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THE
from
Johnny
Cake
Hill
WINTER/SPRING 2012

May – September: Daily 9:00 a.m. – 5:00 p.m. | Until 8:00 p.m. every second Thursday of the month; Buy One – Get One Free Admission 5 p.m. – 8 p.m.
October – April: Tuesday – Saturday 9:00 a.m. – 4:00 p.m. | Sunday 11:00 a.m. – 4:00 p.m. | Until 8:00 p.m. every second Thursday of the month; Buy One – Get One Free Admission 5 p.m. – 8 p.m.
Open Holiday Mondays | Closed Thanksgiving, Christmas and New Year’s Day

The New Bedford Whaling Museum is governed by the Old Dartmouth Historical Society.
Subscription to this publication is a benefit of membership. For more information about membership, call 508 997-0046 ext. 150 or visit www.whalingmuseum.org.

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HOURS

Thank you volunteers and readers for a smashingly successful Moby-Dick Marathon.

Illustration: Dan Vasconcellos

Museum is fully accessible

NEW BEDFORD WHALING MUSEUM
51 Johnny Cake Hill • New Bedford, Massachusetts 02740
508 997-0046 • www.whalingmuseum.org

The Bulletin

from Johnny Cake Hill

WINTER/SPRING 2012

Save the Date: Annual Members’ Meeting | Friday, May 18, 2012
Check out our NEW website: www.whalingmuseum.org

Thank you volunteers and readers for a smashingly successful Moby-Dick Marathon.

Illustration: Dan Vasconcellos

Welch & Forbes LLC

and Co-Chairs
Christine & Phillip Burgess and Sloan & Wick Simmons

Invite you to
OVER THE TOP-2012
GALA BENEFIT

SAVE THE DATE
Saturday, August 4

Save the Date: Annual Members’ Meeting | Friday, May 18, 2012
Check out our NEW website: www.whalingmuseum.org

ALSO INSIDE:
Success of the first goal is paramount. Thanks to outstanding on education, social service and civic engagement; 3) steadfast looking ahead, 3 overarching short-term goals demand our at - and friend who made the conscious decision to help this organi - the new year in a strong financial posi - and goodwill allow your Museum to enter - alive and well in the waning days of season for giving. This tradition was future activities. However, these are approximately $1.4 million in contributed income to the campaign. We are tantalizingly close to eliminating long-term debt spurred by a $400,000 matching challenge offered by Barbara Ferri and Jack Braitmayer. Some donors directed their contributions to the cultural tapestry of America. New exhibits many immigrant groups in their quest for a better life and their gratifying and producing substantive results. The narrative of historical whaling reveals how this industry was a gateway for many immigrant groups in their quest for a better life and their contributions to the cultural diversity of America. New exhibits in the Bourne Building will complete this story and interpretative elements tell in great detail the hitherto unseen stories of Native American, Cape Verdean, African American and Azorean whales. Associated programming on-site and on-line with symposia, lectures, performances and community events will continue to build on this direction. Responding to visitor surveys, you asked us to connect the past more to the present in the ways we are doing it in three ways. Exhibits will discuss the plight of marine mammals in the 21st century with particular attention given to the highly endangered North Atlantic right whale. Look to constituent exhibits in the Jacobs Family Gallery and mezzanine that interpret our “bone yard” in a manner compelling and exciting. Secondly, we look to frame our educational mission uniquely bridges art, science and literature. Thanks to our remarkable docent corps, we can afford to offer daily programming for students K-12. Teachers and staff have mapped 40 of these cultural programs to the Massachusetts curriculum frameworks. Education staff and trained docents expect to conduct more than 340 school programs in 2012 with over half of all attendees coming for free or at steeply discounted admission. Economic conditions have placed an increased burden on teachers, community groups and economically disadvantaged families. Faced with budget cuts, areas schools are cutting back on their arts and culture programming and have limited access to funds for travel and off-site experiential programming. Despite broad-based interest from parents and students—and clear benefits to students—program fees remain a barrier to participation. Thanks to strong community and long-term Member support, your museum is privileged to continue its policy of no-cost or low-cost to families. Two years ago, a new Apprenticeship program was introduced for youth. This year-long mentoring program serves high school students with formal curriculum and group projects, while GED/post-high school apprentices participate in a one-on-one mentoring program within specific departments of the museum. Apprentices gain professional work experience, earn a competitive wage, and develop skill-sets to help them succeed in higher education and in the workplace. All graduating students went on to higher-level education and we expect the same of this year’s class. The 109-year-old history of the museum reveals an intimate relationship with the community. Motivated by civic pride, our mission to educate and interest all the public in the historic interaction of humans with whales worldwide, in the history of Old Dartmouth and adjacent communities, and in regional maritime activities remains strong and vibrant. Thank you for your continued interest in preserving this worthy mission. The New Bedford whaling narrative as a chapter in a book that is still being written. Curators will look at the business of whaling and draw the direct line across time to the fishing industry today. A new long-term exhibit on the third floor overlooking the harbor will shed light on the current complex fishing debate and illuminate the highly charged issues that confront New Bed - ford fishermen today. Third, look for more exhibits highlighting the work of notable contemporary artists.

VANESSA AVELS, SENIOR - NBVBT

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

PETITTEY RILEY, SENIOR - NBHIS

is in her third year of the EMERGING program and is a returning apprentice whose career goal is to be a part of an engineering shop, which is his desired college and career path. His strengths are math and science. “Engineering allows me to see this two subjects to be creative while designing. As a New Bedford native, I wanted to become an apprentice to further my knowledge of the city’s history and how the whaling industry has shaped my life. I think being a part of this apprenticeship is a privilege.”

JOHN ATTUNEK, SENIOR - NBHIS

is a returning apprentice whose career goal is to be a part of an engineering shop, which is his desired college and career path. It is a good experience and he is learning more about whaling history. I’m learning more than I thought I would and looking forward to being part of the city.”

MELANIE DEJUS, SENIOR - NBHIS

is a returning apprentice whose career goal is to be a part of an engineering shop, which is his desired college and career path. It is a great experience and he is learning more about whaling history. I’ve learned more about New Bedford and its history. I wanted to return so I could learn more communication skills and continue to expand my professional skills.”

SKARMANIS FLINT, JUNIOR - GNBVT

is in his second year of the Apprenticeship program. After the end of the program, he will enter the military, and later attend college to major in video game development. “It was good experience and gaining more experience. I hope to give back to the apprentice program someday to show my appreciation for giving me this opportunity.”

CARDOZ VALDAZORE, SENIOR - GNBVT

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ALFREDO PARRILLO, JUNIOR - NBHIS

from the Helm:

From the Helm:

APPRNTICE PROGRAM

An education program that pays promising students to grow and learn.

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

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

VANESSA AVELS, SENIOR - NBVBT

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

ERICK ANDRADE, JUNIOR - NBHIS

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

JOHN ATTUNEK, SENIOR - NBHIS

is a returning apprentice whose career goal is to be a part of an engineering shop, which is his desired college and career path. “I am interested in this program because most people don’t learn about our history in depth. This program will improve my work skills and learning abilities. Being chosen over a large number of other students for this program feels good.”

AMBER MARTIN, JUNIOR - NBHIS

enjoys basketball and marine biol - ogy. Her goal is to attend Wheelock College to study early childhood education and become a preschool teacher. “I am interested in this program because I want to be a part of an engineering shop, which is a privilege.”

RACHEL MEDRADO-NIVES, SENIOR - NBHIS

wants to become either a nuclear physicist or a civil engineer. Her goal is to attend Wheelock College to study early childhood education and become a preschool teacher. “I am interested in this program because I want to be a part of an engineering shop, which is a privilege.”

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The whale had now gone down and the boat lay in bloody water, all looking out and waiting for the whale to rise. He came up. The boat happened to be in his way and he stole her shaff the twon bullish. What do they look like? Mate – Sperm whales, sir! There she blows. Three whale ropes. Regular old waygs...

“The Lagoda” Re-Bourne

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

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

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

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Join us for a very special event

The Lagoda “Re-Bourne”

Unveiling of New Exhibits in the Bourne Building

“A go a whaling I must, and I would!” Life Aboard a New Bedford Whaling Vessel

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

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

RSVP (508) 997-0466 ext. 100

Event sponsored by:

Nye Lubricants, Inc.

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

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

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

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

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

Visitors will meet the cooper, blacksmith, cook and the forecastle hands – experienced crew and greenhands. From the first mate to the steward, the carpenter to the boatsteerer, each job will be illustrated by particular historical individuals and for many tasks a high aloft. Meanwhile hear the ringing-voices and sounds of life aboard. “That she blows! Call all hands!” … “Lower away!” … “Take your paddles, men.”

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

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

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

So you want to “Go a whalin’” do you? Learn what it was really like. What do they look like? Mate – Sperm whales, sir! There she blows. Three whale ropes. Regular old waygs…
Around the World
Cultures Abroad, Cultures at Home

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

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

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

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

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

EXHIBIT OPENING SATURDAY, MARCH 31, 2012

For up-to-date calendar listings visit www.whalingmuseum.org
This year marks the tenth anniversary of the gift of the entire holdings of the former Kendall Whaling Museum to the permanent collection of the New Bedford Whaling Museum. This provides a fitting occasion for showing highlights, reflecting the broad international and chronological compass of our combined collections. Accordingly, “Seven Continents, Seven Seas” will open in the Wattles Family Gallery on February 9.

The core collection of the Old Dartmouth Historical Society concentrated on the whaling and manufacturing history, seafaring prowess, and ethnically diverse community of the New Bedford Port District. The Kendall Collection brought unprecedented compass to the world of art by Continental European and American painters (some by artists from the permanent collection of the New Bedford Whaling Museum. This provides a fitting occasion for showing highlights, reflecting the broad international and chronological compass of our combined collections. Accordingly, “Seven Continents, Seven Seas” will open in the Wattles Family Gallery on February 9.

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A major highlight to be installed in the Museum this spring is a scene surmounted by a lighter-than-air balloon. The exhibition presents the scrimshaw itself in all its unique and occupationally rooted glory. Many of the pieces will be exhibited for the first time, many others have not been on public display for decades. The exhibition will also show some of the pictorial sources of the whalers’ work, it will trace such topical themes as symbolic patriotic figures, American naval prowess, portraiture, fashion plates, ethnic diversity, the Napoleonic mystique, and the whale hunt itself. It will feature works by English, Scottish, Azorean, Cape Verdean, African-American, Continental European, Eskimo, Pacific Islander, and Japanese practitioners; and it will illustrate some of the tools and mainstream methods of engraving ivory and bone, and constructing “built” scrimshaw at sea. Scrimshandering, as the whalers called it — making scrimshaw — was an indigenous and exclusive shipboard art of the deepwater trades, practiced mostly by whalers but also occasionally by navy tars and merchant seamen. The whalers’ practice of engraving pictures on whale ivory, walrus ivory, baleen, and skeletal bone originated in the late Colonial era, almost precisely coterminously with the beginnings of whaling out of New Bedford; it matured in the 1820s and ’30s, as New Bedford itself ascended to dominate whaling worldwide; it continued well into the 20th century, right up to the collapse of conventional hand-whaling on sailing ships and whalers, and a room among the “modern” whalemen on mechanized floating-factory whalingships and shore stations, it persisted through out most of the 20th century. A significant majority of the pieces to be exhibited — pictorial sperm whale teeth, walrus tusks, swifts, corset hooks, birdcages, pie crimpers, and various tools and domestic implements for the sewing room and the kitchen — had their genesis aboard whaleships from the New Bedford Port District. But, uniquely, the exhibition also includes scrimshaw precursors — extraordinarily rare ornamented implements of skeletal bone from the Viking Era of medieval Norway and baleen objects from the Arctic whale fishery of the 17th-century Dutch Golden Age — as well as noteworthy productions by foreign and immigrant practitioners from every quarter of “the terraqueous globe.” In honor of Melville’s words, and the world’s only significant collections of British scrimshaw and scrimshaw from the modern, 20th-century factory-ship era. Thus, in addition to its substantial curiosity value and intrinsic aesthetic appeal, scrimshaw provides a uniquely revealing window on the shipboard diversions, priorities, and concerns of mainstream mariners on Yankee whaleships in the Age of Sail, encompassing the many polyglot peoples worldwide with whom the whalemen-adventurers came into contact during New Bedford’s palmy whaling epoch, and reflecting the industrial might and sentimental nostalgia of the generations that followed, during the decline of hand-whaling and the rise and florescence of its modern, mechanized successor. The size, breadth, and diversity of our extraordinary collection render it uniquely suited to take on such a very broad scope of exhibiting and accounting for what has been called an indigenous American folks art, and what was certainly an enthusiastic and nearly universal pastime among our whaling forebears in sailing-ship days.

Exhibit Opening

**Scrimshaw: Shipboard Art of the Whalers**

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

For up-to-date calendar listings visit [whalingmuseum.org](http://whalingmuseum.org)
Since 1989, scrimshaw and folk-art collectors, curators, antiques dealers, whaling history enthusiasts, and interested members of the public have gathered each spring to share insights, collecting adventures, historical perspectives, antiques market analysis, and camaraderie at our annual Scrimshaw Weekend — the only regular forum and marketplace devoted to the whalers’ indigenous occupational-folk-art, and the place where most of the important discoveries about scrimshaw are aired. The 2012 edition is scheduled for May 11–13, with lectures, discussions, dealer exhibitions, swap meet, collectors’ show-and-tell, and gala banquet. (The Scrimshaw Weekend follows the week-long antiques fair at Brimfield, Massachusetts, enabling participants from afar to participate in both seminal events.)

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

### 23rd Annual Scrimshaw Weekend

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

**Schedule of Events**

- **Friday, May 11**
  - 3rd Annual Scrimshaw Antiques Show and Swap Meet
  - Noon – 5:00 p.m.
  - We kick off the annual Scrimshaw Weekend with an exciting event that’s open to the public: a scrimshaw and maritime antiques show, swap meet, and sale to be held in the Jacobs Family Gallery.

- **Friday – Sunday, May 11 – 13**
  - 23rd Annual Scrimshaw Weekend
  - The annual Scrimshaw Weekend is the world’s only regular forum in which collectors, curators, antiques dealers, history buffs, and folk art enthusiasts from all over the country gather to share insights about the whales’ distinctive and evocative occupational art forms.

  **Sunday, May 13, 2012 | 2:00 p.m.**
  - Scrimshaw: Shipboard Art of the Whalers
  - Exhibit Opening
  - See page 6–9 for more details

**Fee for Scrimshaw Weekend:**

- Prior to May 1st:
  - Members: $295 | Non-members: $335
- After May 1st:
  - Members: $350 | Non-members: $370

  **Includes admission to the Museum and the Scrimshaw and Maritime Antiques Shows, scheduled meals, and all program events.**

**Saturday banquet only, $75**

To receive the full schedule of events or to register, click on SCRMISHAW WEEKEND at www.whalingmuseum.org or contact Visitor Services at (508) 997-0046 x100 or friends@whalingmuseum.org.

Full scholarships are available for students. Contact Stuart Frank, Senior Curator at sfrank@whalingmuseum.org.

**May 2012**

### Scrimshaw Tour to England and Scotland

Also unprecedented this year, Senior Curator Stuart Frank will host a Scrimshaw Tour of England and Scotland. 14 days in May, following the Scrimshaw Weekend. Highlights at press time include whaling and scrimshaw collections in Hull, Whitby, Dundee, Aberdeen, the Scott Polar Research Institute (Cambridge), the extraordinary Pen-River Museum and Natural History Museum (home of the dove) in Oxford, the world-famous National Maritime Museum (Greenwich), the brilliant Curiosity Cabinet at the British Museum, and such sidekicks as Holy Island, the heritage of Dracula and a series of paintings he created on a PBS television series. The Museum will exhibit a broad cross-section of Stobart’s work covering his long career. Paintings, prints, and sketches will form a comprehensive retrospective of Stobart’s voluminous production during his career.

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

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

His realistic style, capturing historic scenes of ports around the world, succeeds in large part through extensive research into the historic locations and vessels. Stobart’s inspired work has reached broad audiences through exhibitions at maritime museums, several galleries, a large catalog of limited edition prints, and a series of paintings he created on a PBS television series. The Museum will exhibit a broad cross-section of Stobart’s work covering his long career. Paintings, prints, and sketches will form a comprehensive retrospective of Stobart’s voluminous production during his career.

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

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**Exhibit Opening June 2012**

Above: John Stobart, Black Eagle Cutting in at Chesterfield Inlet, 1981.

Right: John Stobart, Milwaukee A View of the Inner Harbor at Sunset in 1888.
March 1, 2012: Winter and Editor Peter Capelotti, U.S. Coast Guard Reserve and Penn State, presents “The Whaling Expedition of the Ulysses 1937–38: In the spring of 1937, Coast Guard Lieutenant Quentin Robert Walsh received a special assignment aboard the whaling factory ship Ulysses to monitor the commercial operators’ compliance with international agreements protecting marine life. This extraordinary summer, in which Walsh played diplomat, international inspector and military policeman, permitted him to witness an unprecedented slaughter of whales. His report became the most detailed account of the annual hunting and killing of pelagic whales. Mr. Capelotti edited Lt. Walsh’s report and turned this incredible story into an extraordinary book that was published in 2010. Today the book is available for purchase and signing. (M&W)

March 15, 2012: Dr. Stephen J. Godfrey, Curator of Paleontology, Cabot Museum Marine presents “Woes Whale: Whaled the Earth, Food Whales and Offshore Enforcers.” Marine science has long assumed that cetaceans like whales have no need of vision, but this is likely true for some, it is now known not to be the case for baleen whales. This discovery of a partial skull of a 40 million-year-old whale sent Dr. Godfrey on an unexpected quest to explain how and why the sense of smell has evolved in some whales but not in others. (M&W)

March 22, 2012: Author Douglas Atkin’s book “Dorade, The History of an Ocean Racing Yacht” was released on the eighty-anniversary of the Donkey, which became the most famous ocean racing yacht in the world, dominating competitions along the coasts of the Atlantic as well as the Pacific. Atkin tells the tale of her triumphs, travails and travels through a long and colorful history and describes the background research for the making of the book and the rationale for its writing while sharing rarely seen photos and new stories about one of America’s most famous and historic yachts. Her success changed the way people perceived design, safety, rating rules and speed in ocean racing. (SS)

March 29, 2012: Nancy Pedersen, USN, C.O., Naval Justice School and Cape Tom Fetherson, USN Retired, “Wornout Soldierly Order & creek: Protecting Maricet Marine Waters When its presentation will provide an overview of current Navy marine mammal research and modeling. The Naval Oceanic Warfare Center in Newport, RI, is conducting in field-studies but also conducts all the marine mammal acoustic effects modeling for the Navy. This presentation will further describe how the Navy uses this research to develop parameters within which to train and operate, with the ultimate goal of improving the training for our operational forces while also protecting the marine environment. (M&W)

April 5, 2012: Stuart P. Feld of Hiriok & Adler Galleries in New York will share his insights on 15th century paintings acquired by the Museum during the tenure of Director & Curator Richard Sturgis. Mr. Feld became one of the first Fellows at The Metropolitan Museum of Art in 1961. From 1962 to 1968, he worked in the Department of American Paintings and Sculpture at The Metropolitan Museum, during which time he co-authored American Paintings: A Catalogue of the Collections at The Heckscher Museum of Art. In 1968, he left his post as Associate Curator in Charge of the Department and joined Hiriok & Adler Galleries as a partner, becoming its sole proprietor in 1982. (ODL)

April 12, 2012: Capt. Sean S. Berce, of the Anzio, presents Full Sail into Cuba on the Anzio. “Captain Berce is a former Naval Officer and Master Mariner who has sailed over 100,000 nautical miles. His latest book, the fascinating narrative of sailing the Anzio reproduction, in 2010, into the Cuban waters where the 1895 story took place was the subject of the 1997 Steven Spielberg movie, Anzio.” Berce, the author of the Anzio’s African captives, their takeover of the ship and the ensuing court battle is an inspiring human story that, in a case successfully argued by former President John Quincy Adams, culminated in the U.S. Supreme Court granting freedom to the African captives. (SS)

April 19, 2012: Rich Wilson presents Race France to France. “Lee Joiner to Pearson: “When finished 9th in the Vendee Globe 2008-9, the solo, non-stop, sailing around the world, he endured broken ribs, a facial gash, compressed vertebrae, hurricane force gales, an access up the 90’ mast, crushing fatigue, fear, and gear breakage in braving the course via the Atlantic, Indian and Pacific Oceans, Cape of Good Hope and Cape Horn, in his 60’ motor hull Great American III. Founder of "visualized", Wilson connected his wide-ranging voyages with his expertise in yachting and sailing to present an illustrated history of American yachting. (SS)

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

May 3, 2012: Keith Knappla presents Visual Culture of the Civil War; a perspective on paintings inspired by the Civil War. Knappla has authored numerous articles on the Civil War and has been active on the Museum’s Collections Committee. He serves on the Board of Governors at the Addison Gallery of American Art at Phillips Academy. (ODL)

May 10, 2012: Ceramic artist Chris Gustin presents Finding Fires. “Chris is a studio artist and was a Professor at the University of Massachusetts, Dartmouth from 1976-1998. Chris’ work is exhibited extensively, and is represented in numerous public collections. As an artist Chris has worked in Japan, Europe. Chris is the founder of the Wadsworth Center for the Ceramic Arts in Maine, and currently serves as Vice President on its board.” (ODL)
Moby-Dick Highlights Tour

from the front desk. The first ten participants to sign up on the Tuesday, February 21

Join us in commemorating Black History Month with an encore presentation of the film "Profiles in Courage: Arthur Bennett as Abraham Lincoln." Monday, Feb. 20th – Friday, Feb. 24th

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

Valentine’s Day II

Saturday, February 25

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

Down on your favorite character and climb aboard the Lagoda. Learn the ropes, interact with different cultures, and enter the world of whaling through role-play on the world’s largest maritime scholarship. Regular admission rates apply.

Right Whale Day

Monday, April 16

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

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

With kids: leash-inflatable right whale tails and meet two-to-five adult right whale calves. Challenge yourself to the cool abalors: seeing if you can attempt to move the dories right whale fins along the Atlantic coast. Participate in social media activities, and sign the pledge to help right whale by keeping your trash out of our oceans. Enjoy contests, right whale art and share in some cake and punch. Activities are FREE. For admission to the Museum galleries, regular admission rates apply.

January 17 – Friday, April 20

10:00 a.m. and 1:00 p.m. | Jacobs Family Gallery

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

Specifically, our goals include:

• Completion and implementation of a travelling exhibition, which will draw from the existing panel exhibit but also include a variety of artifacts, multimedia and panels for visitors ages 13 to adult. The exhibit is expected to travel to eight venues over two years.

• Presentation and refinement of programs to be held locally while traveling in the Bourne Building, we will follow the Portuguese diaspora to Hawaii, Alaska, and California.

The exhibit is expected to travel to eight venues over two years.

• Presentation and refinement of programs to be held locally in New Bedford and in multiple venues via appropriate technology.

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

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

To spearhead these various activities, the Museum has created a Lusophone Steering Committee. Chaired by Brian Rotroschel, the members of the Committee include Armand Fernandes, John C. Pinheiro, Jen Nersesian of the National Park, Eugene Monteiro, Patricia Andrade, Osemeio Almeida, Frank F. Sousa and Fernando Garcia. We look forward to the next stop on the journey…Brazil. The exhibit was expanded with artifacts from our collection and enjoyed by school attendees including Fernando G. Rosa, PALCUS Chairman, President of the Portuguese Republic, the Honorable António Costa and other dignitaries. In addition, the Museum has developed a small panel exhibit focused on the Azorean whale experience, which is currently traveling to non-traditional venues across the United States and abroad.

From Pursuit to Preservation

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

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Above, photos from the Travelling Azores Exhibit it is work in progress at the Whaling Museum and will be featured at the Azores Islands National Museum in Santa Maria, Azores. For more information, see pages 11-13. The exhibit opens at the Whaling Museum on April 17 and runs through October 30.

For up-to-date calendar listings visit www.whalingmuseum.org
The Museum thanks Mystic Seaport for safe keeping the panorama over the past few years.

RESTORATION OF THE WORLD’S LONGEST PAINTING

Through the generosity of the Stockman Family Foundation and a grant from the National Endowment for the Humanities, the Museum is moving forward on a long-awaited project, the restoration of the 1848 “Grand Panorama of a Whaling Voyage Round the World.” One of the Museum’s iconic artifacts, the 1,295-foot-long Purrington-Russell Panorama is believed to be the longest painting in the world. Created when giant paintings unrolled in front of a paying audience were a common form of popular entertainment, the Panorama documents details about whaling and the maritime world of the mid 19th century. It also illustrates like no other document the path of expanding American commercial influence worldwide into remote and exotic ports and landslips.

Created by Benjamin Russell and Caleb Purrington in 1848, this Panorama has been displayed in a host of venues—from a national tour when it was created to the 1964 New York World’s Fair. It was displayed for many years after its donation to the Museum in 1918. However, a century and a half of rolling, unrolling, display, and light has deteriorated its near quarter-mile of painted cotton sheeting. It has not been exhibited in its entirety for more than 50 years.

Several preliminary studies of the Panorama were completed over the years, ably led by former Conservator Robert Hauser. With NEH and Stockman funding now in place the Museum will assemble an advisory team, hire a specialized consulting curator, and develop a formal treatment protocol that will test and define each step of the restoration process. With these pieces in place restoration can begin. The Museum continues to seek funding for restoration of the full Panorama, and these grants take us a huge step in the right direction to again make this national treasure accessible to scholars and visitors.

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

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

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

“The Day the South Lost the War: The Fall of New Orleans”
A Lecture by Historian A. Wilson Greene | Tuesday, May 22, 2012 at 7:00 p.m.
Presented in Association with the New Bedford Civil War Roundtable

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Ingenious Contrivances, Curiously Carved
Scrimshaw in the New Bedford Whaling Museum
By Dr. Stuart M. Frank
Reserved your advance copy today! Special editions are also available.
Launch Date and Book Signing: Sunday, May 13, 2012

Price:
Ingenious Contrivances, Curiously Carved: Scrimshaw in the New Bedford Whaling Museum: $65
Special slip cover limited edition: $250
For more information or to reserve your copy of Ingenious Contrivances, Curiously Carved: Scrimshaw in the New Bedford Whaling Museum, contact the Museum Store at (508) 997-0046.

Battles and Dreams

For up-to-date calendar listings visit www.whalingmuseum.org
Prints on Demand: Hidden Treasures

The Museum has partnered with 1000 Museums to produce high quality archival prints for resale at very reasonable prices. Whaling Museum curators are now asked, before a new exhibit opens, to select a group of images to add to the collection currently available through 1000 Museums. Our Museum Store has a stock of many of these images in various sizes, and the ones that are not in stock can be located online through the “shop” link on our website. Requests for reproductions not currently available can be made through the Museum Store, or the Photography Archive. This collection will be updated continually. As new selections are added we will also add a recognizable icon to the object label within the exhibit. This will make it easy for visitors to identify and then purchase high quality reproductions.

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

Also, 1000 Museums offers matting and framing in several different moulding profiles. All framed items are hand-crafted and delivered ready to hang.

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

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

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

The library holds a journal of this voyage of the ship Charles Frederick (ODHS #271). Seaman Abiel Haskins of Fall River, Massachusetts wrote the journal which is a daily accounting of the voyage. While it is an incomplete account it is legible throughout with whale stamps to indicate when and where whales were taken and it demonstrates how Captain Barnes followed his instructions. Of interest is that in his letter book Parker records a number of business transactions with Abel Haskins’ wife in Fall River. On October 4, 1847 Parker writes to Haskins’ wife and forwards her some cash in advance of her husband’s pay. In March of 1848 he again advances Amelia B. Haskins cash from her husband’s pay. Haskins’ journal is incomplete and ends before the vessel returns home, but the ability to integrate these primary sources adds layers of understanding to American whaling history that neither the logbook nor the letter book offer on their own.

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

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

FREE 11:00 a.m. – 4:00 p.m. | Jacobs Family Gallery

This spring the Museum brings a fresh perspective on the city’s harbor and working waterfront with the first public showing of a series of paintings by Whaling Museum artist Dora Atwater Milliken.

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

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

Dora Atwater Milliken maintains a studio in Westport, Massachusetts and is represented exclusively by Museum Store and American Heritage Chocolate.

Whaling Museum on the web

www.whalingmuseum.org
www.whalingmuseumblog.org
www.facebook.com/whalingmuseum
www.twittr.com/WhalingMuseum
www.tumblr.com/whalingmuseum
www.flickr.com/photos/nbwm
HOURS

May – September: Daily 9:00 a.m. – 5:00 p.m. | Until 8:00 p.m. every second Thursday of the month; Buy One – Get One Free Admission 5 p.m. – 8 p.m.

October – April: Tuesday – Saturday 9:00 a.m. – 4:00 p.m. | Sunday 11:00 a.m. – 4:00 p.m.
Until 8:00 p.m. every second Thursday of the month; Buy One – Get One Free Admission 5 p.m. – 8 p.m.

Open Holiday Mondays | Closed Thanksgiving, Christmas and New Year’s Day

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

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

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Illustration: Dan Vasconcellos