FALL HOURS (September - December): Daily 9:00 a.m. to 5:00 p.m. Until 9:00 p.m. every second Thursday of the month

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**

**New Year’s Swingin’ Eve**

To Benefit the New Bedford Symphony Orchestra and New Bedford Whaling Museum

**Friday, December 31**

Join in on our “Museum of Music” and experience a variety of musical performances throughout the Museum’s galleries. We won’t be swingin’ till midnight, so count down the New Year whenever you fancy! We’ll polish off the night with a march up to Custom House Square for the City’s fireworks display.

Further details and invitation to follow.

For more information, contact Alison Smart at asmart@whalingmuseum.org or (508) 997-0046 ext. 115.

**Lagoda outfitted for her next 100-year voyage**

**William Vareika Fine Arts Ltd**

**REYNOLDS BEAL (1866 - 1951)**

"Whaler Unmanned, New Bedford"
Watercolor and pencil on paper
16 x 20 inches Signed, lower left
Dated and inscribed: "with title and location, upper right:"

**The Newport Gallery of American Art**

"Newport RI, Newport RI. 02840" T 401-849-0409 E info@newportgallery.com

**Museum is fully accessible**
have a budding model-maker in your family, please in -

ship, we are 16 months away from opening a permanent exhibit showcasing our superlative and world-beating table book highlighting these masterpieces.

More subtle tones will soon pervade a decorative art and describing the blood red, dangerous and combative and darts will festoon two walls of the Bourne building and local history. A traveling exhibit from Faial is with volcanic rock imported from São Miguel now seen it yet, you must check out the new Azorean arch ing on Portuguese culture and heritage. If you haven't to announce a New Year’s Eve joint “friend-raiser” at the man Gallery in the restored Bourne Building is a

Continued on inside back cover

A Salute to Jack Penney

The New Bedford Whaling Museum is honored to acknowledge two decades of extraordinary service by John S. (Jack) Penney, Jr. Beginning as a member of the Board of Trustees in 1991, Jack has worked tirelessly in many capacities to build the Museum into the world-class facility it is today.

He was President of the O.D.H.S.-New Bedford Whaling Museum, 1997-1999, and served as Chair of the Advisory Council and Chair of the Building Committee, 1999-2002. Under his leadership and vision, the Museum was redeveloped into the world-class facility it is today.

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The dedication and unveiling of the Azorean Whaleman Gallery in the restored Bourne Building is a significant milestone for the institution. The next several weeks will feature additional activities and events focusing on Portuguese culture and heritage. If you haven't seen it yet, you must check out the new Azorean and with volcanic rock imported from São Miguel now completed on the mezzanine – a portal to this striking permanent exhibition on a critical chapter in whaling and local history. A traveling exhibit from Faial is adjacent and tells that island’s whaling story. A retrospective of artist Arthur Moina’s fine work is displayed in the San Francisco Room. Hapronos, spears, guns and darts will festoon two walls of the Bourne building describing the blood red, dangerous and combative practice of 19th C whaling.

More subtle tones will soon pervade a decorative art and glass exhibit in the Volunteer Room in early 2011. Visi -
tors rave about the new Wharfie Family Gallery showcasing the best of our painting collections. Yes, you can see a Ryder and a Bierstadt on exhibit there. On scholarship, we are 16 months away from opening a permanent exhibit showcasing our superb decorative and world-beating scrimshaw collection replete with a companion table book highlighting these masterpieces.

Chaired by the Sea opens on September 24th — this exhibit displays 150 years and more of whaling on Buzzards Bay. A magnificent Fitz Henry Lane is on loan from the Newport Art Museum and nautical buff will see the wheel from the J Bras Johnson reelected to its bimonthly (on loan from the New Bedford Yacht Club) for the first time in 70 years.

Partnerships and collaborations abound. We closed out a highly successful “Music on the Plaza” summer series with the New Bedford Symphony Orchestra now only to announce a new Year’s Eve event “friend-raiser” at the Whaling Museum. Lucas Antonini, director of the art gallery at UMass Dartmouth College of Visual & Per -forming Arts, curates an outdoor sculpture show around the perimeter of the Museum with 8 local sculptors, all working on pieces relating to whaling themes. The U.S. Constitution Guard of Model Makers visits us late fall for a display of their fine work in the Jacobs Family Gallery — there is a student component to this if you have a budding model-maker in your family, please inquire. Lure of the line cash prizes just might do the trick!
Bourne Building transformation complete; Lagoda Ready for Re-Launch

After seven months of restoration, the Bourne Building re-opens, and a fully-restored Lagoda welcomes visitors once again.

By Gregory Galer, Ph.D., Vice President, Collections & Exhibitions

As I write this piece in early August we are making the final touches to complete renovation of the first floor of the Bourne Building to allow this space once again to return to public view. Everyone who enters the Lagoda room will be awed by the transformation. The changes are striking and hit you instantly — restored original colors of plaster and wood trim, a sparkling refinished floor, and modern museum lighting. Lagoda shines in all her glory within a dramatic space that feels as fresh as it did in 1916, and the changes make the room feel even larger than before, with a dramatically altered ceiling that seems to lift Lagoda miles higher than ever.

Into early fall we will be installing the first round of new exhibits in the Bourne Building, beginning with the Azorean Whaleman Gallery, a traveling exhibition from the Azorean Bounts in the Bourne Building, beginning with the Azorean Whaleman Gallery, a traveling exhibition from the Azorean Bounts

Lagoda's masts higher than ever.

Additional exhibits will continue the transformation of the Bourne Building over the next year or so.

The renovation of the building has been an exciting, albeit seemingly chaotic one at times. With an aggressive schedule many construction trades worked in the building simultaneously. In any given area in the room they worked in rapid succession — painters followed closely behind finished carpenters and plasterers who themselves were working on the hefts of electricians and fire protection installers and HVAC specialists. Many thanks go to Bufftree Building Company; their Superintendent Mike Woodby and Project Manager, Tony DiGiantommaso for managing what at times felt more like a war zone than a museum facility. The process has been a complex one as we've balanced the needs of a historic building, the requirements of a modern museum facility, budgets, and schedules. Now that the dust is settled it is clear that the work has paid off.

Attendees of the Museum’s Over the Top Fundraiser on August 7th were provided a special treat, a preview of the almost-complete Bourne Building. It was gratifying to hear many “Ooohs” and “Aaaahs” as people entered the room and the restored facility came into full view, looking just as Emily Bourne first surveyed its gleaming interior in 1916.

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Friday, October 22, 2010
4:00 PM

Commemoration of the Bourne Building
Re-Launching of the Lagoda

Presidential Reception
The Honorable Carlos Manuel Martins do Vale César
President of the Regional Government of the Azores

Signing of a Protocol between the Azores, New Bedford and San Francisco

Dedication of the Azorean Arch

My Dear Mr. Crapo:

At last I am able to say to you that I shall be very glad to put up an addition to the building belonging to the Old Dartmouth Historical Society, and one that shall be quite worthy, for the housing of all the properties belonging to the society which represent the whaling industry, in its various activities. In doing this, I am happy to make it a memorial to my father, who was recognized as the leading whaling merchant in New Bedford, the man whose undaunted purposes and unflinching energy secured for the industry its important place among the commercial lines of the world.

From the first suggestion it has seemed to me so evidently important that in some such way the old traditions, and activities of the city should be perpetuated, and put to a form to be easily recognized by the future inhabitants that I should indeed be very sorry if the plan failed of accomplishment. In helping in this manner I am relying on your former assurance that the endowment fund shall be entirely adequate for ample maintenance of both buildings, the old and the new possessions of the Society.

I have been held back in making this known to you by my hope that I might persuade my friend, Mr. Henry Vaughan (an Englishman) of Boston, to undertake the work. He has planned two very successful buildings for us, the Museum Workshop of New York and the Bourne Library in Bourne. Most of the models of these buildings were sketched by this gentleman, and I can assure you that they are excellent. He tells me that he will be here Tuesday, Jan. 5th. He is so busy that it seemed for a time that he could not undertake this. I shall try to have you meet.

Very sincerely yours,

Emily H. Bourne

Mrs. Annette Lantzius, great great niece of Emily Bourne, on a recent visit to the newly restored Bourne Building, presented the Museum with a copy of her aunt’s 1915 letter confirming her intention to create a lasting tribute in her father’s memory.
THE AZOREAN WHALEMAN GALLERY

Long anticipated installation permanently commemorates the role of the Portuguese in the whaling industry and growth of greater New Bedford

By Michael P. Dyer, Maritime Curator, and Gregory Galea, Ph.D., Vice President, Collections & Exhibitions

On September 10th the Museum opened the Azorean Whaleman Gallery, prominently installed within the Museum's central core, the newly restored Bourne Building. Made possible by a gift from the Governments of Portugal, the permanent exhibition celebrates the collective sea-faring heritage of the nine Atlantic islands of the Azores and the City of New Bedford. A capacity crowd, which filled the Bourne and its mezzanine heard remarks by Dr. João de Vallenca, Ambassador of Portugal, Congressman Barney Frank, Governor Deval Patrick, Rep. Antonio F. D. Cabral, Mayor Scott Lang and other community leaders laud the work of the Advisory Committee and curatorial staff.

From the 1600s, European seaborne expansion into the New World brought colonial mariners into contact with abundant natural resources including unexploited populations of whales in the North Atlantic. By the end of the 1700s, the independent maritime nation, and sperm whale in the Atlantic helped to create an economic base for the young nation. That American mariners and Portuguese islanders should come together was inevitable. American seafarers were intent on gaining wealth through overseas trade and either bought up British sea charts or published their own new sailing directions which defined these islands as safe havens with resources to facilitate navigation.

As the American whaling industry grew throughout the 18th and early 19th centuries, the islands were perfectly located to serve the needs of passing whalers including the transshipment of any oil taken on the outward passage, obtaining foodstuffs, and most significantly of all, adding Azorean seamen to augment the crews. Herman Melville observed that “Islanders seem to make the best whalemen,” and these itinerant Azorean sailors put down roots in New England. By the end of the 1800s the Portuguese community quickly grew in New Bedford as mariners, businessmen, craftspeople, mill workers and their families relocated. After the Civil War, many native-born Americans began moving westward, Azorean marriages came to play an increasingly important role in the declining market for the products of the whale fishery. Greater numbers of Azorean crew members appear over these decades and by the turn of the 20th century half the masters in the New Bedford fleet were Azorean. Significantly, not only were the crews and masters made up of Atlantic islanders but Azorean businessmen began investing in packet ships that sailed between New Bedford and the Azores increasing trade and bringing together the relatives of mariners and others seeking new lives in America. Thus the great period of cultural exchange, reflected in thousands of immigration documents, completely transformed the demographic of this old, colonial seaport into a diverse industrial city.

The transformation was not one-way, however. The technology of whaling had also crossed over to the islands and by the 1900s the Azorean people had developed a highly successful sperm whaling culture of their own. By the initial use of boat parts made in the U.S.A., Azorean craftsmen built whaleboats distinct to the needs of their shore-whaling industry. The hunting and processing of sperm whales continued throughout the 20th century until finally declining in the 1970s. By the last decades of the 1900s Azorean whaling itself had become preserved in island museums.

Little in the way of the Museum’s early permanent exhibits provided insight into this early seismic shift, until now. The Azorean Whaleman Gallery at last includes this story, so important to the understanding of the evolution of whaling and its impact on diverse communities. It was a vision for the Museum first promulgated in the 1980s by the late Dr. Mary T. (Silvia) Vermette – a permanent exhibition of whaling on both the islands and on Yankee whalers, an integral part of the fabric of our shared heritage. Many historic figures of the New Bedford Azorean community are featured. Common seamen, Masters and vessel owners, and maritime businessmen are an essential part of the story as many Azorean immigrants became integral elements of the city’s maritime, business, and social community.

In the Unequal Cross-Lights

Contemporary Sculptors Respond:
An outdoor sculpture project

Eight sculptors spent the summer and early fall studying the Whaling Museum’s collections. The insights they gained will generate new works, in a variety of materials, relating and interpreting whaling and maritime themes. These will be installed around the Museum’s grounds, with an opening on AHA Night, October 14.

The exhibition’s title is taken from Moby-Dick where Ishmael, after he arrives in New Bedford, enters the Spouter Inn and in the “unequal cross-lights” encounters a marvelous painting he is unable to make sense of. He realizes he is confronted with a work of art that requires “careful inquiry,” “earnest contemplation, and “repeated ponderings.” Lasse Antonsson, director of the art gallery at UMass Dartmouth’s College of Visual & Performing Arts, curates and participates in this outdoor show of new works by Richard Creighton, Elizabeth Doobser, Erik Duanst, Stacy Latt, Eric Lintala, Stephen Whittlesey, Lasse Antonsson.

Viola de Terra, 1853, by José Linhares, an Azorean-American instrument maker in New Bedford in the 1880s. (Photo: Katie Mello)
Wattles Family Gallery opens new horizons

Gurdon B. Wattles notes restoration is exemplar of stewardship, reconnection and growth

A gala reception for the newly restored Old Dartmouth Historical Society Wattles Family Gallery was held June 25. Not since the early years of the Museum had the Society gathered en masse in its first galleries, which date from 1906. A community celebration was held the next day with a ribbon cutting to open the old North Water Street entrance. Gurdon B. Wattles, a driving force behind the project, was keynoted for the evening reception. His remarks follow:

“Good evening, and thank you for attending this opening of ye another chapter of our developing history. I would like to recognize the dynamic ‘can do’ culture that is evolving at all levels in the Museum’s structure. The leadership of Chairman John Garfield, the Board, the Museum Advisory Council and the many committees are showing strong vision and support for new initiatives. The President, James Russell, his staff, and the volunteers are showing a remarkable ability to grasp, manage, and steward the mission of the Museum with new levels of achievement that are making our results most gratifying. Forces like these set the stage and motivation for events such as the one we are celebrating tonight.

Necessity is a great driver and the recent times we have been through help us to push forward. This project evolved in an interesting way. I was involved in an initiative to recover some underutilized spaces for management and education offices. I became aware of a large hidden space behind some access halls that was loaded to its very tall ceiling with furniture and painting crates. Some of this, I was told, included many of the Museum’s best pieces. It also came out that this space had been the original entrance and gallery for the Old Dartmouth Historical Society and had many memorial plaques honoring the original early contributors. A thought occurred to me that we could find a much more appropriate warehouse than premium space located right next to our wonderful Jacobs Family Gallery.

Recognizing our early roots, hence the name Old Dartmouth Historical Society – Wattles Family Gallery, the space is complete with its original entrance and recognition plaques. It also refurnishes the wonderful President’s Office that is used by the volunteers, and enjoyed by members, and visitors. This area gives a beautiful and welcoming core area to the Museum.

The main gallery’s high ceilinged and elegantly styled space was perfect for displaying some of our larger and finest heritage pieces. I want to take this opportunity to thank our Collections Committee Chairperson, Fran Levin, for her inspiration and vision. Also I want to congratulate Dr. Gregory Galer, our new Chief Curator on a spectacular preparation and hanging of the exhibit. The historic entrance connecting to Water Street also re-establishes the Museum’s connection to New Bedford’s waterfront area.

New Bedford is a treasure trove of thoughtfully created properties. This project is a small example of the highly effective facilities that can be realized for a small fraction of the cost to create them anew. The activities that spring from these spaces are vital to our growth.

The New Bedford Whaling Museum is reaching new levels of excellence and it is time to celebrate the Old Dartmouth Historical Society roots from which this all came. Please join us now in doing so.

Gurdon B. Wattles

Drawn from New Bedford: Artist Arthur Moniz

The work of Arthur Moniz has become a staple of the New Bedford Region. Whether it is his pen and ink drawings of South Coast town centers or his colored paintings of New Bedford landmarks, landscapes or its fishing fleet, Arthur’s prolific career has resulted in his works’ adoption within the cultural vernacular of New Bedford.

Born and raised in New Bedford, educated at Massachusetts College of Art and the Museum School of the Museum of Fine Arts, Boston, and now a Fairhaven resident, Arthur has been painting since 1963. Inspired by an uncle with artistic talent and by his New Bedford High School art teacher and influenced by Andrew Wyeth and old Japanese masters, Arthur’s style has evolved over the decades.

While he has worked in nearly every medium, his signature style, graphite and watercolor, began when he inadvertently splashed watercolor onto a highly detailed drawing of a stone wall. Pleased with the effect that resulted, he began to experiment seriously with this technique which has become his mainstay, greatly outnumbering his work in oil, charcoal, etchings, and other painting media.

Today Arthur and his wife Cheryl operate a gallery of Arthur’s work on William Street, adjacent to the Whaling Museum. With the open goal of their projects, Arthur’s new exhibit will feature work of the U.S.S. Constitution Model Shipwright Guild as well as local model makers. Models will be on display in the Jacobs Family Gallery adjacent to Tom Borges’ 1/3 scale model of a Concordia yawl. A forum will be held in conjunction with the opening of this exhibit, demonstrations will be offered, and there will be hands-on activities for children. Youth (8-12) and Teens (13-17) model-makers are encouraged to enter their models in a contest for a chance to win a cash prize. For more information, please contact Brian Witkowski at 508.997.5046, extension 185.

“Down to the Sea in (Model) Ships”

The New Bedford Whaling Museum invites you to participate in the inaugural “Down to the Sea in Ships” Model Boat Exhibition and contest, November 6-29. The exhibition will feature work of the U.S.S. Constitution Model Shipwright Guild as well as local model makers. Models will be on display in the Jacobs Family Gallery adjacent to Tom Borges’ 1/3 scale model of a Concordia yawl. A forum will be held in conjunction with the opening of this exhibit, demonstrations will be offered, and there will be hands-on activities for children. Youth (8-12) and Teens (13-17) model-makers are encouraged to enter their models in a contest for a chance to win a cash prize. For more information, please contact Brian Witkowski at 508.997.5046, extension 185.

The model of the U.S. Constitution (scale: 1/48) by TJ Lamont, with a detail view of the starboard quarter – forward winch cut-out, built from 2006-2007 (photo: Tom Lawrie)

The model of the L.A. Draconis (scale: 1/50) by TJ Lamont, with a detail view of the starboard quarter – forward winch cut-out, built from 2006-2007 (photo: Tom Lawrie)

A Retrospective, opened on September 10 during a host of Aeorean-related activities.

Members only Artist’s reception—September 24, 6:30 pm

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The Same, But Different

Mammalian similarities of humans and whales are noted by even the youngest Museum visitors

By William Renehan and Robert Rocha

If the newest chapter of ‘the historic interaction of humans with whales worldwide’ (from the Museum’s Mission Statement) were to be written in 2010, much of the text would focus on the personal and intellectual connections being developed between people and whales. The billions that are spent annually on whale watch trips illustrate that this is more than just a general fascination with animals in their natural habitat. People are making a concerted effort to see one Order of animals, Cetacea. This is different than visiting a zoo to see a wide variety of creatures.

The new exhibit aims to examine some of these connections, by comparing a few important anatomical structures. The analogies to be made by comparing whale flippers and human arms are easily grasped. The tragedy of our North Atlantic right whale, Reyna, being accidentally killed before she could give birth to her first calf provides an opportunity to look at the process of gestation and the pelvic region. The enormous skulls of our whales consistently lead to questions about whale brains, so we’ll take a look at various aspects of how our brains compare to theirs. Lastly we’ll examine what it takes to pump blood through our brains compare to theirs. Lastly we’ll examine what it takes to pump blood through our bodies and how those requirements dwarf our needs.

An exciting aspect of this new exhibition is the involvement of Museum docent, Bill Renehan. Bill is a fairly new addition to our Thursday docent team, but as a retired doctor, is familiar with many of the concepts we’ll be displaying. This new exhibit will feature display cases, several hands-on objects, and descriptive text. It is expected to be ready for viewing when we greet the North Atlantic Right Whale Consortium on November 3rd for their annual meeting.
NEW BEDFORD WHALING MUSEUM
FALL 2010 CALENDAR

Friday, September 24
Chameled by the Sea: 150 Years and More of Yachting on Buzzards Bay

Monday, September 27
Beverly Yacht Club, New Bedford Yacht Club, and Cruising Club of America: Breeze Rendezvous

The Museum invites members of the BVC, CCA, and NBYC to a soirée and cash bar at the Museum to celebrate the start of the Marblehead to New Bedford Festival in New Bedford.

Saturday, October 9
All in One Boat: the Cultural Mosaic of New England’s Working Ports.

Saturday, October 23
State Pie, Working Waterfront Festival

"All in Our Boat: the Cultural Mosaic of New England’s Working Ports." This event focuses on the ethnic diversity of the region’s waterfront communities.

Friday, October 29
After Hoof Reliefs Halloween Costume Party featuring Pumpkin Head Tod

October 20-29
2010 WHALING HISTORY SYMPOSIUM

6:30 pm – 7:30 pm Lecture
Glorifying America: Landscape Painting in the mid-19th Century

Sunday, November 7
Moby-Dick Marathon Read-in Day

Sunday, November 20
Culture Pass presents: Moby-Dick: 150 Short Plays Marathon

Saturday, December 11
AHM: Sing Along

Saturday, December 25

Friday, December 31
AHM: New Year’s Eve Special

Saturday, January 8
AHM: Saturday Night - FREE

Wednesday, October 6
6:30 pm Reception | 7:30 pm Lecture
Glorifying America: Landscape Painting in the mid-19th Century

Wednesday, October 13
6:00 – 7:00 pm Dinner
American 19th Century Painting in a 21st Century Market

Wednesday, October 20
6:30 pm Reception | 7:30 pm Lecture
American 19th Century Painting in a 21st Century Market

Wednesday, October 27
6:00 – 7:00 pm Dinner
American 19th Century Painting in a 21st Century Market

Thursday, November 4
6:00 – 7:00 pm Dinner
American 19th Century Painting in a 21st Century Market

Friday, November 5
6:00 – 7:00 pm Dinner
American 19th Century Painting in a 21st Century Market

Saturday, November 6
Down on the Sea in (Middle) Ships – a boat model exhibition

Saturday, November 13
Moby-Dick Marathon Reader Call-in Day

Sunday, November 14
Afternoon or Evening Registration Packages

Sunday, November 21
AHM: Members-only Holiday Party

Sunday, December 5-28
New Year’s Swinging’ Eve

Sunday, January 2
AHM: Saturday Night - FREE

Saturday, January 8
AHM: Saturday Night - FREE

Sunday, January 23
AHM: The Bicentennial of the United States

Saturday, January 29
AHM: Saturday Night - FREE

Sunday, February 6
AHM: Saturday Night - FREE

Saturday, March 6
AHM: The Bicentennial of the United States

Saturday, April 3
AHM: Saturday Night - FREE

Saturday, April 24
AHM: Saturday Night - FREE

Saturday, May 8
AHM: Saturday Night - FREE

Saturday, May 29
AHM: Saturday Night - FREE

Saturday, June 26
AHM: Saturday Night - FREE

Sunday, July 18
AHM: Saturday Night - FREE

Sunday, August 15
AHM: Saturday Night - FREE

Sunday, September 19
AHM: Saturday Night - FREE

Sunday, October 17
AHM: Saturday Night - FREE

Sunday, November 7
AHM: Saturday Night - FREE

Sunday, December 5
AHM: Saturday Night - FREE

Saturday, January 8
AHM: Saturday Night - FREE
35th Annual Whaling History Symposium to focus on new historical perspectives

N ow recognized as an international forum for the presentation and discussion of new research into the history, fine arts, humanities, and sciences of whales and whaling, this year’s Symposium will present four sessions on Saturday and Sunday, October 16-17. In recent years, risk and risk management have emerged as incisive tools for the analysis of business enterprises, but have not hitherto been satisfactorily applied to evaluating the whaling industry. Suzanne Finney, president of a maritime archaeology foundation in Hawaii whose Ph.D. dissertation at the University of Hawaii was largely researched at the New Bedford Whaling Museum, will present her original views in “An Anthropologist’s View of Risk in American Whaling.” Jamie L. Jones, a literary and cultural historian at Harvard and recent Fellow of the John Carter Brown Library at Brown, tackles the subject from another revolutionary point of view in “The Wake of History: American Whaling in Commerce, Culture, and Memory.” New inroads in the demographics and diverse ethnology of the whaling trade will be revealed in “Overlooked; Not Forgotten: African-Americans in the Sag Harbor Whaling Trade,” presented by Thomas Hardy, a recent Curatorial Intern at the Whaling Museum, and Professor Frank Sousa, director of Portuguese Studies at UMass Dartmouth, will introduce the universities publications about Portuguese contributions to whaling.

The whalingmen’s own firsthand testimony through songs, yarns, and after-hours pastimes at sea and in foreign ports-of-call provide insight into shipboard culture. J. Revell Carr, Jr., who teaches folklore at the University of North Carolina Greensboro, will speak about the exchange of musical and theatrical entertainment among native Polynesians and American mariners. April Grant of UMass Amherst will present “Terrible Polly: The Battle of the Sexes in Songs and Poems of the Whaling Era.” And Stuart Frank, Whaling Museum Senior Curator, whose Ph.D. dissertation at Brown was years ago was “Ballads and Songs of the Whale-Hunters,” will present “Jolly Sailors Bold: Demographic of Ballads and Songs Excavated from Whaling Journals of the Kendall Collection at the New Bedford Whaling Museum.” The Saturday afternoon sessions will be followed by book signings, showcasing three landmark new publications related to Symposium topics. The Whaling History Symposium is made possible in part by The Helen E. Ellis Fund.

October 19, 2010
Rohin Starr, Director, American & European Paintings and Prints

American 19th Century Painting in a 21st Century Market
Ms. Starr will examine images of shipping, whaling, and industry and the new landscape of the American West – all imbued with a sense of wonder and optimism indicative of a thriving nation, and the rising industrialists who eagerly collected these works.

November 2, 2010
Evelyn Trebilcock, Curator, The Olana Partnership

Glorifying America: Landscape Painting in the mid-19th Century
Ms. Trebilcock, Curator at Olana, the estate of Frederic E. Church, will examine the way mid-19th century American landscape painting glorified America by illustrating important historical moments and by celebrating the promise of the young nation, including Albert Bierstadt’s "The Machine in the Garden: America’s Conflict with New Technology" and Church’s "Outward-Bound: Whaling".

November 16, 2010
Maxine Ross Smith, Professor of the History of Technology, MIT

The Machine in the Garden: America’s Conflict with New Technology
Dr. Smith will explore how Americans’ evolving views of technology are reflected in the way artists present technological elements, such as the railroad, within American landscape paintings. Americans found themselves conflicted as new technologies changed existing patterns of cultural relationships and control.

Tuesdays - October 19, November 2, November 16
Pre-lecture reception 6:30 p.m. Lecture: 7:30 p.m.
$15 per lecture (non-members, $20) | $40 for series (non-members, $50)
$50 includes the Museum’s new book: American Landscape and Seascapes: Paintings (non-members: $60)

The New Bedford ECHO Project and New Bedford Whaling National Historical Park cordially invite you to attend an upcoming Education Symposium | December 1-3, 2010 New Bedford Whaling Museum

The Education Symposium is a unique opportunity for school administrators, educators and representatives of cultural organizations to gather and discuss all aspects of place-based learning. The Symposium will focus on the different interpretations, benefits and drawbacks of place-based learning, as well as ways to assess and evaluate its effectiveness.

Old Dartmouth Lyceum starts October 19

Lecture series to illuminate broader historical themes with Museum Paintings

The Lyceum will examine significant paintings in the Museum collection as highlighted in the ODHS Wattles Family Gallery, exploring 19th century landscape painting within the context of the collection and provide a forum for discussion.

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Pictured are some of the many volunteers of the Whaling Museum. Last year, volunteers contributed 21,958 hours to the Museum, working as docents, researchers, curatorial and library assistants. They conducted weekend tours, assist at the front desk and in the Museum store, and in many other duties that enhance and extend the Museum experience. Thank you for your invaluable service.

“Stand by for the crew!” — Moby-Dick, chapter 135
Continuum of learning realized from apprenticeships to scholars-in-residence

In the first half of this year, less than 30% of the state’s teenagers were employed, a new historic low (versus 45% in 2000 and 50% in 1989). You can safely assume that the percentage for New Bedford teen employment is significantly lower. In response, the Education Committee launched a new program designed to make a difference in the community.

The new Teen Apprenticeship Program provided local youth with meaningful work experience, specific job skills, and formalized mentoring by teaming up with the Museum’s professional educators and curatorial staff. Through 2010, 16 high school students (6 in the pilot spring-summer session, 10 starting in the upcoming fall session) will benefit from a “deep immersion” at the Museum—students are required to commit to a year-long, 4 days per week, 2.5 hours per day program. To minimize barriers to participation, each student receives a competitive hourly wage.

“…regardless to the size of the project or importance of the task, I feel like an integral part of what’s going on in the Museum. I can see in physical form the outcome of the work that I do and the people I work for have taught me more than any classroom could ever have.”
— Melanie Correia, University of Massachusetts, Dartmouth

A primary outcome is to provide local students with positive role models and unique opportunities to learn about constructive career paths while helping them advance socially, academically and economically.

Students are recruited through partnerships with the NB Public Schools, Global Learning Charter School, YouthBuild (a program for high school dropouts who are pursuing GEDs), and local government and non-profit service agencies.

Opportunities for college and postgraduate students were also expanded in each of the Museum’s departments as a result of seed-funding from foundations. Twenty students, attending UMD, BCC, etc., worked one-on-one with designated staff, and each received an hourly pay or stipend for their involvement. The Museum has long welcomed college students into fold, thanks in part to the endowed L.B. Waterman fund. This symbiotic relationship where the Museum can benefit from youthful assistance while providing insight and on-the-job training to the next generation of Museum professionals is both rewarding and constructive.

Related but separate, the Museum offers a limited scholars-in-residence program, made possible by the donation of living quarters by the Lofts At Wamsutta Place, New Bedford. These quarters allow the Museum to recruit and domicile scholars and students of the highest caliber from around the world. Five international scholars participated in the competitive program. Visiting students, academics and authors researched topics ranging from Western Australian Whaling to the work of Herman Melville. Scholars included author Donald Warrin from the University of California, Alex Aguilar and Asuncion Borell from the University of Barcelona, Adam Wolfe from the University of Western Australia, and former curator of the Museu das Flores in the Azores, Joao A. Gomes Vieira. Starting in mid-September and running for 6 months, the Museum welcomes Jordon Benson who will work with the Collection in the Conservation Lab.

The Education Department is recruiting Museum apprentices for the fall and spring semesters. Interested High School students should call Robert Rocha, 508-997-0046, ext 149.

Using ECHO to Strengthen Local Connections

By Sara Melciowitc, Director of Education

In addition to formal on-site school programs, ECHO provides cultural programs within the city of New Bedford. Drawing upon the expertise of our local partners, the Whaling Museum works with organizations like the AHA! and the New Bedford Symphony Orchestra to bring performance art and music to the community at the Whaling Museum. In conjunction with New Bedford Whaling National Historical Park, the Melville Society Cultural Project, the New Bedford Historical Society, UMass Dartmouth and the UMass Dartmouth Center for Portuguese Studies and Culture, the Whaling Museum is able to offer the highest caliber lectures and presentations by nationally and internationally renowned scholars, authors and content experts. Regionally, the Whaling Museum partners with the Peabody Essex Museum to bring exciting cultural programming to Massachusetts, Connecticut, and Rhode Island.

“The impact of ECHO is not limited by region. Through collaboration with ECHO partners in Alaska, Mississippi and Hawaii, the Whaling Museum and the ECHO project are able to create and implement nationally significant programming. The ECHO project has developed materials and educational opportunities for teachers both locally and nationally, standards-based curriculum and classroom activities for students, programs and cultural performances for communities, and has distributed a number of multi-media products including books and DVDs. ECHO-created content and successes are made accessible internationally through ECHOspace.org, an interactive education portal.

In keeping with the trend of utilizing ECHO funds to develop partnerships and create new learning opportunities, the Museum will introduce a new school program with our colleagues from the schooner Ernestina. Focusing on the comparative technologies between the Ernestina and the Lagoda, this program brings students from the Museum to the waterfront to learn about the importance of both industries. Continuing the good work of the Portuguese Outreach Committee, the Museum will work with the National Park Service to strengthen our education program in California and connect with Portuguese communities on a national scale. In addition, the Museum will work with ECHO partners to trace the cultural and ethnic story of people and ideas, along the area, impacted by whaling voyages. This collaborative project will not only further the educational mission of the institution but create lasting ties from New Bedford to its inhabitants’ national cultural legacy.”

— Senator John Kerry
The Melville Society Archive at the New Bedford Whaling Museum

By Wyn Kelley and Mary K. Bercaw Edwards, Melville Society Cultural Project

The Melville Archive is composed of the following separate collections: Thomas Wendell 300 volumes; Harrison Hayford 951; Merton M. Seals, Jr. 269; Jay Leyda 22; Robert D. Madison 129; General 320, plus auxiliary literature of the Sea and Frederick Douglass collections.

This engraving of Beatrice Cenci (1577-1599) from a portrait attributed to Reni was owned by Herman Melville.

The Melville Society Archive at the New Bedford Whaling Museum

“Old Books, New Reading – Part II”

By Wyn Kelley and Mary K. Bercaw Edwards, Melville Society Cultural Project

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two founders of the Melville Society—C. Cultural Project, Elizabeth Schultz and Robert K. Wallace, share a passion for Melville and the arts. Consequently, some of the holdings of the archive emphasize either the works of art Melville knew or the artists inspired by Melville. Wallace’s research on Melville’s print collection engendered the gift by rare books dealer William Reese of forty-four prints and engravings Melville owned. Schultz has lectured at the Museum on images by Benton Spruance and other modern artists, and has curated a show on Melville in comics and cartoons. The Melville Society Cultural Project has also put aside funds for new works of art to augment the archive.

For other scholars, the archive provides a collection of Melville’s sources. Since Harrison Hayford’s early work, the field of source studies has continued to grow. Some of this work is quite traditional, as Hershel Parker demonstrated in his new book Melville: The Making of the Poet, a close study of the texts Melville read in his long career. To support The Making of the Poet as well as the Northwestern-Newberry volume of Melville’s poems, Robert D. Madison assembled a complete collection of the editions Melville used in his development as poet. Madison presented these volumes to the Archive, so we now have an astounding archive of the books Melville consulted and learned from in order to write his poems.

When we show students how Melville read and borrowed from his sources, they see remixing practices with which they are deeply familiar. Mary K. Bercaw Edwards’s more recent work, on Melville’s sources, they see remixing practices with which they are deeply familiar. Mary K. Bercaw Edwards’s more recent work, on Melville’s sources, they see remixing practices with which they are deeply familiar. Mary K. Bercaw Edwards’s more recent work, on Melville’s sources, they see remixing practices with which they are deeply familiar. Mary K. Bercaw Edwards’s more recent work, on Melville’s sources, they see remixing practices with which they are deeply familiar. Mary K. Bercaw Edwards’s more recent work, on Melville’s sources, they see remixing practices with which they are deeply familiar. Mary K. Bercaw Edwards’s more recent work, on Melville’s sources, they see remixing practices with which they are deeply familiar.

But we would argue that these materials, like the source materials we noted before, have become newly relevant in an age of digital texts and information. Just as we have learned new ways to appreciate authors’ appropriations and remixings of other works in the gray areas between print and other media, we have also come to appreciate the blurred boundaries between published and unpublished scholarship. Because there are so few Melville manuscripts, intense interest has long centered on Melville’s annotations and markings in the books he owned and lavishly marked. Likewise, the battered, grubby scholars’ desk copies we own in our archive, which might once have been considered unworthy of a scholarly collection, now yield up new information about the way scholars read his texts and come to their conclusions. We own numerous examples of these annotations and marginal thoughts out loud.

Furthermore as editors have begun to appreciate what Melville scholar John Bryant calls fluid texts and editing practices—methods, that is, of capturing the different stages or versions of a text as it proceeds from manuscript to print text to adaptation or later edition—these rough stages have become newly revealing and valuable. We own not only the print editions of Hayford’s and Seals’s books but also uncorrected proofs of their work and those of others. Our archive offers a vision of vigorous intellectual exchange, the free sharing of fast-breaking information and, in spite of some famous rivalries and quarrels, a lively culture of fresh criticism of a cultural icon.

Partnerships continue to play an increasingly important role in advancing the mission of the New Bedford Whaling Museum as an educational and cultural resource for all. In turn, the Museum seeks to promote stability and growth in the communities it serves through these same partnerships. To each of its partners, the Museum is grateful for the opportunities they provide to address mutual challenges and foster organizational development.

“We partners! Must have partners!” — Moby-Dick, chapter 40

AHA! New Bedford
Alaska Native Heritage Center
Armsworth
Asheen Maritime Heritage Society
Bernice Pauahi Bishop Museum
Boys and Girls Club of New Bedford
Boy Scouts of America
Bristol Community College
Buttonwood Park Zoo
Cape Verdean Association of New Bedford
Community Foundation of Southeastern Massachusetts
Descendants of Whaling Masters
Downtown New Bedford, Inc.
Ernestina Commission
Fort Taber Fort Rodman Military Association
Friendly Sons of St. Patrick
Global Learning Charter Public School
Institute of Our Lady of Mount Carmel
Lloyd Center for the Environment
Marion Institute Bionerfs Conferences
Massachusetts Audubon Society
Massachusetts Marine Educators
Melville Society Cultural Project
Mississippi Band of Choctaw Indians
Museum Institute for Teaching Science
Mystic Seaport
National Marine Educators Association
Nativity Preparatory School
New Bedford Area Chamber of Commerce
New Bedford Art Museum
New Bedford Economic Development Council
New Bedford Free Public Library
New Bedford Historical Society
New Bedford Port Society
New Bedford Preservation Society
New Bedford Public Schools
New Bedford Symphony Orchestra
New Bedford Whaling National Historical Park
New England Aquarium
NOAA
North Atlantic Right Whale Consortium
North Slope Borough
North Atlantic Right Whale Consortium
North Slope Borough - Department of Wildlife Management
Ocean Explorit
Our Sister’s School
Peabody Essex Museum
Roch-Jones-Duff House and Garden Museum
SEAL
Sippican Philosophes Society
Southeastern Environmental Education Alliance
Southeastern Massachusetts CVB
Spinner Publications
UMASS Dartmouth
UMD Center for Portuguese Studies and Culture
UMD School for Marine Science and Technology
United Way of Greater New Bedford
University of the Arts
Woods Hole Oceanographic Institution
Zeiterion Performing Arts Center
Time and the elements take their toll on the Seamen’s Bethel

The Whaling Museum’s venerable neighbor atop Johnny Cake Hill is in need of structural repairs.

Moby-Dick Marathon

By Diane Gilbert, Museum Volunteer

Extending the Voyage

The Moby-Dick Marathon drops anchor Saturday, January 8, 2011, at 8 a.m. in the Forecen Watch Tower salon in the Jacobs Family Gallery. It is planned to be the best ever as we mark the 150th anniversary of this popular event, one which grows with each year’s reading. The 2011 event will see new activities in scope and extend to the enjoyment of everyone.

New for this year: on the eve of the reading, Friday, January 7, a delightful buffet will be offered as well as a cash bar. Dinner will be followed by a talk with distinguished Melville scholar, Dr. Elizabeth A. Schulz. Apply describing the Marathon as “an invigorating community event,” Dr. Schulz will challenge her audience with an intriguing query: “Is Moby-Dick still the great American novel?” – and invite all to engage in the discussion.

On Saturday morning the Museum will host a truly Melville-centric program. In a variation of “stump the scholars,” which we are calling “The Schools Meet the Schoolmasters,” ( roadway Chap. 38), visitors may pose questions to Melville Society scholars on all aspects of Moby-Dick – from etymology to mythology. Announced to Zoroaster. No questions too tough!

Throughout the event, the Cook Memorial Theater will be open for visitors to sit back and relax while hearing a simulcast of the reading. To visually catch the event, the Museum’s cameras will record and distribute a presentation of images from the Museum’s collection, projected in sync with live readings and relevant to each of the stories.

To commemorate Melville’s departure from New Bedford harbor aboard the Acushnet, a rare sea chest from that vessel will be on display, lent to the Museum to commemorate the 170th anniversary of that fateful voyage, January 3, 1841. Additional artifacts important specifically to the man and his greatest work are also planned for the display.

Each year, we strive to heighten the total Marathon experience for all. In 2011, we hope to extend our global reach by involving audiences far beyond the museum’s walls. Real-time streaming of the Museum’s Website is planned. It will make the event a global happening.
Funding to support the Museum’s mission and educational programs.

Our fifth annual summer fundraiser raised a record $130,000. Please keep these names in mind!

New Bedford Whaling Museum – Over the Top!

Appreciation Week
Members
December 5-11

Planning a Holiday Party? Consider the drama of the Jacobs Family Gallery or the intimate
Celebrate the opening of the Azorean Whaleman Gallery and Bourne Building

We carry hundreds of titles in our book department on whaling, regional history, art, artifacts, maps and manuscripts —now 965,000 items including
restoration with unique gifts from the Museum Store

Thoughtful Gift Giving

Celebrate the opening of the Azorean Whaleman Gallery and Bourne Building

Whale Ornament: 29.95
Azores Ball Cap Hat: 12.95
Lagoda ornament: 11.95
Liverpool Jug: 125.00

Thoughtful Gift Giving
Celebrate the opening of the Azorean Whaleman Gallery and Bourne Building
restoration with unique gifts from the Museum Store.

Planning a Holiday Party? Consider the drama of the Jacobs Family Gallery or the intimate
San Francisco Room. E-mail SpecialEvents@whalingmuseum.org for more information.

Whale Ornament: 29.95
Azores Ball Cap Hat: 12.95
Lagoda ornament: 11.95
Liverpool Jug: 125.00

From the Helm

Rebecca R. Ferris and John (Jack) W. Braitmayer

Co-Chaired by Jack Braimayer and Barbara Ferri

This remarkably successful capital campaign raised $14,000,000 in funds that allowed the institution to dramatically expand the size and breadth of its collections, educational programs, and plant.

Highlights and Achievements 2001-2010

• Renovated and redecorated the historic Bourne Building preparing it for another 100 years of service to the community
• Refurbished the Lagoda and made her shipshape for the next generation of crew members
• Built up the Museum’s endowment with the infusion of funds
• Recaptured dramatic gallery space with the renovation of the ODHS Wartes Family Gallery
• Unveiled dramatic new exhibitions including From Pursuit to Preservation and The Azorean Whaleman Gallery
• Successfully integrated the spectacular gift of the Kendall Collection, virtually doubling the size of the Museum’s collection
• Produced and facilitated exceptional research and publications through the Museum’s Research Library and Kendall Institute
• Invested in building necessary climate controlled spaces for the collection and archives—now 965,000 items including art, artifacts, maps and manuscripts

Thank you to the hundreds of donors who contributed to this campaign. Your investment is meaningful today and will be incalculable 100 years from now.

Syminas and lectures run the gamut from our 35th Whaling History Symposium in October, followed by a December symposium looking at the role museums play in K-12 place-based education. In between are important lectures on the fine arts packaged in our new Old Dartmouth Lyceum series.

You might ask how the Museum is paying for all these new projects. I can report, that assuming our Annual Fund stays on track—yes, that means you must respond affirmatively to the upcoming year-end appeal—that we will land our 3rd consecutive year in the black.

Planning a vacation of a lifetime? Join us next spring and summer for a guided tour of the Azores. Looking to do something meaningful with your leisure time? Volunteer at the Museum and join a community of 160 stalwart individuals who collectively make up the body and soul of the institution.

What is on the horizon? The Exhibition Advisory Committee has been challenged to develop a new long-term exhibition, integrated with an entirely new multimedia experience, titled: Industry & Commerce — Innovation & Entrepreneurship. This multi-year project will explore how the small coastal village of New Bedford became an international center of commerce and industry and how these twin pillars of antebellum capitalism evolved into the landscape of business and industry of today. Fostering an understanding that New Bedford once was a national economic powerhouse is tremendously empowering, particularly as our youth today look for inspiration and purpose.

This exhibition will include telling the complete story of the New Bedford fishery and examine the effects of the textile industry on the region. We will look to the future and ask how yesterday’s short-spurt energy industry can inform today’s red-hot energy debate*. These interrelated themes of commerce, sustainability (or lack thereof) and the industrious pursuits of generations of men and women in their quest to pursue the American dream will dominate much of our thinking going forward.

If you haven’t visited your Whaling Museum recently, you have surprises by the barrel full in store for you.

* The oil spill in the Gulf of Mexico dominated much of the news this summer. A purported 4.6 million bbl of oil spewed out of the wellhead there in 86 long days. By contrast, from 1704-1850, 5.6 million bbl of sperm whale oil was rendered to whalers.
Save the Date

New Year’s Swingin’ Eve

To Benefit the New Bedford Symphony Orchestra and New Bedford Whaling Museum

Friday, December 31

Join in on our “Museum of Music” and experience a variety of musical performances throughout the Museum’s galleries. We won’t be swingin’ ‘till midnight, so count down the New Year whenever you fancy! We’ll polish off the night with a march up to Custom House Square for the City’s firework display.

Further details and invitation to follow.

For more information, contact Alison Smart at asmart@whalingmuseum.org or (508) 997-0046 ext. 115.