this "Jewel in the Crown of the South Coast" will be there for coming generations. There is no better museum in the country to learn about the history of a region, its diversity of people, their development of the economic engine of its time and place, and the evolution over these centuries of our understanding of whales as the great mammals of the sea. We hope many others join us in building this legacy for all our citizens." — Janet & Dean Whitla, Members of the Whaling Museum Bourne Society

The Bourne Society permanently honors those who have included the New Bedford Whaling Museum in their wills or other estate plans. To join, contact Alison Smart at 508-717-6815.

The Bourne Society

Hope Atkinson
Robert Austin
Elizabeth H. & Edward C. Brainard II
Nancy & John W. Braitmayer
Sally Bullard
Ruth & Lincoln Ekstrom
Elsie Fraga
Berna & Joseph Heyman, M.D.
Johanna S. & Frederic C. Hood
Mary B. & Peter G. Huidekoper

Patricia A. Jayson
William N. Keene & Sons
Patricia P. & Robert A. Lawrence
Albert E. Lees III
Elizabeth & J. Greer McBratney
Peter H. McCormick
Laura E. McLeod
Arthur H. Parker
Rev. Diana W. & Daniel A. Phillips
Polly Duff Phipps

Judith Westlund Rosbe
Irving Coleman Rubin
Louis M. Rusitzky
Jane P. Ryder
Roberta H. Sawyer
Sandra & Roderick Turner
Janet & Dean Whitla
E. Andrew Wilde, Jr.
Anonymous (1)

In Memoriam
Ruth S. Atkinson
Sylvia Thomas Baird
Robert O. Boardman
Kay & John C. Bullard, M.D.
Leland Carle
Norbert P. Fraga, D.M.D.
Joan & Ed Hicks
Margaret C. Howland
Betty K. Knowles
Margaret P. Lissak

Louise A. Melling
Martha Miller
Patricia Nottage
Gratia Rinehart Montgomery
Craig A.C. Reynolds
Louis O. St. Aubin, Jr.
Josephine Ashley Thayer
Suzanne Underwood
Elinor & Thomas C. Weaver
Edward H. Wing, Jr.

25TH SAILORS' SERIES 2015 FEBRUARY – MAY

Thursday, February 12

No Ordinary Being: An introduction to the life and times of W. Starling Burgess

Llewellyn Howland III



A native of South Dartmouth, Louie Howland has written and edited many books on aspects of American maritime and yachting history. In his illustrated lecture, Howland will take the measure of Starling Burgess, no ordinary man, no ordinary designer. A dominant figure in 20th century yacht design and aviation, Burgess's legacy endures today. He designed three triumphant America's Cup defenders, scores of distinctive sail and powerboats, and held patents in many fields. His charm was as legendary as his genius, and his design output was as prodigious as his talent. Yet he battled morphine addiction and ill-health during some of his most productive years, was married five times, and never achieved the wealth and security of which he dreamed.

Thursday, March 19

Tales of the Buckrammer

John E. Conway



Author John E. Conway has been boating and sailing in New England waters since 1960. Conway's lecture will feature accounts from his most recent publication, *Buckrammer's Tales*, including ghost stories, near disasters, family boating misadventures, and tales of buried treasure. His photo-rich presentation features a short history of the catboat and its importance to coastal commerce from the 1850's to the 1920's in addition to behind-the-scenes insights into several chapters from his new book. A meet-the-author book signing will follow the presentation with proceeds donated to the Whaling Museum.

When/Where

Each lecture starts at 7:00 p.m. with a pre-lecture reception at 6:00 p.m.

Thursday, April 23

The Berth of a Metropolis: The Discovery and Analysis of the Late 18th Century World Trade Center Ship

A. Michael Pappalardo



A. Michael Pappalardo, is an Archaeologist and Senior Technical Director at AKRF, Inc., a New York City based environmental planning and engineering firm. While providing archaeological monitoring for the Port Authority of New York and New Jersey during construction of an underground parking facility at the World Trade Center, Pappalardo and his staff discovered the remains of a late 18th century merchant ship buried beneath almost 30 feet of fill. His presentation will cover the ship's discovery, documentation, and subsequent analysis.

Thursday, May 7

The World of Ships in Miniature

Lloyd McCaffrey



Lloyd McCaffrey has been working as an artist since 1963. He specializes in miniature ship models and miniature wood carvings. His work is part of the permanent collection of Mystic Seaport, the National Museum of Toys and Miniatures in Kansas City, and the Museum of Yachting/IYRS. He will give an illustrated, behind-the-scenes look at the entire process of creating a work of art, from initial mental conception, to choice of media, tools, techniques, and aesthetic considerations.

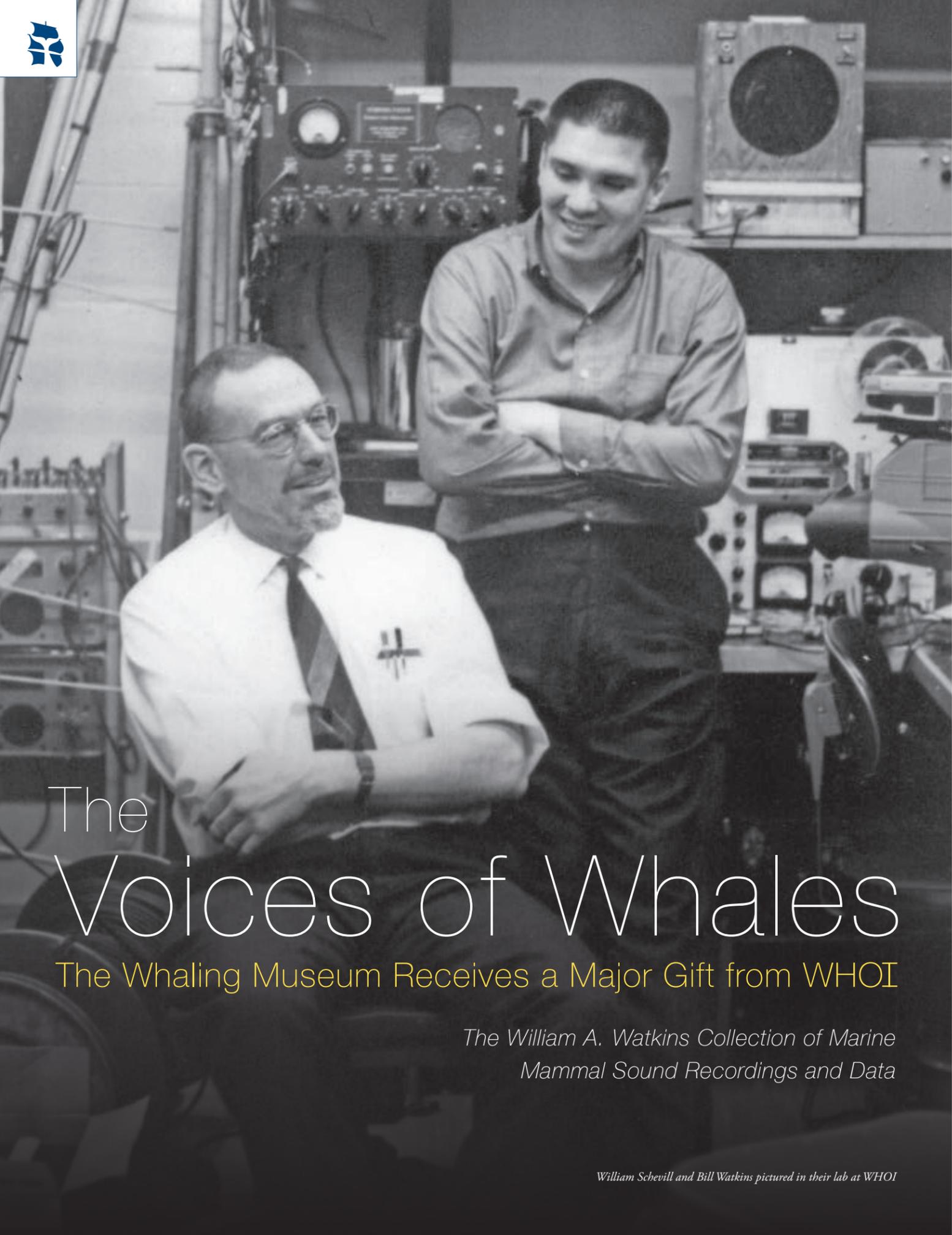
Cost

Single Lecture: Members: \$15 / Non-Members: \$20

Series: Members: \$60 for all 4 / Non-Members \$80 for all 4

For tickets: call 508 997-0046 ext. 100

or order online www.whalingmuseum.org



The Voices of Whales

The Whaling Museum Receives a Major Gift from WHOI

The William A. Watkins Collection of Marine Mammal Sound Recordings and Data

William Schevill and Bill Watkins pictured in their lab at WHOI



This four-channel tape recorder connected to a spectrum analyzer illustrates sound graphically by time, frequency and amplitude.

This fall the Woods Hole Oceanographic Institution (WHOI) donated an extraordinary collection that further distinguishes the Whaling Museum as a competitive scholastic research center in whale conservation study. *The William A. Watkins Collection of Marine Mammal Sound Recordings and Data* includes more than 2,000 reel to reel tapes (over half of which have been digitized), photographs, whale radio tags, recording instruments, and other material created or collected by Watkins and others, including William Schevill, Peter Tyack, Melba Caldwell, Donald Griffin, G. Carleton Ray, Kenneth Norris, James Johnson, and Thomas Poulter. The digital collection includes 18,000 calls from more than 70 species of marine mammals. As a whole, the *Watkins Collection* tells the story of the history of marine bioacoustics from the 1940's through the 1990's.

Bill Watkins and his collaborator of almost 40 years, former WWII ASW (anti-submarine warfare) Investigator for the U.S. Navy William Schevill, were the founders of marine mammal bioacoustics. A true pioneer in his field, Watkins spoke more than 30 languages and led a radio station in Africa before moving into the position of electronics technician at WHOI in the 1950's. He received his PhD in Whale Biology from the University of Tokyo where he wrote and defended in Japanese. Schevill was a curator of the Museum of Comparative Zoology at Harvard and managed the Museum's library in the 1930's. He was commissioned by the U.S. Navy to identify underwater sounds believed to be Russian submarines that he later identified as the calls of fin whales. Watkins joined Schevill in recording and cataloging distinctive whale sounds for the U.S. Navy, data that is still used in sonar operator training.

When Watkins and Schevill began their research in marine mammal bioacoustics there were no reasonable methods of collecting data of live specimens at sea. Over the next few decades, Watkins developed the necessary audio instruments and whale radio tags through trial and error. In addition, he also created methodologies and equipment to locate marine mammal sounds underwater and to identify and follow individual animals. Watkins also performed underwater playback experiments to see how animals respond to audio cues. The *Watkins Collection* reflects the progression of technological sophistication and scientific understanding that allowed scientists to gather high-quality recordings of natural, undisturbed cetacean vocal behaviors. As Watkins' colleague Peter Tyack noted, "Bill Watkins gave the voices of marine mammals to the world."

By the mid-twentieth century, the alarming ecological crisis that had developed as a result of industrial whaling and other maritime activities was abundantly clear. During this period, global environmental issues gained ascendancy and redefined the notion of human supremacy on the planet. The shift in popular attitudes about whales reflects these broader changes in environmental awareness, influenced by new discoveries of social and vocal behaviors exemplified by the songs of humpback whales that hinted at the complex inner lives of these animals. These studies were enabled largely by the development of better equipment for underwater photography, videography, audio recording, and satellite tracking. These technologies enabled new scientific thought while allowing the general public to gain a better appreciation for cetaceans at sea.

Studies of cetacean vocalizations have paved the way to understanding new conservation concern that fall under the mission of the Whaling Museum's cetacean conservation exhibition, education, and interpretation objectives. Shipping, sonar, and oil exploration have increased the environmental noise pollution in the ocean environment. Comparative studies of data from the *Watkins Collection* and current recordings identified changes in communication frequencies in the North Atlantic right whale population, theorized as a possible behavioral impact as a result of human activity.¹ Scientists are also working to understand how noise pollution affects cetaceans by masking vital communication between animals. This can lead to mass strandings of species that rely on echolocation for navigation, the subject of a recent talk at the Whaling Museum given by author Joshua Horwitz.



Bill Watkins, April 1981

The Whaling Museum will work closely with WHOI scientists Peter Tyack, Laela Sayigh, and Michael Moore to continue the digitization and cataloging of the *Watkins Collection* and to make it accessible to scholars, students, and the public through exhibitions, educational programming, and various online platforms. The Whaling Museum will not only provide interpretation of the collection within the context of its cetacean conservation efforts but will also steward the raw material that requires appropriate conditions for preservation.

In 2000, the Whaling Museum integrated cetacean conservation education into its strategic plan. This included major institutional investments, particularly the construction of the Jacobs Family Gallery to house skeletons of a humpback whale and blue whale that the National Oceanic and Atmospheric Administration (NOAA) encouraged the Whaling Museum to accept and preserve. The Whaling Museum also accepted and installed the skeletons of a sperm whale (2005) and North Atlantic right whale and her fetus (2008). The Whaling Museum collection includes the largest archives

“Bill Watkins designed his digital archive of marine mammal sounds as an archive of the history of marine mammal bioacoustics and also as a living tool for students and scientists. Those of us who carried on his tradition at WHOI have tried for more than a decade but have been unable to bring the database into a form that meets the vision Watkins had for it. We are thrilled that the donation of the archive to the New Bedford Whaling Museum will achieve Bill’s vision of curating and archiving a living database for all people interested in marine mammal acoustics.”

— Peter Tyack, Senior Scientist Emeritus, Woods Hole Oceanographic Institution

of international and Yankee whaling artifacts and more than 2,300 whaling logbooks and journals that each serve as invaluable primary resources for not only maritime historians and whaling scholars, but for data mining in whale population density studies² and climate change research featured in NOAA’s Old Weather project.³ The installation of the NEH-funded core exhibition *From Pursuit to Preservation* in 2009 interprets the history of whaling and outlines the historical context of human interaction with whales, furthered the Whaling Museum’s shift towards exhibiting and interpreting content related to whale ecology and conservation. This momentum provides the catalyst for *Whales Today*, a proposed major project that will expand the whale ecology exhibits in the Jacobs Family Gallery, on the mezzanine, and in the Cook Memorial Theater over the next two years.

The Whaling Museum plays an integral role in modern conservation as a repository of historical data and the *Watkins Collection* will only deepen and strengthen the research potential towards contemporary policymaking that impacts whales today, and it is the Whaling Museum’s great privilege to provide stewardship and access to this important body of work.

Suggested reading

D. Graham Burnett, *The sounding of the whale: science & cetaceans in the twentieth century*. Chicago: The University of Chicago Press, 2012.

Joshua Horwitz, *War of the Whales: a true story*, New York: Simon & Schuster, 2014.

¹ SE Parks, CW Clark, PL Tyack, “Short-and long-term changes in right whale calling behavior: the potential effects of noise on acoustic communication”, *The Journal of the Acoustical Society of America*, Volume 11, December, 2007.

² Smith TD, Reeves RR, Josephson EA, Lund J.N. (2012) *Spatial and Seasonal Distribution of American Whaling and Whales in the Age of Sail*. PLoS ONE 7(4): e34905. doi:10.1371/journal.pone.0034905

³ <http://www.oldweather.org/>

What’s That Sound?

Within the *Watkins Collection*, 53 of the 70 marine mammal recordings come from whales, dolphins and porpoises, collectively known as cetaceans (90 recognized species overall). These recordings provide substantial evidence that cetaceans communicate with each other via sound. When one considers that sound moves nearly four times faster through water than through air, using sound to communicate becomes an expected adaptation. Each species appears to have its own form of vocalization. Some species, such as right whales, have several. Odontocetes (toothed whales) also use additional forms of sound to echolocate so they can find food and navigate.

Emphasizing the critical role of sound in a whale’s life, Dr. Watkins stated the following, “Whales, all of these whales, they’re living in a glass house. There’s nothing that they do that is hidden in an acoustic world. So for miles around, anytime any of these animals says anything, everybody else knows it. So communication involves between two individuals, it’s not just between two individuals; it’s between that individual and everybody else, even though he may be directing at that particular individual. So if you disturb them, the first indication normally is that they shut up. It’s their only way of hiding.”

Recent research into whale vocalizations done by Dr. Joy Reidenberg of Mt. Sinai School of Medicine, sheds new light onto how mysticetes (baleen whales) create their sound. She discovered that in their larynx, these whales possess vocal folds similar to those in terrestrial mammals, though the orientation along the respiratory tract is different. The thickness of the vocal folds would indicate the production of low frequency sounds, corresponding with what we know about the sounds that mysticetes create, they are low frequency, and often inaudible to the human ear. It was the pioneering work done by Drs. Watkins and Schevill that gave us the first recordings of fin, North Atlantic right, and other baleen whales. In fact, there are 51 ‘firsts’ in the collection, known as voucher recordings, of marine mammals.

By contrast, the toothed whales, including dolphins and porpoises, along with their ability to create sounds for communication, can create pulses of sound (e.g. clicks) in their nasal structures that are sent out into the water and received through the jaws and passed into the ears and then the brain. This process of using sound to create an image of a targeted animal is so precise that these animals sneak up on and swallow their prey whole while hunting in the dark depths of the ocean. In 1956, Dr. Schevill was the first to investigate and demonstrate that a very well-known odontocete, the bottlenose dolphin, used echolocation, thus expanding our knowledge of cetacean biology.

Megaptera, 1978



The recordings made by Watkins and Schevill initiated a valuable field of research that has proven useful for our military, whale conservation, researchers, scholars, and just about anyone curious about whales. The U.S. Navy is now able to distinguish sounds made by cetaceans from human-generated noises. In fact, they have been funding this type of research since their inception in 1946. Listening buoys that are active 24-hours a day, developed in partnership by WHOI and Cornell University, have been present in Boston’s shipping channel since 2008 to monitor the presence of endangered North Atlantic right whales. These alerts are sent to ship captains in the area to aid them in avoiding these whales.

Those curious about these whales can visit the Listenforwhales.org website to find out when right whale calls have most recently been heard. The site also provides some audio of the whales and information on other related topics. To get a teaser as to the breadth of the collection we are receiving, visit the Whaling Museum’s website www.whalingmuseum.org/watkins-collection-marine-mammal-sound-recordings and click on the ‘best of’ option.

On an equally compelling, and fun level, is the site DOSITS.org, Discovery of Sound in the Sea, developed and maintained by the University of Rhode Island’s Graduate School of Oceanography. They have done an excellent job of providing access to dozens of marine animal sounds (we recommend that you listen to the minke whale) and explaining the science of sound. They also give an overview of more than 20 careers associated with researching sounds in the ocean. We will be exploring a potential partnership with the DOSITS staff to help us maximize the educational benefits of this impressive gift of audio files.



Digital Watkins

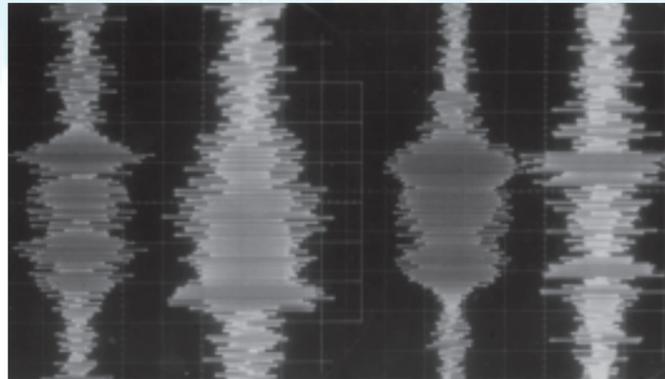
The *Watkins Collection* presents the Whaling Museum with an opportunity to move forward with building collections around cetacean ecology, while improving access to these collections via online offerings.

Creating an optimized storage solution for the digitized portion of the *Watkins Collection* poses a unique challenge. Unlike a painting on canvas or a book printed on paper, one cannot hold and physically care for the bits and bytes of electronic files. Collecting and preserving magnetic audio tape can be problematic as they are chemically unstable by their nature, so proper storage conditions are critical to their long term preservation.

The Whaling Museum strives to ensure that digital objects remain authentic, reliable, usable, and maintain their integrity throughout time. The expectation and promise of the Whaling Museum is that we care for our collections in perpetuity, carry through and into this digital age. Accordingly, the Whaling Museum is crafting a new policy that, when adopted, will define the process of accepting and preserving these new types of content. Actions, including validation, assigning preservation metadata, and ensuring acceptable file formats, are integral to the processes of registration and preservation. William Watkins' dream, envisioned by our collaboration with WHOI, was to share these materials openly. The generosity of this vision comes through in an interview Watkins gave in 2000 as part of the Oral History Project of The H. John Heinz III Center for Science, Economics and the Environment.

"I would like to have the accumulated knowledge and historical understanding of what we have been translated into a Marine Sound Archive that includes not only the animal sounds, but all the various geophysical sounds ... all the data that we've had over the years.... It would be very easy to bring it and include, and it would suddenly translate a library that's wonderful for me into something that would be wonderful for everybody else."

With WHOI, The Whaling Museum will design a new web portal for the *Watkins Collection*. The backbone of this new portal will be the sound database currently nearing completion at WHOI. We will link to it within the new interface, but bioacoustic researchers



This image represents four *Eubalaena* "right whale" sound waves.

will not be our main constituents. The platform will be geared to students of all ages, teachers, and lifelong learners. The design and engineering focus will create an engaging and responsive platform and will enable users to find "best of" cuts through targeted searches for common name, scientific name, geographic region, and year. When the user selects a cut from their search, the record will display other relevant information about the animal, including simple graphics, video, and the ability to download the sound cut and access and download the full recording. The sound recordings delivered could be useful as background audio for video, animations, exhibitions, classroom presentations, and curriculum.

Watkins Memorial Marine Mammal Bioacoustics Symposium

Thursday, March 26 – Sunday, March 29

This four day conference at the Whaling Museum will focus on the role of marine mammal bioacoustics in various aspects of marine mammal biology and conservation. It will be divided into topical sessions, each beginning with an invited talk by an expert in the field who worked with William Watkins, all of whom are testaments to his continued legacy. Planned session topics include Echolocation, Sound Production and Reception, Communication, Effects of Noise on Marine Mammals, Methods in Marine Mammal Bioacoustics Research, and Bioacoustics as a Tool for Conservation.

To submit an abstract or for more information, a schedule of events and to register, visit www.whalingmuseum.org or call 508-997-0046 x100. Abstracts will be accepted through January 15.

Ceramic Arts

This March, the Whaling Museum will host two new exhibitions and a symposium celebrating the region's heritage and contemporary talent in the ceramic arts. This will coincide with the upcoming annual conference of The National Council on Education in the Ceramic Arts (NCECA). NCECA's 49th annual conference will take place in Providence, RI, March 25-28, organized around the theme 'Lively Experiments.' As NCECA explains, "Lively Experiments will join ceramic art's historic engagement with empirical research and discovery into today's evolving creative commons. The region-wide array of clay and creativity surrounding the conference will be prodigious in scope, exceptional in quality, and embody diverse conceptual and aesthetic approaches. Extending throughout greater Providence and into Southern New England, Lively Experiments will be a unique opportunity to discover, experience, learn about, and collect ceramics." Each year, thousands of NCECA members, including ceramic artists, collectors, and students from around the U.S. and abroad, attend the conference along with its hundreds of sessions and sponsored exhibitions. In response to this conference, the Whaling Museum is organizing two exhibitions and hosting a two-day ceramics symposium to showcase the remarkable talent of the region's ceramic artists who will highlight the Whaling Museum's collections as a resource for artists.

Exhibition NEWS

Opening Reception for Two New Exhibitions

Thursday, March 12, 6 p.m. – 8 p.m.

Of Earth and Sea: Contemporary Artists Respond to the New Bedford Whaling Museum Collection



Molly Hatch, detail *Quand on aime, tout est Plaisir* (After Fragonard), 2013. Photo courtesy of mollyhatch.blogspot.com

This landmark exhibit will feature some of the nation's leading ceramic artists tasked with creating contemporary works in response to the Whaling Museum's collection. This exhibition will showcase original work inspired by the material culture of this region's storied history among the Whaling Museum's holdings. *Of Earth and Sea* will feature commissioned work from eight acclaimed artists including Chris Archer, Mary Barringer, Cynthia Consentino, Molly Hatch, Sergei Isupov, Kathy King, Jim Lawton, and Seth Rainville. These artists were selected to showcase their local, world-class talent in the ceramic arts. All residents of New England, the artists were invited to visit the Whaling Museum frequently to study its vast collection. Works created will be on display in the Braitmayer Family Gallery and throughout the Whaling Museum's other exhibition galleries from March 12 through August 12, 2015.

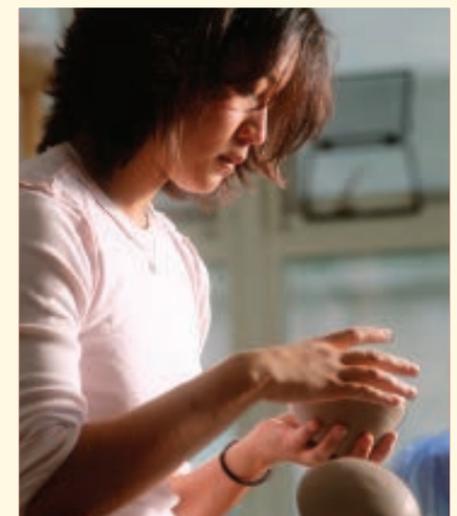


Liverpool Transfer-Printed Creamware Pitcher, 1810, earthenware. New Bedford Whaling Museum 1996.66.11, Gift of John C. McKee

Vessels

Curated by Constance Bacon

In this exhibition, opening as a complement to the *Of Earth and Sea* contemporary ceramics show, we will be highlighting favorite pieces from the Museum's ceramics collection. The word "vessel" is interpreted with a double meaning, referring both to the containers themselves and to ships that plied the seas in whaling and war. The show will include works representing various techniques and ranging from the functional to spiritual to the fine and decorative arts.



Of Earth, Sea & Fire: A Symposium of Makers

Weekend of March 21 & 22

The NCECA pre-conference symposium at the Whaling Museum will be led by artists from the exhibition *Of Earth and Sea*, as well as other noted local ceramicists. Presentations will provide insight into the artists' technical and conceptual processes. Ticketed event. For more information, visit www.whalingmuseum.org or call 508-997-0046 x100.

Photo: The ceramics symposium will feature demonstrations (as shown above) by notable contemporary artists.



CALENDAR

January

Thursday, January 8

New Bedford Area Chamber Good Morning SouthCoast! Breakfast
7:30 a.m. – 9 a.m.

Hosted by the New Bedford Area Chamber of Commerce, this annual event features keynote speaker Jon Mitchell, Mayor of the City of New Bedford, with guest speaker Dr. Divina Grossman, Chancellor of the University of Massachusetts Dartmouth. Tickets are available through the Chamber at 508-999-5231.

Saturday, January 10

Scrimshaw 101
9:30 a.m. – 4 p.m.

This one day seminar provides an introduction to newcomers and a refresher for seasoned hands. See page 15 for registration details and more information on this event.



Yankee Baleeiros!

The Whaling Museum's traveling exhibition was seen by more than 103,000 visitors during its time at San Francisco Maritime National Historical Park.

Next Stop:
Cabrillo National Monument
San Diego, California

Opening Reception
Saturday, January 24
4 p.m. - 7 p.m.

www.nps.gov/cabr
www.whalingmuseum.org

February

Wednesday, February 4

A Presentation by Dr. Antonia Darder
5 p.m. – 7 p.m.

Dr. Darder is a distinguished international Freirian scholar. Her presentation will feature a community dialogue on language, culture and education, and the continued relevance of the work of Paulo Freire. This free event is presented by the University of Massachusetts Dartmouth in partnership with the Whaling Museum.

Thursday, February 12

Sailors' Series
Llewellyn Howland III | No Ordinary Being: An introduction to the life and times of W. Starling Burgess
6 p.m. Reception, 7 p.m. Lecture

See page 3 for lecture description and registration information.

Thursday, February 12

AHA! Tall Tales
5 p.m. – 8 p.m.

Free admission to select galleries.

Monday, February 16

Presidents' Day Birthday Celebration
10 a.m. – 2 p.m.

Learn about New Bedford's influence on American history. Meet Washington, Lincoln, Teddy Roosevelt, and more! FREE activities in the Wattles and Jacobs Family Galleries include crafts, storytelling with the Presidents, a scavenger hunt, and birthday cake at 1:30 p.m. Regular admission applies to other galleries.

Tuesday, February 17 – Friday, February 20

School Vacation Week Activities
10 a.m. Create soap scrimshaw, crafts, games & more! FREE
11 a.m. Go below deck on the *Lagoda!* Regular admission rates apply.
1 p.m. Join a 45-minute highlight tour led by a Whaling Museum Docent. Regular admission rates apply.
2 p.m. FREE film – *Profiles of Courage: Frederick Douglass in New Bedford*
10 a.m. Friday, February 20 (only) All aboard the *Lagoda*. Join the crew of Captain C. Weade for an adventure on the high seas! Regular admission rates apply.

March

Thursday, March 12

Second Half Lecture Series
Arthur Motta | A Bridge of Whale Ships: The Azorean Connection as Told in the Azorean Whaleman Gallery
2:30 p.m. – 4:30 p.m.

See page 13 for lecture description and registration information.

Thursday, March 12

Of Earth and Sea: Contemporary Artists Respond to the New Bedford Whaling Museum Collection | Braitmayer Family Gallery
Vessels | Centre Street Gallery
Two Exhibition Openings (FREE)
6 p.m. – 8 p.m.

See page 13 for more information about the two new ceramic exhibitions opening this March.

Thursday, March 12

AHA! Hand to Hand
5 p.m. – 8 p.m.

FREE admission to select galleries.

Thursday, March 19

Second Half Lecture Series
Brian Witkowski | Jonathan Bourne, Jr.: A Case Study in Commercial Acumen
2:30 p.m. – 4:30 p.m.

See page 13 for lecture description and registration information.

Thursday, March 19

Sailors' Series
John Conway | Tales of the Buckrammer
6 p.m. Reception, 7 p.m. Lecture

See page 3 for lecture description and registration information.

Weekend of March 21 & 22

Of Earth, Sea & Fire: A Symposium of Makers
This symposium will be led by artists from the exhibition *Of Earth and Sea*, as well as other noted local ceramicists. See page 13 for more information and registration details.

Wednesday, March 25

Where the Land Meets the Sea
6 p.m. Reception
6:30 p.m. Lecture and Discussion
The Whaling Museum and Buzzards Bay Coalition present *Where the Land Meets the Sea: Working to Restore and Maintain the Health of the Buzzards Bay Watershed* – a three part lecture series. See page 17 for registration and more information.

Thursday, March 26

Second Half Lecture Series
Michael P. Dyer | The River and the Rail: New Bedford's Industrial Evolution
2:30 p.m. – 4:30 p.m.
See page 13 for lecture description and registration information.

Thursday, March 26 – Sunday, March 29

Watkins Memorial Marine Mammal Bioacoustics Symposium
This four day conference will focus on the role of marine mammal bioacoustics in various aspects of marine mammal biology and conservation. See page 8 for more information and registration details.

April

Wednesday, April 1

Where the Land Meets the Sea
6 p.m. Reception
6:30 p.m. Lecture and Discussion

The Whaling Museum and Buzzards Bay Coalition present *Where the Land Meets the Sea: Working to Restore and Maintain the Health of the Buzzards Bay Watershed* – a three part lecture series. See page 17 for registration and more information.

Thursday, April 2

Second Half Lecture Series
Janice Hodson | "A Haven for Art Lovers": The New Bedford Free Public Library Art Collection
2:30 p.m. – 4:30 p.m.
This lecture takes place at the New Bedford Free Public Library. See page 13 for lecture description and registration information.

Wednesday, April 8

Where the Land Meets the Sea
6 p.m. Reception
6:30 p.m. Lecture and Discussion
The Whaling Museum and Buzzards Bay Coalition present *Where the Land Meets the Sea: Working to Restore and Maintain the Health of the Buzzards Bay Watershed* – a three part lecture series. See page 17 for registration and more information.

Thursday, April 9

Second Half Lecture Series
Constance Bacon | Pitcher This!
2:30 p.m. – 4:30 p.m.
See page 13 for lecture description and registration information.

Thursday, April 9

AHA! Sustainable SouthCoast
5 p.m. – 8 p.m.
FREE admission to select galleries.

Thursday, April 16

Second Half Lecture Series
James Russell | 19th Century Whaling Fishery and its Importance to both Massachusetts and the Newly Conceived Nation
2:30 p.m. – 4:30 p.m.
See page 13 for lecture description and registration information.

Thursday, April 16

Energy and Enterprise: Industry and the City of New Bedford
Gratia Houghton Rinehart Gallery
Members' Exhibition Opening and Reception
6 p.m. – 8 p.m.
See page 14 for more information about this upcoming exhibition.

Monday, April 20

Right Whale Day
10 a.m. – 2 p.m.
Enjoy FREE family activities in the Jacobs Family Gallery focused on the highly endangered North Atlantic right whale. Walk inside a life-sized inflatable right whale, challenge yourself in the coastal obstacle course as you attempt to survive the dangers right whales face in their migrations, enjoy a slice of "right whale cake" at 1:35 p.m., and more! Regular admission applies to other galleries.

Tuesday, April 21 – Friday, April 24

School Vacation Week Activities
10 a.m. FREE crafts and family activities!
10 a.m. FREE film – *Ocean Frontiers II: A New England Story for Sustaining the Sea*
11 a.m. Go below deck on the *Lagoda!* Regular admission rates apply.
11 a.m. Join a 45-minute highlight tour led by a Whaling Museum Docent. Regular admission rates apply.
10 a.m. Friday, February 20 (only) All aboard the *Lagoda*. Join the crew of Captain C. Weade for an adventure on the high seas! Regular admission rates apply.

Thursday, April 23

Sailors' Series
A. Michael Pappalardo | The Berth of a Metropolis: The Discovery and Analysis of the Late 18th Century World Trade Center Ship
6 p.m. Reception, 7 p.m. Lecture
See page 3 for lecture description and registration information.

Thursday, April 30

A Grateful Dead Yoga Experience
6 p.m. – 8 p.m.
Join Yoga on Union teachers Angela, Kat, and Jon for a special two-hour yoga class that will feature the classic music of the Grateful Dead. Suitable for all levels of practice. Registration \$20. Space is limited. Call 508-997-0046 x100.

May

Thursday, May 7

Sailors' Series
Lloyd McCaffrey | The World of Ships in Miniature
6 p.m. Reception, 7 p.m. Lecture
See page 3 for lecture description and registration information.

Thursday, May 14

AHA! We Art NB
5 p.m. – 8 p.m.
FREE admission to select galleries.

Friday, May 15

6th Annual Nautical Antiques Show
11 a.m. – Noon (Early Admission)
Noon – 6 p.m.

An exclusive, high quality sale of marine antiques including scrimshaw, nautical instruments and tools, whaling logbooks, ship models, photos, paintings, prints, New Bedford memorabilia, and much more. See page 15 for registration details.

Friday, May 15 – Sunday, May 17

27th Annual Scrimshaw Weekend
Scrimshaw Weekend is the world's only regular forum where collectors, dealers, curators, folk art enthusiasts, whaling history buffs, and casual bystanders nationwide can gather to share their interests in, and insights into, the whalers' indigenous occupational art of scrimshaw. See page 15 for registration details.

Friday, May 29

112th Annual Meeting
4 p.m.
Annual Report to Whaling Museum Members.



Members' Trip

Porto, Portugal
September 11 - 20
2015 Members' Trip
Includes accommodations at a 4-Star Hotel, visits to three UNESCO World Heritage Sites, tours of world-famous wine cellars, a Douro River cruise, and so much more!
For more information and to book your trip, call Caitlin McCaffrey at 508-717-6816.



Meet our new class of Apprentices

We are delighted to introduce our new Apprentices for the 2014-2015 school year. These bright, articulate, eager juniors are busily learning about the Whaling Museum, our exhibits and collections, as well as participating in programs to help them reach for their post-secondary school goals.



Tyler Amaral, Junior (Greater New Bedford Vocational-Technical High School)

A New Bedford native, Tyler currently attends GNBVT in the Legal & Protective Service Shop with aspirations of becoming a Massachusetts State Trooper. "I have thoughts (of) enlisting in the United States Air Force and then after that going to college. I've also gone to the State Trooper Camp in Mass. for a whole week, (which I) enjoyed a lot. I really gave me an experience of how it is to be a State Trooper." Tyler plans to enroll in John Jay College after serving in the USAF.



Sha-keya Duarte, Junior (Greater New Bedford Vocational-Technical High School)

Originally from Pawtucket, RI, Sha-keya moved to New Bedford in 2012. She is currently enrolled in the Culinary Shop at GNBVT, and "plans on fulfilling my career in culinary arts by attending Johnson and Wales University." She is also interested in potentially joining the United States Marine Corps. On becoming an Apprentice, "(I expect) to learn a lot and gain more knowledge about the history of New Bedford. I want to know more about why New Bedford seems to be one of the most historical places (in the region)."



Anthony Medeiros, Junior (Global Learning Charter Public School)

A highly energetic and enthusiastic student, Anthony is the only current Apprentice from GLCPS and is also the youngest Apprentice the Museum has hired to date. "I wish to fulfill my dream of going to college and becoming a U.S. Marine. I also wish to pursue a career as a State Police Officer after serving time in the Marines. Being from New Bedford, I wanted to be a part of this Apprenticeship to learn more about the history of the city. I also would like to have some job experience and this program may also help me achieve a form of higher education."



Yamilex Ramos Peguero, Junior (New Bedford High School)

Yamilex was born and raised in the Dominican Republic, and moved to New Bedford with her family three years ago. Since then, she has achieved fluency in both English and Spanish, excels in school, and plans to become a lawyer after attending college in either Boston or Florida. When asked why she wanted to join the program, she responded, "The New Bedford Whaling Museum is a good way to learn more about the city and about history."



Nathan Silveira, Junior (Greater New Bedford Vocational-Technical High School)

Nathan has aspired to be a lawyer since he was very young. He enrolled in GNBVT "for the sole purpose of joining the Legal & Protective Shop," though he was ultimately placed in Media Technology instead. Josie Tilley, a senior in his shop and a current Whaling Museum Apprentice, described the program to his class and encouraged him to apply, and we are glad he did! "The program could really help with being accepted to colleges for either media or law – whichever one I decide (to pursue) after my senior year."



Become a Volunteer!

Are you looking for ways to make worthwhile contributions to your community and pass along its wonderful history to others? The Whaling Museum needs volunteers. Donating your time, interest, and energy can help the Whaling Museum in many ways to advance understanding of whales, the whaling industry and the unique history of the region.

As a volunteer you will enjoy:

- 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:

Please contact Bob Rocha at 508-997-0046 x149 or by email at rrocha@whalingmuseum.org.

NEW

Lecture SERIES

The Second Half: Lifelong Learning Lecture Series

The Whaling Museum has partnered with The Second Half: Lifelong Learning Institute to provide the following lecture series. Each lecture begins at 2:30 p.m. and takes place at the Whaling Museum with the exception of the April 2 lecture.

March 12

A Bridge of Whale Ships: The Azorean Connection as Told in the Azorean Whaleman Gallery

Arthur Motta, NBWM

Why do so many Americans of Portuguese heritage reside in Southeastern Massachusetts? Why did their ancestors choose New England? And how did the mid-Atlantic archipelago of the Azores come to develop so intimate an association with America? Learn the answers and more through a tour The Azorean Whaleman Gallery, the only permanent exhibition space in the United States that explores the Azorean impact in our region and the nation.

March 19

Jonathan Bourne, Jr.: A Case Study in Commercial Acumen

Brian Witkowski, NBWM

Jonathan Bourne, Jr. was the quintessential 19th century investor. The tenth child of a farming family on Cape Cod, he came to New Bedford as a teenager and worked his way to being one of the most successful whaleship owners of his time. Learn about Bourne's involvement in politics, and how he managed businesses in textiles, steamships, and railroads.

March 26

The River and the Rail: New Bedford's Industrial Evolution

Michael P. Dyer, NBWM

By the last quarter of the 19th century, New Bedford's harbor began to function very differently from its original, mercantile whaling use. But not only were the harbor's uses changing. The railroad now served to provide cotton bales from the South to New Bedford's rapidly increasing textile mills and to export their production. Learn how all of this served to radically alter the appearance of the city, its demographics, and its future.

Registration per Lecture

\$15 for Whaling Museum Members | \$20 for Non-Members
Call 508-997-0046 x100

April 2

"A Haven for Art Lovers": The New Bedford Free Public Library Art Collection

Janice Hodson, Curator of Art
New Bedford Free Public Library

At a time when New Bedford was one of the wealthiest cities per capita in the nation, artists had found a ready market in the whaling merchant's desire for a portrait or the textile mill owner's need for a landscape to hang in his parlor. The chosen repository for many of the pieces owned by these local 19th century collectors was the Public Library. This presentation will highlight the range of works in the Library's collection, from Audubon to Fasanella. **This lecture will be held at the New Bedford Free Public Library, 613 Pleasant Street in New Bedford.**

April 9

Pitcher This!

Constance Bacon, Artist and
NBWM Collections Committee

The 'selfie' phenomenon is nothing new. Way before digital social media existed, whaling captains used ceramics as a medium to express their wealth and social standing. This presentation will explore some examples that exist in the Whaling Museum's collection, as well as the exciting upcoming ceramics exhibit *Of Earth and Sea: Contemporary Artists Respond to the New Bedford Whaling Museum Collection*.

April 16

19th Century Whaling Fishery and its Importance to both Massachusetts and the Newly Conceived Nation

James Russell, NBWM

As one of the most lucrative and capitalized anti-bellum industries, whaling grew to such an extent that, at its zenith, Yankee whalers frequented the most aqueous points on the globe. Great fleets of sturdy barks chased the great Leviathans, pushing many species to near extinction. Legends, myths and stories abound from this gory yet glorified age of sail. Learn how the whaling industry provides both a microcosm of American business history and a key to the worldwide social, economic, and environmental impact of the exploitation of natural resources.



Energy and Enterprise: Industry and the City of New Bedford

This new exhibition tells the story of New Bedford's evolution from the foremost whaling port in the world to a major manufacturing center, and the impact of industry on urban development, immigration, and the diverse cultural heritage of this dynamic city. It also explores the financial systems and business models of the industrial age, drawing connections with today's economic issues. While New Bedford earned its fame as the whaling capital of the world in the mid-19th century, few realize that its cotton textile industry was far more extensive and profitable by the early 20th century than whaling had ever been. Focusing on the people, products, and infrastructures behind the rhythmic rises and falls of an industrial city, this story reflects not only New Bedford's past but a larger national narrative that will resonate with visitors of all ages and backgrounds.

The Whaling Museum just received an exceptional donation from Mrs. Margaret K. Rodgers that will be highlighted in the exhibition. Clement Nye Swift's painting, known by two titles: *The End of Whaling* or *The Smoking Chimneys*, beautifully illustrates that the transition from the whaling industry to the age of mills was not an easy one for those who did not or could not adapt to the changing tides of commerce. In this work, an old man sits dejectedly by the broken hull of a whaleboat through which weeds have started to grow, and parts of the craft litter the grass in the foreground. Along

the horizon, the line of busy smoke stacks across the water signify the rise and prosperity of the Industrial Age.

In Clifford Ashley's 1926 book *The Yankee Whaler*, the author describes the melancholia of a bygone age that likely drove this painting: "The alleys and by-streets of New Bedford no longer echoed to the ring of the coopers's hammer on the resounding cask; the cresset had flickered out in the last cooperage. The last whalecraft shop and shipsmithy had closed its doors...The tap of the caulker's beetle was stilled forever, the old handicrafts were forgotten...For three miles along her harbor front brick and cement factory chimneys belch forth blackened smoke where once tall masts and white sails raked the skyline."

This exhibition is sponsored, in part, by the William M. Wood Foundation, the National Endowment for the Humanities, and Nye Lubricants, Inc.

Members' Exhibition Opening & Reception

Thursday, April 16, 6 p.m. – 8 p.m.

Gratia Houghton Rinehart Gallery

RSVP by calling 508-997-0046 x100

Above: Clement Nye Swift, *The End of Whaling, or The Smoking Chimneys*, c. 1910, oil on canvas, 16" x 22.5". Gift of Mrs. Margaret K. Rodgers. NBWM 2014.76

Scrimshaw 101: An Introduction for Newcomers & a Refresher for Seasoned Hands

Saturday, January 10 | 10 a.m.- 5 p.m.

Snow Date: Saturday, January 17

This one day, illustrated seminar is presented by Stuart M. Frank, PhD, Senior Curator Emeritus of the New Bedford Whaling Museum, and the faculty of the Scrimshaw Forensics® team. Handouts, bibliographies and reference materials will be provided. Topics will include definitions, distinguishing characteristics of authentic whalers' work, technical background, attention to pictorial works, authenticating scrimshaw, restoring scrimshaw and more. The ticket price includes two coffee breaks and a buffet lunch.

Registration Information

Non-Members: \$50 | Members: \$35

Register by Mail: Send payment to Scrimshaw 101, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740. Checks should be made payable to New Bedford Whaling Museum and include Scrimshaw 101 in the check memo.

Register by Phone: Call 508-997-0046 x100

Register Online: www.whalingmuseum.org

26th Annual Scrimshaw Weekend

May 15 – 17, 2015

The Whaling Museum is the scrimshaw capital of the world, and the annual Scrimshaw Weekend is the world's only forum devoted to the indigenous shipboard art of whalers during the "Age of Sail." Founded in 1989, this gala event attracts enthusiasts from across the country and abroad who gather to share the enjoyment of this distinctive and beautiful art form.

Schedule and Events

Friday, May 15

The 6th Annual Nautical Antiques Show | Noon – 6 p.m. with Early Admission from 11 a.m. – Noon

Browse hundreds of antiques from some of New England's most respected dealers. Early Admission provides first-pick opportunities for attendees and is \$10. Regular Admission is \$5 but is free with Museum admission and for Scrimshaw Weekend attendees and Whaling Museum members.

Scrimshaw Weekend's Opening Presentation | 8 p.m.

The Opening Presentation will take place on Friday evening in the Museum's Theater.

Saturday, May 16 | 10 a.m. – 10 p.m.

Saturday begins with registration and coffee followed by a full day of presentations, buffet lunch in Jacobs Family Gallery and an afternoon coffee break. The evening features a cocktail reception, banquet dinner and keynote presentation.



Top left: Rodolphus Nye Swift birdcage, circa 1835-50. Bottom left: Jewelry box by George Parkin Christian. Right: Manuel Enos tooth, circa the 1860's.

Sunday, May 17 | Thrilling Off-Site Fieldtrip

Location and time to be announced. Details to follow. Price of fieldtrip is not included in Scrimshaw Weekend admission.

Weekend presentations will include

- Westport Farmer Goes a-Whaling: Non-Scrimshaw in the Fabulous Collection of Frederick Allen
- The Accidental Bard: Insights and Sentiments of Ordinary Whalers under Extraordinary Conditions
- Glimpses Behind the Scrimshaw: Those pesky scrimshandering whalers and some of the other stuff they did
- The JFK Scrimshaw Collection: A New Deal for Collectors
- Farthest Refuge: Visions of St. Helena, the penultimate resting place of Bonaparte, and the advent of Napoleonic Scrimshaw
- Scrimshaw Faces and Forgeries
- Annual Market Report Update
- Inaugural Plenary Meeting of the Antique Scrimshaw Collectors Association

Registration Information

Members: \$295.00 (\$330 after May 1)

Non-Members: \$335.00 (\$370 after May 1)

Plus 1 Dinner Guest \$75.00

Register by Mail: Send payment to Scrimshaw Weekend, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740. Checks should be made payable to New Bedford Whaling Museum and include Scrimshaw Weekend in the check memo.

Register by Phone: Call 508-997-0046 x100

Register Online: www.whalingmuseum.org

Scrimshaw Weekend is sponsored, in part, by Northeast Auctions of Portsmouth, N.H., and The Maine Antique Digest.

Hot ON the PRESS



Treasures of the New Bedford Whaling Museum

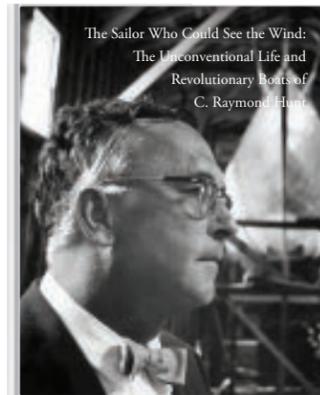
By NBWM

As a touchstone to the region's past, the New Bedford Whaling Museum has evolved into a nexus for the diverse communities of Southeastern Massachusetts. How did the Whaling Museum come into existence and why does its relevance continue to grow with each generation? The answers are presented in this comprehensive new publication, designed as a keepsake volume of the Whaling Museum experience, in which concise text and copious reproductions illuminate the history and scope of the world's largest museum dedicated to the global interaction of humans with whales. Highlights will include many of the Whaling Museum's superlatives, including the world's largest library of whaling logbooks, journals, prints and the largest collection of scrimshaw.

The Sailor Who Could See the Wind: The Unconventional Life and Revolutionary Boats of C. Raymond Hunt

By Stan Grayson

This is the first book-length biography of C. Raymond 'Ray' Hunt, the American yacht designer and racing sailor whose skill at the helm and skill at the drawing board made him a legend in his own time. Today, 45 years after his death at age 70 in 1978, Hunt is recognized as one of the most influential yacht designers of the 20th century. His most enduring designs, the Concordia Yawl and the original Boston Whaler, are recognized as classics of form and function. His development of the deep-v hull, on which he briefly held a patent, provided the basis for all high-speed, mono-hull powerboats that followed. As a racing sailor, Hunt had few, if any equals. He had a special touch at the helm, and an inborn ability to sniff the breeze and determine when and where the next shift would come. His design philosophy of thinking outside the box continues in the firm that bears his name, Hunt Associates of New Bedford.



Art of the Yankee Whale Hunt

By Michael P. Dyer, Senior Maritime Historian

Buried deep within the logbooks, journals and manuscripts of America's 19th century whaling heritage are watercolor paintings and other representations of the hunt rarely seen by the public. This book will bring this art form to life in the context in which it was created; in a maritime culture, on shipboard, at sea, during the daily hunting of whales. It will highlight artworks that capture the essence of whaling, its culture, the vessels used in it, the geographical locales of where it took place and the animals commonly pursued.

Become a Sponsor: Opportunities for sponsorship are available. Benefits include Patron copies and recognition in sponsor listings. Contact Development at 508-717-6815 for more information.

Classic Whaling Prints: From the Permanent Collection of the New Bedford Whaling Museum

By Stuart M. Frank, Senior Curator Emeritus



Over the centuries, the hazards and pleasures of seafaring, the high drama of the mythic whale hunt, and the beauty of the many exotic whaling ports around the world attracted highly accomplished artists and printmakers to whaling subjects. As the repository of the world's

largest and most comprehensive collection of whaling prints, the Whaling Museum will publish *Classic Whaling Prints*, a book showcasing the benchmark masterpieces and most influential images of the past 400 years.

Yankee Baleeiros

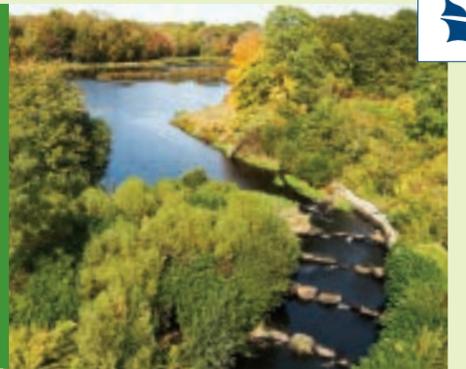
By NBWM



This book will celebrate the interwoven Luso-American stories of the Azorean, Cape Verdean, and Brazilian communities of the United States from early immigration in the 18th century through the latter half of the 20th century. *Yankee Baleeiros* will enhance and reframe

the meaning of becoming American amidst the social construction of unjust racial politics, the strength of community identity, and importance of cultural innovation.

NEW Partnership



Where the Land Meets the Sea

March 25, April 1, and April 8

6 p.m. Reception, 6:30 p.m. Lecture & Discussion
Free for members; \$10 for non-members

The Whaling Museum and Buzzards Bay Coalition present *Where the Land Meets the Sea: Working to Restore and Maintain the Health of the Buzzards Bay Watershed*. This three part series of Wednesday evening lectures by environmentalists will describe ongoing projects aimed at restoring the health of the Buzzards Bay Watershed, from its fish and shellfish, to its estuaries and marshes, to its rivers and harbors. People will hear about current restoration initiatives and find out what actions they can take to bring about a healthier Bay.

To register, call 508-997-0064 x100 or visit www.whalingmuseum.org.

Above: The Buzzards Bay Coalition recently completed a project to restore nature at the Acushnet Sawmill, which will protect the health of the Acushnet River and Buzzards Bay.



THE LOFTS AT WAMSUTTA PLACE & VICTORIA RIVERSIDE LOFTS are now thriving, elegant, loft style apartment communities

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Save the Date

112th Annual Meeting | Friday, May 29, 4 p.m.

The Cupola Society

The Cupola Society recognizes the Whaling Museum's most generous annual supporters. Members sustain the Whaling Museum with contributions of \$1,000 or more.

- | | |
|----------------------------------------------|---------------------------------------------------------|
| Meg & Robert Ackerman | Christine & Eric Cody |
| Acorn Management | Coggeshall and Co. |
| Acushnet Company | Community Foundation of SEMA – Acushnet Foundation Fund |
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| Bristol County Savings Charitable Foundation | Empire Loan |
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| BankFive | Patricia A. & Hon. Armand Fernandes, Jr. (Ret.) |
| Jane & David Barker | Barbara & Paul J. Ferri |
| Henry Barkhausen | Linda & Charles W. Findlay |
| Pamela A. & Joseph M. Barry | Angela & Gian Luca Fiori |
| Christina A. & Charles E. Bascom | Nancy & Richard Forbes |
| Russell S. Beede | Eve & Christopher Ford |
| James Bevilacqua & Constance Bacon | Elsie & Norbert Fraga |
| Robert & Virginia Becher | Peter Francis |
| Jewel W. & Nathaniel J. Bickford | Stuart Frank & Mary Malloy |
| Catherine Bickford & Robert Cann | Lisa & Richard D. Frisbie |
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MISSION

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.

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EDITORIAL COMMENTS

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ON THE COVER

Clement Nye Swift, *The End of Whaling, or The Smoking Chimneys*, c. 1910, oil on canvas, 16" x 22.5". Gift of Mrs. Margaret K. Rodgers.





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This conservation project is funded, in part, by the Arcadia Charitable Trust, the Stockman Family Foundation and the National Endowment for the Humanities.

Right: Collections Manager Jordon Berson begins the multi-year process of restoring the grand panorama.



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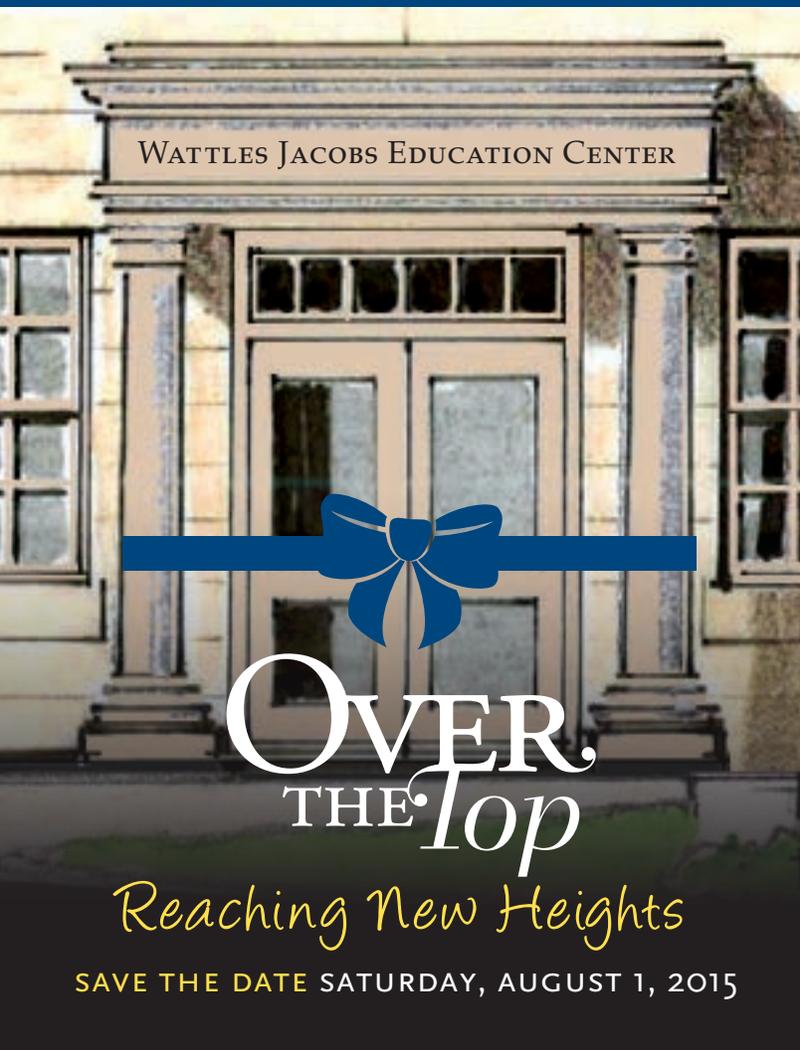
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