

THE Bulletin



NEW BEDFORD
WHALING
MUSEUM

FROM JOHNNY CAKE HILL | FALL 2017

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Thou Shalt Knot Symposium | 22nd Annual Moby-Dick Marathon



As we welcome yet another change of the season, the Museum too is transitioning. Late this summer, President & CEO James Russell left the Whaling Museum to take the helm of the Nantucket Historical Association. This ship, however, is among tranquil seas and in very fine hands. Chief Administrative Officer Michelle Taylor is leading the Museum in the interim with the support of senior staff. Michelle joined the Museum in 2012 and deftly manages the Museum's day-to-day operations, including finance, facilities, and visitor services. She also led the Museum during James' sabbatical in 2016.

James joined the Museum in 2008 and during his nine-year tenure he spearheaded initiatives that transformed the Museum in many ways from its physical campus to exhibitions to educational programs. Under James' leadership, the Museum renovated the historic Bourne Building, opened the Wattles Family Gallery, and constructed the Wattles Jacobs Education Center, three projects that doubled the number of galleries and programmable spaces within the Museum.

James oversaw the founding of the High School Apprenticeship Program, which provides underserved New Bedford students a structured afterschool program focused on community engagement, personal and professional development, and college and career readiness. James helped foster more than 100 partnerships with regional, national, and international entities ranging from local school systems to the governments of the Azores and Cabo Verde, to the U.S. Navy. These efforts have resulted, among many examples, in a 4th-grade marine science curriculum in every New Bedford Public School, a satellite museum in Cabo Verde, and a major whale ecology and ocean health exhibition opening this fall.

The trustees thank James for his incredible leadership and congratulate him on the breadth of his accomplishments, in addition to the high-level management team and staff he developed and inspired throughout his tenure. A committee has been formed to search for a visionary leader who will continue to inspire creativity, innovation, and cultural connections within the Museum, throughout the New Bedford community and beyond.

This fall, we will celebrate our growing cultural, educational, and community partnerships. We have just concluded the 9th International Azorean Whaleboat Regatta in partnership with the Azorean Maritime Heritage Society (AMHS). The Regatta is a celebration of the shared maritime heritage of the Azores and New Bedford, and its highlight is the Dabney Cup, which pits Yankee whaleboats against Azorean whaleboats in thrilling rowing and sailing competitions. The Museum's rowing team, led by Trustee Eugene Montiero, beat the odds and came in third place, while the Museum's sailing team came away with a second place trophy. The Regatta is a time for fellowship, great food, and friendly competition. Congratulations to the AMHS for planning and executing this extraordinary event.

The Museum launched the first installation of the expansion of *Whales Today*. The Museum is partnering with the U.S. Navy to incorporate the fascinating story of the Navy's role in bioacoustics research, as well as their major efforts to protect marine mammals from ship strikes and other dangers at sea. A second phase of this exhibit will be launched in 2018 with additional interpretive content and a major publication.

The Museum, working closely with the Whitfield-Manjiro Friendship Society, opened *Enlightened Encounters*, an exhibition dedicated to the legacy of Manjiro Nakahama. Manjiro was the first Japanese person to live in the U.S., following his rescue at sea in 1841 by the *John Howland*, a New Bedford whaleship. He helped facilitate Japan's opening to American relations in 1854. *Enlightened Encounters* will tell Manjiro's story and highlight his impact on the cultural, industrial, and international ties between the U.S. and Japan.

This summer, the Museum received two National Endowment for the Humanities (NEH) grant awards. The first is an exhibition planning grant for the *Grand Panorama of Whaling Voyage 'Round the World*. The grant will allow Museum staff to develop a traveling component of this national historic treasure after conservation and digitization is complete at the end of 2017.

The second NEH grant highlights our longstanding partnership with the Melville Society Cultural Project. Led by six Herman Melville scholars from across the country, the Museum will host a two-week teachers' institute in 2018 titled "Herman Melville's *Moby-Dick* and the World of Whaling in the Digital Age," which will illuminate the art and contexts of the famous American novel and help teachers interpret the book for 21st-century students.

Expansion plans for Captain Paul Cuffe Park continue to move forward. The Museum is working closely with a steering committee of community leaders and subject matter experts to create an open space park that honors Cuffe's life and legacy. We have currently raised 90% of our fundraising goal for the first phase of the project, which will break ground early spring 2018, with the goal of fall completion.

Finally, you will see an Annual Fund envelope in the pages of this *Bulletin*. Every year, members contribute 65% of the funds needed to sustain the Museum's operations, especially our exhibitions, educational programs, publications, and community outreach. Please support the Museum's mission by giving as generously as you can.

Thank you,

Carol M. Taylor, Ph.D.
Chair, Board of Trustees

Michelle Taylor
Chief Administrative Officer
& CFO

Why donate to the Annual Fund? Because you care about...



Engaging with our cultural heritage



Promoting marine mammal conservation



Creating educational experiences



Shaping tomorrow's leaders

A recent endorsement:

"The New Bedford Whaling Museum stands firmly in the present – rooted in New Bedford's rich maritime traditions and forging true connections between the city's diverse communities."

– Cecilia Kiely, *PassageMaker Magazine*, October 2017



Contact Sarah Budlong at 508-717-6850 or sbudlong@whalingmuseum.org to discuss your donation, or choose one of these convenient giving options:

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DIVE DEEP WITH WHALES TODAY

A dynamic exhibition about whale ecology, ocean health, and marine mammal conservation.

Aerial photogrammetry image of a female sperm whale and newborn calf taken off Abaco Islands in the Bahamas. Photographs taken by John Durban and Holly Fearnbach (NOAA) from an unmanned hexacopter, with flight clearance from the Bahamas Department of Civil Aviation and a permit for research on marine mammals granted by the Bahamas Department of Marine Resources.



Whales Today

Opened Thursday, September 28

This exhibition is presented in partnership with



and funded in part by the William M. Wood Foundation and The David P. Wheatland Charitable Trust

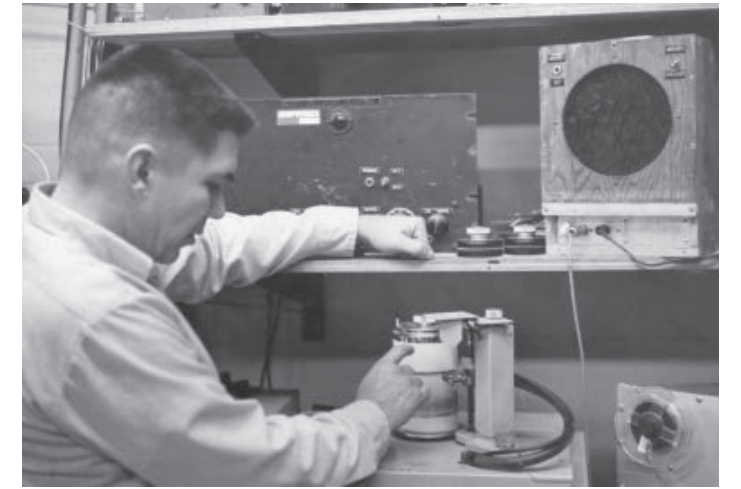
How can we address mankind's interactions with whales over time without better understanding what whales are and how they live? *Whales Today* will provide an introduction to and an examination of the status of whales today and mankind's historic and current interaction with these magnificent mammals. From this point of view, and only after this introduction, will the visitor explore the broader history of human cultural and commercial connections with whales and whaling.

Celebrate the first installation of a new major expansion of *Whales Today*, the Museum's whale ecology, ocean health, and marine mammal conservation exhibition beneath three of our great whale skeletons in the Jacobs Family Gallery. As part of the exhibition expansion, the Museum will present *Stewards of the Sea: Defending Freedom, Protecting the Environment*, an interactive exhibit on loan for a limited time from the U.S. Navy. In addition, there will be a companion installation in partnership with the Naval Undersea Warfare Center (NUWC) highlighting its work in marine mammal science and conservation.

The major themes of *Whales Today* include:

- Cetacean Biology
- Habitat
- Feeding Habits
- Communication and Social Behavior
- Comparative Anatomy
- Cetacean Research
- Current Threats to Marine Mammals
- Conservation Efforts
- Ocean Stewardship

Visitors will be able to look through a "fish eye" telescope and see what Navy watch officers look for when they scan the ocean surface for whales. You can watch blue whale tagging in action off the coast of Patagonia and see an enormous, but stealthy, automated underwater glider. See the fascinating equipment, donated or loaned by the U.S. Navy and Woods Hole Oceanographic Institute (WHOI), used by marine mammal scientists to capture sounds and other data to better understand these magnificent mammals and their habitat.

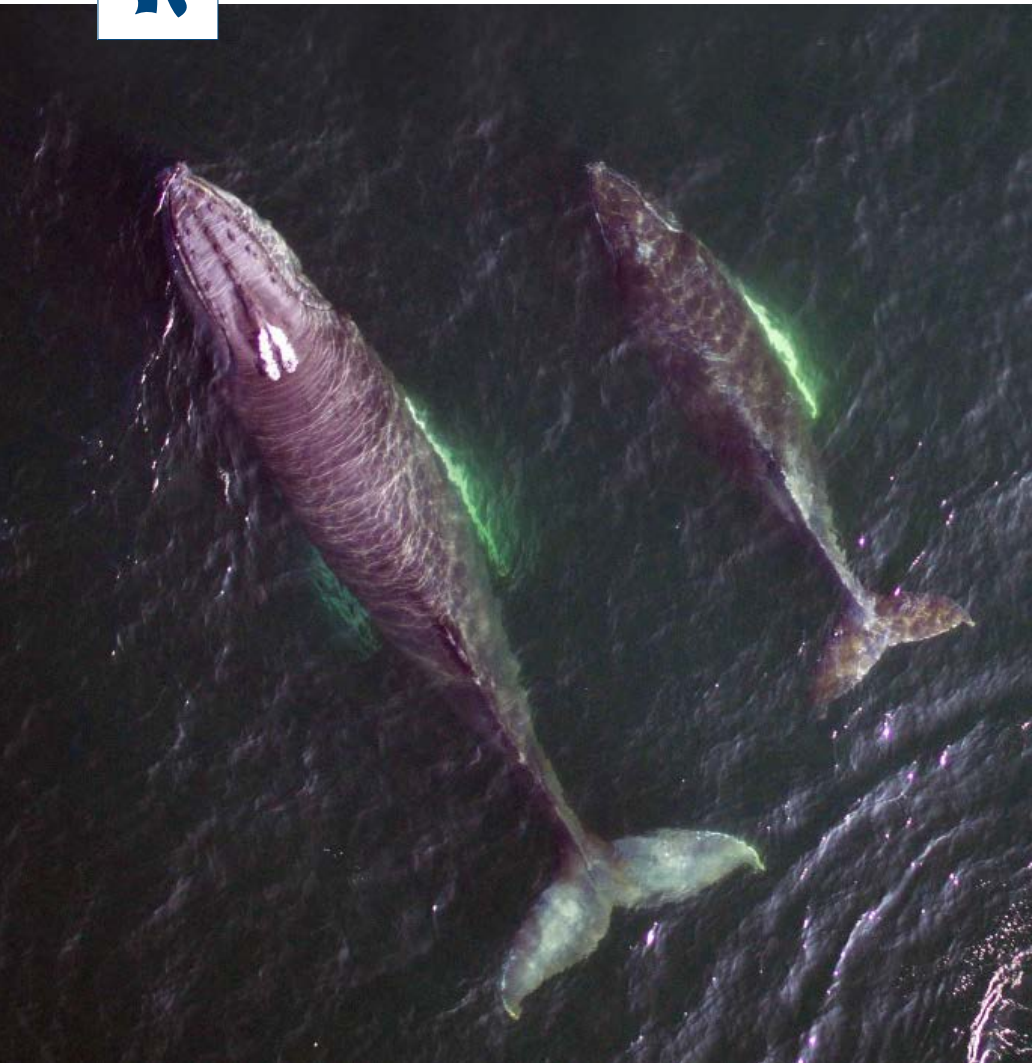


William A. Watkins with bioacoustic equipment currently held in the William A. Watkins and William E. Schevill Collection of Images and Instruments, Gift of Woods Hole Oceanographic Institution.

In 2014, WHOI gifted two extraordinary collections to the Whaling Museum. The *William A. Watkins Collection of Marine Mammal Sound Recordings and Data* encompasses 20,000 unique sound files of the earliest recorded marine mammal "calls" collected from the 1940s through the 1990s. The *William A. Watkins and William E. Schevill Collection of Images and Instruments* consists of photographs, whale radio tags, and 15 unique and/or modified standard recording, playback, and interpretive instruments related to the audio material. Together, these two collections helped launch the modern whale conservation movement and continue to inform cetacean research and contemporary conservation policy.

Both collections are integrally connected with the U.S. Navy, which provided the first platforms and funding for Schevill and Watkins in this groundbreaking project. It had become evident that what was lacking in the interpretation of these collections was their connection to the Navy's historic and current role in marine mammal research. A significant amount of the early bioacoustics collaborations involving Watkins actually occurred between WHOI and the Navy's underwater research laboratory in Newport, Rhode Island, now NUWC, which continues to play an important part in this field. An Education Partnership Agreement (EPA) between the Whaling Museum and NUWC has been signed providing a means for the Navy to assist in the development of the exhibition.

A key focus of the Navy's environmental stewardship is the protection of marine species, including marine mammals. In partnership with the National Marine Fisheries Service (NMFS), the Navy develops and implements appropriate science-based monitoring and mitigation measures to protect marine mammals during Navy operations at sea.



Whales Today

Notwithstanding the nation's significant interest in marine mammals, scientific knowledge about their behavior, physiology, population status, distribution, and migration is relatively limited. In support of its environmental stewardship goals, the Navy has long supported a robust program of marine mammal research. The Navy's marine mammal research program has historically been funded at more than \$20 million annually, making it the largest single contributor to marine mammal research globally.

The Navy partners with a host of governmental agencies, academia, private industry, and non-governmental organizations (NGO) for its marine mammal research program. The program's focal research is on the potential effects of sounds on marine mammals. In addition to providing vital environmental data for regulatory processes, the program helps improve marine mammal monitoring and detection technology and enhances the overall knowledge about marine mammals.

Mother and calf humpback whale pair on Stelwagen Bank. John Durban (NOAA), Holly Fearnbach (SR3) and Michael Moore (WHOI). Acquired under NMFS Permit 17355-01 and NOAA Class G flight authorization 2015-ESA-4_NOAA

22nd Biennial Society for Marine Mammalogy Conference on the Biology of Marine Mammals

October 22 – 27, 2017

Halifax Convention Centre, Halifax, Nova Scotia, Canada

This year, the Marine Mammalogy Conference expects 1,500 scientists, managers, policy makers, and student delegates from 65 countries to discuss cutting-edge marine mammal science and conservation strategies from around the world. Go to www.smmconference.org for more details.

The Whaling Museum's Chief Curator, Dr. Christina Connett, in partnership with marine biologists Tom Fetherston and Monica DeAngelis, from the Naval Undersea Warfare Center (NUWC) will be presenting at the conference on the *Whales Today* exhibition. This conference will allow the museum to highlight the *William A. Watkins Collection of Marine Mammal Sound Recordings and Data* and the *William A. Watkins and William E. Schevill Collection of Images and Instruments* bioacoustics collections as potential resources for scientists and policymakers, celebrate the Educational Partnership Agreement with the US Navy, and forge new partnerships with attendees and participants. The presentations are part of two sessions: Monday, October 23 from 1:30 pm to 3:00 pm and Tuesday, October 24 from 5:15 pm to 6:45 pm.



PROGRAMS

Whales Today Lecture Series

Engaging lectures focused on whale ecology, ocean health, and marine mammal conservation

6:00 pm Reception | 7:00 pm Lecture

Tickets: **Single lecture:** Members \$10 | Non-Members \$15 **Entire series:** Members \$25 | Non-Members \$40

www.whalingmuseum.org or call 508-997-0046



Thursday, October 5

Blue Whales of Patagonia

By Alex Bocconcelli, Research Specialist, Woods Hole Oceanographic Institution

Alex Bocconcelli, a research specialist at the Woods Hole Oceanographic Institution (WHOI), has been carrying out research on blue whales in northern Patagonia for several years. Get a better understanding of the blue whale population, its potential threats, and the research that can influence policy to better protect the unique marine mammal habitat in the Gulf of Corcovado and the Moraleda Channel.

Tuesday, October 24

Seeing Deeper into the World of the White Shark

By Greg Skomal, Senior Marine Fisheries Scientist, Massachusetts Marine Fisheries

Cape Cod has now become the only known aggregating site for white sharks in the North Atlantic. To take advantage of this opportunity, the Massachusetts Shark Research Program has been studying the biology and abundance of this species since 2009. Join lead scientist Greg Skomal to hear about this work and how new technologies are providing novel insights into this historically elusive species.



Thursday, November 16

Sea Turtles: Conservation, Research, and Education

By Stephen Connett, Archie Carr Center for Sea Turtle Research, University of Florida

Sea turtles are extraordinary animals, yet vulnerable to anthropogenic pressures. All sea turtle populations are endangered. Many conservation efforts have had extraordinary results, but long-term success depends on education and reduced human impact on the coastal and ocean environments. Explore the status of sea turtles today and learn how we, as humans, can impact their future survival.



High School Apprenticeship Program: A Season of Accomplishment

This year has been momentous for the Apprenticeship Program and its students. In May, the program received official notification from the President's Committee on the Arts and the Humanities of its nomination as a finalist in the 2017 National Arts and Humanities Youth Program (NAHYP) Award, a prestigious award that recognizes outstanding after-school and out-of-school programs transforming the lives of young people. If selected as a winner, the Apprenticeship Program will receive national recognition as a leading creative youth development program.

In the same month, apprentices rowed out into the harbor in a boat they built in partnership with the Community Boating Center, marking the end to a semester-long project aimed at building students' technical skills while celebrating New Bedford's maritime history.

In June, the program celebrated as five apprentices successfully finished the program, graduated from high school, and enrolled in college. One graduating apprentice heads to Cornell, earning the prestigious Dr. Irwin and Joan Jacobs Family Cornell Scholarship and marking the program's first apprentice to go to an Ivy League university. Two other graduating apprentices received scholarships, one from the Community Foundation of Southeastern Massachusetts and the other from the Cape Verdean Recognition Committee, to help with school expenses.

With all this positive momentum from the school year, the Apprenticeship Program marched confidently into summer 2017, welcoming seven new apprentices: Ludgero Andrade, Lisa Bell, Zachary Bogdon, Norman Harris, Destiny Mendonca, Lydia Perez, and Florendy Severino. With an ambitious summer schedule that included apprentice-designed and -led tours, the summer program relied heavily on the knowledge and expertise of Museum staff, docents, and community partners to make it successful. Apprentices participated in workshops including college 101, Career Success, and a writing workshop. Students also learned weekly from career speakers provided through a partnership with Dream Wakers and visited career sites organized by Junior Achievement.

As apprentices head back to school, they do so with the knowledge and skills gained throughout a summer focused on community engagement, personal and professional development, and college and career readiness. As the Apprenticeship Program springs into the start of its eighth season, it does so with the energy and excitement of a successful 2017 and in anticipation of all the good things to come in the new year.



Graduating Apprentices

- Alexandra Binette** – Bristol Community College
- Suely Lopes Pereira** – UMass Dartmouth
- Daniel Perry** – Cornell University
- Ryland Roderick** – Massachusetts College of Pharmacy and Health Sciences
- Jessica Semedo Silva** – Bristol Community College

New Apprentices

- Ludgero Andrade** – NBHS
- Lisa Bell** – Greater New Bedford Regional Vocational Technical High School
- Zachary Bogdon** – City on a Hill
- Norman Harris** – NBHS
- Destiny Mendonca** – Greater New Bedford Regional Vocational Technical High School
- Lydia Perez** – NBHS
- Florendy Severino** – NBHS





Enlightened Encounters: *The Two Nations of Manjiro Nakahama*



Shuntei Katsukawa, Shinagawa Oki no Kujira Takanawa yori Mita Zu (*Seeing the whale in Shinagawa Bay at Takanawa*). Woodblock print on paper, c. 1798.

Opened Sunday, October 8, 2017

Enlightened Encounters: The Two Nations of Manjiro Nakahama explores the remarkable life and influence of Manjiro Nakahama (1827-1898). Manjiro was the first Japanese person to live in and learn English in the U.S. after his rescue at sea in 1841 by the *John Howland*, a New Bedford whaleship. Upon returning to his homeland, Manjiro helped facilitate its opening to American relations in 1854. Through his understanding of navigation and seamanship, he also helped build Japan's first ocean-going vessels. Manjiro's story is both a gripping historical narrative and a personification of larger humanities themes, including globalization of commerce and the benefits of cultural exchange.

Manjiro's influence opened the doors to a rich exchange of ideas, cultural practices, literature, and art between the U.S. and Japan. The Museum has a dynamic Japanese Collection that pertains to Manjiro, Yankee whaling, and the opening of Japan. The collection, particularly the Mercator Cooper's manuscripts with the Cooper Family Papers, address this subject significantly. Among the treasures collected by Cooper was a 19th century map of Japan, the first such map ever to be seen in the U.S. Another significant piece is the *Perry Exhibition Scrimshaw* by Midshipman Edward Yourke McCauley. This is an extraordinary, engraved walrus tusk that transcends both whaling and naval tradition to document the Perry Expedition in a unique art work.

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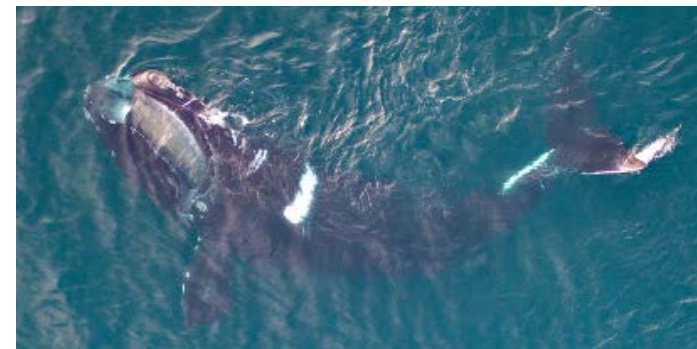
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The East Unlocks its Gates: American Whalers and Trade in Asia

A companion exhibition to *Enlightened Encounters*, the Museum opened an exhibition on the broader connections between the eastern seaboard of America and Asia. Drawing from its permanent collections, the Museum presents a deep look at international relationships built between American whalers and merchants, and the East.

Both exhibitions were timed to celebrate the 2017 centennial of the America-Japan Society. It is also the 190th anniversary of Manjiro's birth and the 30th anniversary of the Sister City Agreement between Fairhaven/New Bedford and Manjiro's home town of Tosashimizu.



Top image: Anonymous, Geigyō Hinshū Zukan (*Fourteen Varieties of Whales*), section detail. Watercolor on paper scroll, 1760.

Bottom image: North Atlantic right whale turning onto its right side while skim feeding a patch of aggregated subsurface plankton. The mouth is partially open; the left baleen rack can be seen attached to the upper jaw and inside of the lower left lip. The chin forms the base of a scoop that entrains the plankton inside the baleen racks that form a giant filter. The white scars on its back and tail resulted from a previous encounter with taut rope, probably fixed trap fishing gear.

One of the remarkable things about the Whaling Museum's Japanese print collection is that they are evidence of the depth of knowledge that the Japanese culture had about whales in the 18th and 19th centuries. The image on the top is an 18th-century depiction derived from first-hand observation and the bottom image is a photo taken by a drone in the 21st century.



Local Merchants in the China Trade

By Michael P. Dyer, Curator of Maritime History



Li Zhizao, Mappa Mundi panel 3 of 6. Ink and watercolor on paper, 1602-1629.

Trade with China and East Asia was the impetus behind the Western "Age of Discovery" ushering in key components of the maritime history of the modern age. Old sea routes to Asia from Portugal and the Netherlands around the Cape of Good Hope, and later by the Spanish across the Pacific, over land across Mexico, the Caribbean, and the Atlantic, enabled the establishment of markets, settlements, and colonies. Voyages of exploration helped to found new knowledge of lands, seas, waterways, and passages; informing and creating the vital sea routes of commerce. Eventually these routes grew so economically and socially influential that they impelled powerful political upheavals in India, China, Africa, and by the mid-to-late 20th century, even Japan, Korea, and Southeast Asia, impacting people, environments, and nations all around the world.

These routes, their aftermath, and influences are immensely complex and convoluted topics resulting in, among other things, the discovery of the Americas, the discovery of "Terra Australis," the consolidation of published cartography, and establishing a definition of the physical margins of the world. The search for sea routes to East Asia across the top of Russia also resulted in the true foundations of commercial whaling, which itself ultimately completed the globalization of maritime influence and political economy. American whalers, sealers, and fur traders, mostly from New England, scoured

Continued on page 16



A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World

The *Panorama* is one of only a few surviving American moving panoramas, a popular art and entertainment form that reached its peak in the mid-19th century. In many ways, panoramas were predecessors to the massive popularity of World's Fairs in the latter half of the century, most notably those of Paris, London, Chicago, and New York. Much like the extraordinary adventure writings of authors like Jules Verne and Robert Louis Stevenson, panoramas played to the spectacle of the exotic and the unknown to eager audiences. Completed in 1848, three years before the publication of *Moby-Dick*, the *Panorama* was painted by sign painter Caleb Purrington (1812-1876) and Benjamin Russell (1804-1885), a self-trained entrepreneurial artist and whaler. It is a grand and rare example of American panoramic Folk Art, created as a commercial traveling public spectacle.

The Whaling Museum will develop a major exhibition of the *Panorama* to open in summer 2018. Curators will recreate the public spectacle of the moving panorama experience by including a digitized version of the life-sized *Panorama* projected onto a facsimile of an original display structure in a theatrical setting. A section of the original *Panorama* will be displayed statically along with related artifacts and interpretive content. Audiences will be able to attend performances of the *Panorama* at set times during the exhibition with accompanying narration and theatrics as it would have been experienced in Benjamin Russell's traveling show.

The *Panorama* is indicative of dramatic shifts in European and American visual culture that predated popular photography and film performances in the late 19th and early 20th centuries. The panorama as a mode of entertainment was developed in Europe in the late 18th century and subsequently made its way to the United States after demonstrating its commercial potential to an armchair traveler

audience. A "panorama" as defined by Robert Barker, who patented this exhibition style, means "all view." He felt that spectators should feel like they were "really on the very spot" of the theme of the exhibition. This was achieved by encircling and thereby visually immersing the audience into enormous paintings of exotic places, famous battle scenes, and cityscapes.

The illusion succeeded through the sheer scale of the panoramas, which could be well over 1,500 feet long and 8 to 10 feet high, and their inherently dramatic theatrical style of pictorial representation. Panoramas were typically installed statically in round buildings, known as cycloramas, specifically designed for their exhibition, and they would run for a set period of time much like a play. Their exceeding popularity and the limitations of booking and performing these works in expensive permanent structures led to the advent of the moving panorama, which were inherently mobile and cheaper to produce. These were not static, and were not, strictly speaking, true "panoramas," as one could not see the whole thing at one time. Rather than the audience moving or turning through a space to experience the cycloramic panorama, moving panoramas were mounted on several spools and displayed on large custom structures that scrolled through the panorama much like celluloid film. The panoramas could then be displayed in any large room or theater and would often be accompanied by a narrations, music, lighting, and other theatrics. As a spool came to its end, there would be a short intermission while the spool was changed, similar to a reel-to-reel film of theatrical length. These performance runs could be as short as one night, or last several days, and travel from city to city by rail or ship throughout Europe and the United States.

Panoramas spoke to audiences whose appetites for the exotic and the spectacular were whetted by increasing exposure to distant places through popular literature, painting, architecture, and fashion. Fueled by depictions and tales of the farthest reaches of Africa, Asia, the Americas, the Arctic, and the Middle East, from the expeditions of Napoleon to David Livingston to Captain James Cook to the Franklin expedition, audiences keen on the authentic experience, but without the means nor desire to travel far afield, could be transported into another locale through the spectacle of the panorama. For example, between 1855 and 1863, there were at least four panoramas based on Arctic expeditions touring the United States to captivated audiences.

The illusion of being "on the spot" was greatly enhanced by the authenticity of the artist's first-hand knowledge and the quality of the narrative. The Purrington-Russell *Panorama's* authority in this regard would have been justified by Russell's personal experience as a whaler and his attention to details that, at least in the ports of New England, would have been noted and appreciated, such as house flags of known vessels and architectural details of ports of call. Benjamin Russell spent 42 months (1841-1844) on a whaling voyage aboard the ship *Kutusoff* before he began his career as a commercial artist. During the voyage, Russell traveled to the Indian and Pacific Oceans, became steeped in whaling culture, and trained himself to paint landscapes, whaleships, and whaling scenes. As a skilled artist and detailed observer with a broad range of both practical and business experience, he captured details of the whaling voyage and the industry in the *Panorama* seldom encountered in other art works.

The *Panorama* recreated the experience of a whaling voyage for popular audiences, detailing the remarkable sights that whalers were

privileged to see. In the Cincinnati and Boston reviews of Russell's *Panorama* exhibition, it was said that a great number of old whaling captains praised its accuracy and subsequently advised that "land-sharks" could glean from it a very good idea of a sea voyage, without the sickness.

Plans are underway to exhibit the original *Panorama* in its entirety offsite in a serpentine or cycloramic configuration. A key question of the planning will be to determine the best method to hang the *Panorama* to balance the safety of the artifact with an authentic and engaging visitor experience. Due to the fragility of the *Panorama*, the installation of the piece will be different than originally intended, as even after conservation it can no longer be rolled through the display mechanism. Hanging the *Panorama* statically will still allow the audience to "navigate" the oceans from New Bedford to the Pacific as they pass through the exhibition while maintaining its aura of spectacle and performance.

To support and contextualize the *Panorama* exhibition on site at the Whaling Museum, the Museum collections contain essential elements for each of the main themes being explored. These objects include a panoramic series of 11 grand-scale paintings of whaling scenes by New Bedford artist Charles Raleigh, each measuring 10 feet to 11 feet wide. Other paintings related to the genre of large-scale works inspired by the age of World's Fairs and performance art will be exhibited, including *Sealers Crushed in Ice* by William Bradford; paintings and prints by both Russell and Purrington; more than 2,300 logbooks and journals from whaling voyages; 19th-century paintings and drawings of whales and whaling; hundreds of ship portraits, portraits of owners, captains, and sailors, and whaling scenes; more than 4,000 whaling prints; 1,300 whaling industry

The National Endowment for the Humanities (NEH) has awarded the Museum a \$40,000 grant towards planning a major initiative to travel the *Panorama* for exhibition outside of New Bedford. Curators understand that stewarding the *Panorama* will be a large undertaking and plan to work closely with potential host institutions to conduct measurements, assess potential venues, address security concerns, and prepare for installation, marketing, interpretation, programming, and de-installation. The planning period will run from August 2017 through July 2018.



A Spectacle in Motion continued

artifacts from cannons to blubber choppers to tryworks, guns, grenades and gaffs; more than 1,000 ethnographic materials from the Pacific; significant materials from other ports covered in the *Panorama* from the Azores and Cabo Verde to South America and the Arctic; more than 700 maps and charts related to regional history and whaling; and literary sources including Melville material inspired by the sinking of the *Essex*.

In December, 1848, the *Panorama* debuted in Fairhaven, Mass. In 1849, it was exhibited, with great fanfare, at Amory Hall in Boston for three months. Between 1849-1851, the *Panorama* toured the East and Midwest as a traveling exhibition, visiting Cincinnati, Louisville, St. Louis, Baltimore, and New York City. It traveled again in the mid-1850s and was exhibited around Southeastern Massachusetts through the 1870s. The *Panorama* was donated to the Whaling Museum in 1918 by Benjamin Cummings, who discovered it moth-balled in a New Bedford attic.

Since the Whaling Museum has acquired the *Panorama*, the painting has accumulated quite an exhibition pedigree. In 1962, a section

was displayed at the Smithsonian in Washington, D.C. From 1964 through 1965, a 200-foot section was displayed at the New York World's Fair, showcased in the New England States Pavilion. The last time it was displayed in its entirety was in 1969 at a former furniture store on Pope's Island in New Bedford. To celebrate the United States' bicentennial in 1976, sections of the *Panorama* were hung in a Museum gallery for a commemorative exhibition, but it was removed when it was deemed too fragile for display.

The *Panorama* is a fundamental artifact for the Whaling Museum and the city of New Bedford for its comprehensive celebration of the maritime heritage of the United States. It is currently under stabilization and textile conservation, a three-year project funded in part by the National Park Service and the National Park Service Maritime Heritage Grant Project. This comprehensive conservation and exhibition project will highlight the broad historical relevance of the *Panorama* and reintroduce it to the public for the first time in many decades in a fun and exciting installation that will resonate with visitors long after their experience.

Introducing Dr. Akeia Benard, Ph.D., Curator of Social History

After an extensive search and subsequent review of more than 80 applicants for this position, Dr. Akeia Benard comes to the Whaling Museum with a strong background in African American and Native American ethnohistory and archaeology in New England and the Caribbean. She has documented African American histories, landscape development, and Rastafarian and indigenous worldviews. She has taught for nine years as an assistant professor in the Departments of Psychology and Human Development, American Studies, and Political Science at Wheelock College. She earned a Bachelor of Arts degree from Salve Regina University, along with a Master of Arts and Doctorate degree from the University of Connecticut.

Dr. Benard's interests and projects have included the early African American community in Newport, Rhode Island, Rastafarian culture in the U.S. Virgin Islands, cultural landscapes, community-inclusive archaeology and oral histories, Native American contact-period adaptations, and establishing and stewarding relevant and impactful community cultural partnerships. Her role at the Museum is to curate Old Dartmouth regional stories from past to present as they relate to our mission as well as our exhibition and research goals.

Please join us in welcoming Dr. Benard to the Museum staff!



Panorama Update

Since publication of the last *Bulletin*, much work to the *Panorama* has been undertaken, and conservation is now scheduled to be complete by the end of 2017. The conservation has been a multifaceted endeavor beginning with a comprehensive and painstaking examination of the painting 17 years ago to assess its overall condition and individual areas of damage. Voluminous written and photographic documentation was made at that time that would serve to aid strategic planning and treatment as the project progressed. Former staff conservator Robert Hauser spent a great deal of time networking among conservation professionals and researching their projects to conserve oversize paintings such as theater curtains, murals, and even other panoramas. This was in an effort to devise an effective approach for treating our own *Panorama*. A major step forward

in conservation planning occurred when the St. Louis Art Museum announced the completion of work to their panorama *Monumental Grandeur of the Mississippi Valley* in 2011. The St. Louis panorama was the closest match in terms of form, scale, and media to our panorama of any work Hauser had previously been able to compare. Because the treatment of the St. Louis panorama was a success, we were able to model our treatment on their proven methods.

First, each roll is carefully sprayed with a dilute gelatin solution to reattach the aged and loose paint particulate to the cloth substrate. After spraying, the stabilized rolls are brought downstairs to the Wattles-Jacobs Education Center where a temporary conservation space has been set up for the actual textile conservation. Holes and tears are all expertly mended and toned cloth is



used to infill areas of loss. All disparate sections are being re-attached to one another and rolled onto four large-diameter drums for permanent housing. Michael Lapidés, Director of Digital Initiatives, has been photographing the *Panorama* from overhead. The plan is to digitally "stitch" together the high-definition images into a virtual panorama that will create a realistic physical surrogate that can be used and displayed with minimal wear and tear to the original.

Conservation Spotlight: Scrimshaw

Until recently, much of our scrimshaw collection was showing its age. Dozens of scrimshaw boxes, busks, swifts, canes, and other objects had broken or missing pieces. Mixed-media objects are particularly susceptible to damage because of stresses imposed by fluctuations in temperature and relative humidity. For instance, a scrimshaw box may be composed of wood with inlay of a variety of materials including ivory, shell, and metal. Wood expands and contracts relatively severely compared to the inlay materials, so many of our pieces had loose or missing inlay that had popped out when the wood underwent dimensional change. Behind the scenes, talented craftsman and scrimshaw enthusiast Jim Vaccarino has been repairing these objects that have long been unable to be displayed. He has repaired or restored nearly 100 pieces of scrimshaw in our collection to date. It is easy enough to re-attach loose pieces, but where they are missing, Mr. Vaccarino has really demonstrated talent. Using a supply of "boneyard" materials from the museum and taken from his personal stash, Mr. Vaccarino skillfully fashions new parts out of ivory, baleen, wood, and mother-of-pearl. He is careful to choose examples of materials that closely match the color and texture of the piece, so the modern repairs do not visually stand out too much. When it comes to the Swift Collection of scrimshaw yarn winders that are relatively fragile with many moving parts, Mr. Vaccarino is making them operable again, one at a time. This is painstaking and time-consuming work, but in the end we will be left with a collection that is beautiful and displayable for years to come.





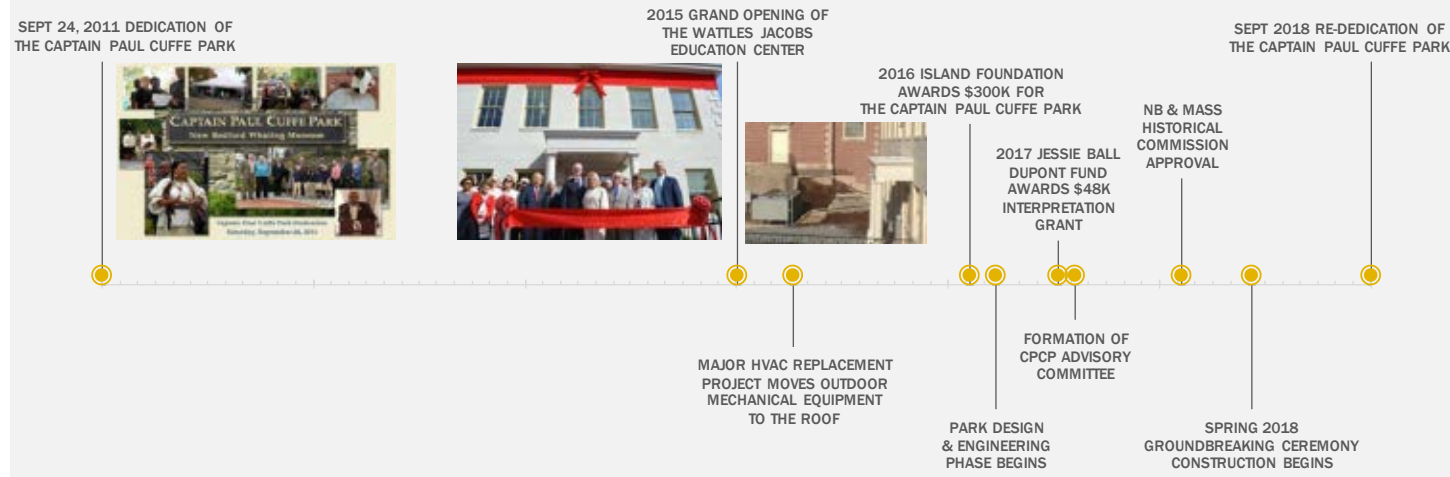
Captain Paul Cuffe Park

In 2011, the Whaling Museum dedicated the original Captain Paul Cuffe Park, a small courtyard on the outer perimeter of the campus to honor the legacy of prominent merchant, philanthropist, community leader, civil rights advocate and abolitionist Captain Paul Cuffe (1759-1817). Located at the corner of Union Street and Johnny Cake Hill, the park is adjacent to the site where Cuffe operated his store, Cuffe & Howards. The park incorporates a large compass rose within a terrace of brick, bluestone, granite and Belgian paving blocks that recall Cuffe's own ship's compass – part of the Museum collection. At the time, the Park is not contiguous to the Museum's galleries or public spaces and it received less use than desired. This changed in 2015 when the Museum completed the construction of the Wattles Jacobs Education Center and relocated a massive HVAC unit from the street level to the roof. These significant site improvements make it possible to enlarge and raise up Captain Paul Cuffe Park, which will open up direct access to it from both Johnny Cake Hill and through the Education Center. This will quadruple the Park's square footage and transform it into an outdoor gallery, event, and public gathering space. Construction is set to begin in early spring 2018. When the Park opens in fall 2018, Museum staff will have, in collaboration with an advisory committee made up of civic leaders, partner organizations, and local historians and educators, developed the interpretative themes of the park and a slate of programs and events for all ages.

Project Goals:

- Honor the legacy of Captain Paul Cuffe
- Activate the last undeveloped Museum parcel, thereby unifying the entire Johnny Cake Hill campus
- Create an urban green space for public programs that will engage the local community
- Celebrate the region's rich and diverse cultural heritage

CAPTAIN PAUL CUFFE PARK TIMELINE



“The New Bedford Historical Commission finds that, overall, the project compliments and supports the Historic District. The continued interpretation of Captain Paul Cuffe and New Bedford’s African American history is a significant contribution to the District and beyond. The use as a green space supports the viability of not only the Whaling Museum, but the adjacent Bethel and Mariners’ Home. Furthermore, the infill of this site realizes the objectives of the city’s Downtown Action Plan related to urban density and activating underutilized sites.”

– New Bedford Historical Commission



A view of the park design from Johnny Cake Hill



A view of the park design from above



A view of the park design from Union Street

Design sketches provided by Civitects PC

Supporters of Captain Paul Cuffe Park*

We acknowledge and thank the following donors who have contributed to this project.

- Island Foundation
- Anonymous, 1 donor
- Nye Lubricants
- Carol Taylor & John Deknatel
- Paul & Elaine Chervinsky
- Elizabeth T. & Morris W. Kellogg
- Marguerite & H. F. Lenfest
- Susan & R. Michael Rich
- James Russell
- Anne & Ed Strauss
- Helen Trumbull

*As of September 20, 2017

Project Team:

Architect: Civitects PC

Landscape Design: Sinton and Michener

Engineer: Farland Corp

Project Manager: Page Building Construction Co.

Building & Grounds

Committee Chair: John N. Garfield, Jr.

If you would like to support Captain Paul Cuffe Park, contact Sarah Budlong, Director of Development, at sbudlong@whalingmuseum.org or call 508-717-6850.



Local Merchants in the China Trade

Continued from page 9

“the watery part of the world” seeking their prey. In so doing they brought Western influences into even the most distant and isolated of habitats and societies. In short, Western maritime trade with Asia changed world history and continues to impact world affairs right now.

The East Unlocks its Gates: American Whalers and Trade in Asia explores the lucrative trade in hard goods between New Bedford merchants and the treaty ports of China, route finding through the East Indies, and the story of American whalers and the opening of commerce with Japan.

Several American seaports specialized in trade with Asia. Merchants in Salem, Boston, New York, Philadelphia, and Baltimore all had significant investments in China, India, and the East Indies. By the 1830s, whaling merchants who expanded their interest beyond the whaling industry in New Bedford and Fairhaven did as well. The most prominent local merchants in the China Trade included Thomas, Francis, and Nathaniel Hathaway of New Bedford; the opium merchant Warren Delano II (1809-1898), originally of Fairhaven; and Gideon Nye, Jr., also of Fairhaven. Nye and the Hathaway brothers were cousins, so New Bedford and Fairhaven in the China Trade was a relatively narrow prospect in comparison to the somewhat broader and nationally significant whale fishery. As narrow as it was, the Fairhaven and New Bedford relationship to the China trade was nonetheless important. There were some major players. Warren Delano II rose to become a partner in the great Boston China Trade house of Russell & Co., and would be U.S. Vice Consul to Canton in the 1840s at the time of the First Opium War. Merchant Gideon Nye, Jr. (1812-1888), was U.S. Vice Consul to Canton in the 1880s where he had lived for 55 years and a key assistant in advising, developing, and enabling the Hathaway’s tea trade.

Nye’s influence in the region was significant, not least from the viewpoint of American commerce; he was held with respect and esteem by the Chinese and foreigners alike. He first arrived in Canton with his cousin, Francis Hathaway, on November 26, 1833. For the next 10 years, he was engaged in business before opening his own firm, Nye, Parkin & Co., (*Nipperkin*) specializing in the export of silks and teas. Over the years, he penned numerous reports analyzing conditions in China, aspects of trade, society, and politics. He was a frequent speaker at public social occasions in Canton and on the eve of the Civil War, his views for the trade could not have been clearer. He saw the United States and the Pacific Ocean as the only true viable trade route to China. His was truly a vision of a dominant America that hinged upon California statehood and prefiguring the value of the



Anonymous, Ship Oneida at Whampoa. Painting, 1850.

as yet nonexistent “great bands of railway,” writing “the true course of the world’s commerce from the East must be across the Pacific... and over our own territory... protected by the Constitution and the Union.” While Nye himself was not successful as a merchant in China, he was much esteemed as an advocate for Christian missionaries in the region and an early supporter of the American Geographical Society. He was also a valuable asset for the Hathaway tea trade providing market information and assisting in conducting their business.

By far the most important (and only) New Bedford merchant house in the China Trade was that of Thomas, Francis, and Nathaniel Hathaway. Their father, Humphrey Hathaway (1765-1821), was a shipbuilder and whaling agent in New Bedford. The brothers too were originally highly successful sperm oil merchants. Theirs was a very Nantucket-like way of going about the whaling business. Unlike many New Bedford whaling firms, the Hathaway brothers specialized in sperm whaling, with a relatively closed pattern of investors. It was a family operation predictably maximizing both production and distribution of sperm products both domestically with their own sloops, including the sloops *Portia* and *Experiment*, and internationally in consignment with other merchant’s cargos.

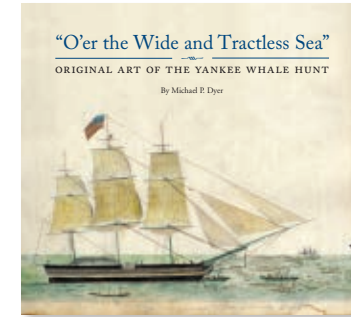
The Hathaways did great business in Boston with Josiah Bradlee & Co., and Elisha Hathaway, and in New York with Fish & Grinnell, and in Philadelphia with the Morgan family. Uncharacteristically, however, they moved firmly into the China Trade in the 1830s with the building of the ship *Horatio* at the Hillman yard in New Bedford in 1833. In the ensuing years, they would add several more ships to their fleet including the ship *Oneida*, clipper ship *Hotspur*, ship *John Jay*, and medium clipper ship *Endeavor*. New Bedford was never a specific port import for China goods, the great entrepôt for China goods was New York. The Hathaways maintained an office in New York under the management of Francis Hathaway, son of Nathaniel. Nathaniel’s other son, Horatio Hathaway, worked at the counting house in New Bedford along with his uncle, Thomas S. The elder Francis Hathaway remained in China to manage business affairs there.

As the elder Hathaway brothers passed, it was the nephew, Horatio Hathaway (1831-1898), who managed the business. As the business wound down, he brought it all back home to New Bedford, investing the cash in banks, textile mills, and local manufacturing. In addition, Horatio helped to found St. Luke’s Hospital, and generally acted as one of the city’s great benefactors. As few others in the city’s long history of growth and development, Hathaway and his forebears sought their fortune in Asia, and realized a great success.



“O’er the Wide and Tractless Sea”

ORIGINAL ART OF THE YANKEE WHALE HUNT



From the 1750s through the first years of the 20th century, American whaling voyages ranged farther off shore, and ultimately around the world, in a pursuit that produced oil and baleen for the growing population and industrialization of the US. The dangerous pursuit of whales has been justly studied and chronicled, but many writers have overlooked a significant cultural aspect of multiyear voyages wherein day-to-day events were pictorially recorded. Buried deep within the logbooks, journals, and manuscripts of America’s whaling heritage are paintings, drawings, and representations of the whale hunt rarely, if ever, seen by the public.

Michael P. Dyer’s *O’er the Wide and Tractless Sea: Original Art of the Yankee Whale Hunt* highlights those unique artworks that capture the essence of whaling and its culture. This comprehensive examination of whalemens’ art will be the standard reference text for years to come. The author’s meticulous research is based upon a study of marine history and art spanning two decades.

This handsome book features 327 illustrations of whaling scenes, scrimshaw, prints, and paintings. It is unique in its structure, detailed in its study, and enlightening in its discoveries.



ABOUT THE AUTHOR

Michael P. Dyer is the Curator of Maritime History at the New Bedford Whaling Museum/Old Dartmouth Historical Society. He earned a Bachelor of Arts in American History from York College of Pennsylvania, and a Master of Arts in American Studies from Penn State Harrisburg. He has studied at Mystic Seaport, and was the inaugural U.S.A. Gallery Fellow at the Australia National Maritime Museum in 2008. From 1993 to 2001 he was Curator of Maritime History and Librarian at the Kendall Whaling Museum in Sharon, Massachusetts. In addition to his specialization in whalemens’ art, he has contributed many scholarly articles to periodical publications, is a frequent public speaker, and has curated several exhibitions on American and world-wide whaling history, maritime decorative arts, and cartography.

ABOUT THE BOOK

Title:
O’er the Wide and Tractless Sea: Original Art of the Yankee Whale Hunt

Author:
Michael P. Dyer, Curator of Maritime History, New Bedford Whaling Museum/Old Dartmouth Historical Society

Genre:
History, Art, Maritime

Trim:
11” x 10”

Binding:
Hard cover

Page Count:
365, including more than 327 illustrations & images

ISBN:
978-0-9975161-3-5

Publication date:
July 21, 2017

Publisher:
New Bedford Whaling Museum/Old Dartmouth Historical Society

Price:
\$65.00

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Marketing and publicity: Tina Malott, Director of Marketing and Public Relations, New Bedford Whaling Museum, 508-997-0046

Available at the Museum’s gift store, online at store.whalingmuseum.org and on Amazon.



National Endowment for the Humanities Awards Grant to Museum for Teachers Institute

Teaching Melville Coming Summer 2018

The Museum, in association with the Melville Society Cultural Project, has been awarded a \$136,000 grant from the National Endowment for the Humanities (NEH). The grant will fund a two-week Summer Institute for Teachers in 2018 that will illuminate the art and context of Herman Melville's famous 19th-century American novel *Moby-Dick* and help teachers from across the country interpret the book for 21st-century students.

Moby-Dick is one of the most frequently referenced and adapted American novels, and it is becoming more popular and relevant with time. While the book is a classic, it grapples with current-day issues like global-

ism, multiculturalism, political power, and environmentalism. Institute participants will delve into the rich world of *Moby-Dick*, gain a better understanding of Melville's literary power, and understand how to interpret the book's critical concepts for their students.

The interdisciplinary institute is particularly appropriate for teachers of secondary school literature, but teachers of history, social studies, science, and other disciplines, as well as teachers at other grade levels and school administrators, are encouraged to apply once the application process begins this fall. Twenty-five teachers will be selected to attend the Institute, while thousands

of educators will be able to access the curriculum online.

Six nationally recognized scholars make up the Melville Society Cultural Project, aimed at sharing an understanding of Herman Melville's writings, life, and times. They will serve as principal faculty of the institute: Jennifer Baker, New York University; Mary K. Bercaw-Edwards, University of Connecticut; Wyn Kelley, Massachusetts Institute of Technology; Chris Sten, George Washington University; Robert K. Wallace, Northern Kentucky University; and Timothy Marr, University of North Carolina at Chapel Hill, serving as the Institute Director.

www.TeachingMelville.org



PROGRAMS



The 20th Annual Manhattan Short Film Festival

Wednesday, October 4

The Whaling Museum and Bristol Community College have partnered again to bring the Manhattan Short Film Festival to New Bedford. Join more than 100,000 film lovers across 240 cities and six continents to screen and vote on the Finalists' Films.

Manhattan Short is not a touring Festival; rather, it is an instantaneous celebration that occurs simultaneously across the globe, bringing great films to great venues and allowing the audiences to select their favorites.

You Be the Judge!

You will be given a voting card upon entry and asked to vote for the ONE film you think should win. Votes are tallied and the overall winner is announced on Monday, October 9th, 2017.



Haunted Whaleship

Friday, October 27, 2017 | 5:30 pm – 8 pm

A family-friendly Halloween event geared toward children 12 and under

Meet ghosts from New Bedford's seafaring past and head out on a scavenger hunt while roaming the spooky galleries of the century-old Museum. The not-too-scary fun includes a costume parade, arts & crafts, and refreshments. Whale merchant Jonathan Bourne and his daughter, Emily, return from the great beyond on their Haunted Whaleship - the *Lagoda*.

Children must be accompanied by an adult.

Special thanks to the National Park Service and local historians Lucy Bly and Judy Roderiques.

Tickets:

FREE for kids under 12, all others \$5

Call 508-997-0046 x100 or visit www.whalingmuseum.org



Mountainfilm on Tour The Mountains Come to the Sea!

Saturday, October 28

Colorado's Mountainfilm Festival, now in its 40th year, is a documentary film festival with the mission to use the power of film, art, and ideas to inspire audiences to create a better world. A selection of the best-loved shorts goes on tour each year to over 100 locations on five continents. The mix of documentary shorts includes thought-provoking explorations of climate change and the environment, interactions with nature, and daring and inspiring outdoor adventures. A selection of appealing shorts just for kids will also be featured. The film festival includes a family session in the morning (kids 12 and under are free), followed by an afternoon and evening program – choose one or all three! Learn more at mountainfilm.org.

Three Film Sessions

Family Morning Program	10:30 am – 11:30 am
Afternoon Program	3:30 pm – 5:30 pm
Evening Program	7:00 pm – 9:00 pm

Tickets:

Family Morning Program: \$10 General Admission | Free for kids under 12

Afternoon Program: \$10 General Admission | Free for kids under 12

Evening Program: \$15 General Admission | Free for kids under 12

Combo – Afternoon/Evening: \$20 General Admission | Free for kids under 12

Online at whalingmuseum.org or call 508-997-0046



22nd Annual Moby-Dick Marathon

January 5 - 7, 2018

Join us for the 22nd annual readathon of America's most iconic novel, *Moby-Dick*. An experience you don't want to miss. You'll relive the famous, action-packed narrative and be transported back in time on the search for the elusive white whale.

Read in the Marathon

Reader spots are extremely limited so mark your calendars!

Registration opens at 12:01 am, Tuesday, November 7

Go to whalingmuseum.org

Get a Seat at the Bethel!

Part of the Marathon takes place across the street from the Museum at the famous Seamen's Bethel, where Herman Melville found his inspiration for Father Mapple's legendary sermon. Seating is very limited, so you must enter a drawing to get a coveted seat. Go to www.whalingmuseum.org to enter the drawing on or after November 7 and we will notify you in advance if your name is selected. Don't fret if your name isn't selected. You can still enjoy the live streaming marathon from the comfort of the Museum's theater.

Schedule of Events

Friday, January 5
5:30 pm – 9:00 pm

Pre-marathon Dinner, Movie, and Discussion

Enjoy a meal well-suited for hungry sailors followed by a documentary film *Call Us Ishmael* by David Shaerf. The Melville Society Cultural Project will conclude the night with a lively discussion of the film.



Saturday, January 6

The Marathon Experience:

From 10 am Saturday to 1 pm Sunday

10 am Stump the Scholars

Test your knowledge of *Moby-Dick* and try to Stump the Melville Scholars with questions.



10 am Children's Mini-Marathon

Children of all ages can read an abridged version of *Moby-Dick* by Classic Starts.

To reserve a child's reading spot go to whalingmuseum.org

12 pm The Main Attraction

The 22nd Annual Moby-Dick Marathon reading begins with celebrity readers nestled among the world's largest model whaleship – the *Lagoda*. Next, head to the Seamen's Bethel to hear Father Mapple's rousing sermon (if your name is drawn in the seat raffle. Otherwise, watch a live-stream of the sermon in the Museum's theater). Readings continue while overlooking the New Bedford Harbor, with the exception of Chapter 40, "Forecastle-Midnight" in the Museum's theater with Culture*Park. Listen to excerpts read in multiple languages, bringing to life Melville's experience of a culturally diverse whaling crew.



3 pm Portuguese Mini-Marathon

Join us for the third annual reading of Tiago Patricio's abridged version of *Moby-Dick* in Portuguese. Read Melville in the Azorean Whaleman Gallery with 40 other intrepid souls.

Junte-nos para a terceira leitura anual de versão abreviada de Tiago Patricio de *Moby-Dick* em Português. Leia Melville na Galeria do Baleeiro Açoreano com 40 outras almas intrépidos.

Special thanks to the Azorean Maritime Historical Society and the Portuguese Consulate of New Bedford.

Um agradecimento especial ao Azorean Maritime Historical Society e ao Consulado de Portugal em New Bedford.

5 pm Cousin Hosea's Chowder House

Recharge and warm up with New Bedford's finest chowders and soups from local restaurants. Guaranteed to get you through the night!

Sunday, January 7

8 am The 20th-Hour Feast

Enjoy malasadas and all the trimmings to fuel you up for the home stretch!

Around 1 pm Epilogue

A few souls will be richly rewarded for impressively staying up all night.

#mdm22



Marathon Sponsors:



Marathon Partners:



Chowder Sponsors:

Destination Soups, Freestones City Grill, Tia Maria's European Cafe, and Whaler's Tavern



PROGRAM CALENDAR



OCTOBER

MON 2	TUE 3	WED 4	THUR 5	FRI 6	SAT 7	SUN 8
Highlights Tour	Highlights Tour Curator Tour	Manhattan Short Film Festival Highlights Tour	Second Half Lecture: Thou Shalt Knot Whales Today Lecture Series: Blue Whales of Patagonia Highlights Tour Curator Tour	Highlights Tour	The 16th Annual Manjiro Festival Below Deck Highlights Tour	Dual Exhibition opening: Enlightened Encounters The East Unlocks its Gates Manjiro Festival Dinner Highlights Tour
MON 9	TUE 10	WED 11	THUR 12	FRI 13	SAT 14	SUN 15
Highlights Tour	Highlights Tour Curator Tour	Highlights Tour	Second Half Lecture: Whales Today – US Navy Traveling Exhibit Highlights Tour Curator Tour AHA! Moveable Feast Mark Dion, International Art Conference	Highlights Tour	Below Deck Highlights Tour	Highlights Tour
MON 16	TUE 17	WED 18	THUR 19	FRI 20	SAT 21	SUN 22
Highlights Tour	Highlights Tour Curator Tour	Highlights Tour	Second Half Lecture: "The Spray will Come Back" Lecture at Rotch-Jones-Duff House and Garden: Abolitionist & Freedom Seekers with Lee Blake Highlights Tour Curator Tour	Highlights Tour	Knot Symposium Below Deck Highlights Tour	Highlights Tour International Guild of Knot Tyers Annual Meeting
MON 23	TUE 24	WED 25	THUR 26	FRI 27	SAT 28	SUN 29
Highlights Tour	Whales Today Lecture: Seeing Deeper into the World of the White Shark Highlights Tour Curator Tour	Lecture at Rotch-Jones-Duff House and Garden: Before Abolition: Quakers & Slavery in the 1700's with Elizabeth Cazden Highlights Tour	Second Half Lecture: The Art of the Yankee Whale Hunt Highlights Tour Curator Tour	Haunted Whaleship Highlights Tour	To Catch a Whale Below Deck Mountainfilm Festival Highlights Tour	Highlights Tour
MON 30	TUE 31					
Highlights Tour	Highlights Tour Curator Tour					

NOVEMBER

MON 6	TUE 7	WED 8	THUR 9	FRI 10	SAT 11	SUN 12
Highlights Tour	Curator Tour Highlights Tour	Lecture at Lecture at Rotch-Jones-Duff House and Garden: Paul Cuffe – A Lasting Legacy with Tony Connors Highlights Tour	AHA! Made in NB Curator Tour Highlights Tour	Highlights Tour	To Catch a Whale Below Deck Culture*Park Short Plays 2017 Marathon Highlights Tour	Highlights Tour
MON 13	TUE 14	WED 15	THUR 16	FRI 17	SAT 18	SUN 19
Highlights Tour	2018 Members Trip to the Netherlands Information Session Curator Tour Highlights Tour	Lecture: The East Unlocks its Gates Highlights Tour	Whales Today Lecture Series: Sea Turtles: Conservation, Research, and Education Curator Tour Highlights Tour	Highlights Tour	Below Deck Highlights Tour	Highlights Tour
MON 20	TUE 21	WED 22	THUR 23	FRI 24	SAT 25	SUN 26
Highlights Tour	Curator Tour Highlights Tour	Highlights Tour	Happy Thanksgiving! Museum is Closed	Highlights Tour	To Catch a Whale Below Deck Highlights Tour	Highlights Tour
MON 27	TUE 28	WED 29	THUR 30			
Highlights Tour	Highlights Tour Curator Tour	Highlights Tour	Highlights Tour Curator Tour			

DECEMBER

MON 4	TUE 5	WED 6	THURS 7	FRI 8	SAT 9	SUN 10
Highlights Tour	Curator Tour Highlights Tour	Highlights Tour	Curator Tour Highlights Tour	Highlights Tour	To Catch a Whale Below Deck Highlights Tour	Highlights Tour
MON 11	TUE 12	WED 13	THUR 14	FRI 15	SAT 16	SUN 17
Highlights Tour	Curator Tour Highlights Tour	Highlights Tour	Members' Holiday Open House AHA! City Sidewalks Curator Tour Highlights Tour	Highlights Tour	Below Deck Highlights Tour	Highlights Tour
MON 18	TUE 19	WED 20	THUR 21	FRI 22	SAT 23	SUN 24
Highlights Tour	Curator Tour Highlights Tour	Highlights Tour	Curator Tour Highlights Tour	Highlights Tour	To Catch a Whale Below Deck Highlights Tour	Highlights Tour
MON 25	TUE 26	WED 27	THUR 28	FRI 29	SAT 30	SUN 31
Christmas Day Museum closed	Curator Tour Highlights Tour	Highlights Tour	Curator Tour Highlights Tour	Highlights Tour	Below Deck Highlights Tour	New Year's Eve Bash Highlights Tour

JANUARY

MON 1	TUE 2	WED 3	THUR 4	FRI 5	SAT 6	SUN 7
New Year's Day Museum Closed	Curator Tour Highlights Tour	Highlights Tour	Curator Tour Highlights Tour	Moby Dick Marathon Highlights Tour	Moby Dick Marathon	Moby Dick Marathon

Event Key: Workshop/Class/Lecture Community Special Event Opening Family Tours
 For detailed calendar listings visit www.whalingmuseum.org

Go Below Deck on the Lagoda | Saturdays at 10 a.m.
 Venture below deck on the largest whaleship model and relive what it was like to be a whaler.



Members' Holiday Open House

Thursday, December 14th, 6 – 8 p.m.

Enjoy seasonal libations, festive hors d'oeuvres, and an additional 10%* off purchases at The White Whale gift store.

RSVP to Steven LePage at (508) 717-6832 or slepage@whalingmuseum.org

*Members receive 20% off from December 14 – 21.





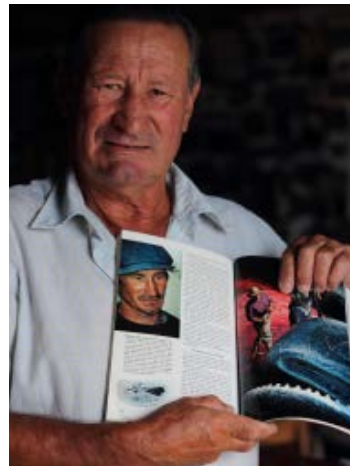
Azorean Whalers: A Photographic Retrospective

Opened Wednesday, September 6

This exhibition was made possible, in part, by the Azorean Maritime Heritage Society, Michael Dury, Hon. and Mrs. Armand Fernandes, Jr. (ret.), and Luzo Auto Center.

Using hunting techniques introduced by early American whalers in the 1800s all the way into the mid-1980s, Azorean whalers were truly the last of their kind. This exhibition features the works of photographers Gemina Garland-Lewis and O. Louis Mazzatenta and focuses on the people and cultural history of Azorean whaling over the span of several decades.

Azorean Whalers showcases Mazzatenta's images shot while on assignment for *National Geographic Magazine* in 1976, when whaling was still actively occurring in the Azores, and juxtaposes them with photographs taken by Lewis in 2012, 26 years after the last whale was killed there. Lewis' images were the result of a National Geographic Young Explorers Grant, which aimed to document the stories and images of the last living Azorean whalers. Although Lewis' and Mazzatenta's photographs are separated by more than three decades, both artists worked in similar locations and even photographed some of the same men. The exhibition highlights the changes over time and allows viewers to see the "then" and "now" of Azorean whaling.



Photos by Gemina Garland-Lewis

Although whaling has ended in the Azores, its heritage lives on in the unique design of the 40-foot Azorean whaleboat. The exhibition coincided with the 9th International Azorean Whaleboat Regatta, hosted by the Azorean Maritime Heritage Society (AMHS) in New Bedford on September 8-10. The Whaling Museum and AMHS have been unwavering partners since the Society's founding in 1997 and have worked together to promote Portuguese maritime history and culture in the community. The AMHS's mission is to promote Azorean culture and whaling heritage by raising awareness and pride within New England's Azorean-American community and recognizing the rich maritime heritage commonly shared for more than 150 years between New Bedford and the Azores.



Photos courtesy of Jock West, airWEST, Newport, RI

9th International Azorean Whaleboat Regatta

First held in 2004 in New Bedford, the Azorean Maritime Heritage Society's (AMHS) International Azorean Whaleboat Regatta is a major regional event and attraction. This year marked AMHS's 20th Anniversary and the 20th birthday of the first Azorean whaleboat launched in America – the *Bela Vista*.

The Regatta alternates every other year between New Bedford and the Azores and attracts spectators and wooden boat enthusiasts, civic leaders, and dignitaries from the U.S., Azores, Cabo Verde, and Mainland Portugal. As usual, this year's Regatta week was packed with whaleboat rowing and sailing races, as well as presentations, art exhibits, lectures, dinners, and lively celebrations.

Happy 20th Anniversary to the *Bela Vista*

There are only 63 authentic Azorean whaleboats in the world, and three of them – *Pico*, *Faial*, and *Bela Vista* – are located in the United States under the maintenance of the Azorean Maritime Heritage Society. *Bela Vista* was completed in 1997 in Pico, Azores, by master boatbuilder Joao Silveira Tavares. *Bela Vista* was first launched in Horta, Faial, and was later transported to New Bedford and donated to the Whaling Museum for shared use with AMHS.

Race results

Women's Rowing

1. Faial
2. USA
3. Pico

Women's Sailing

1. Faial
2. USA
3. Pico

Men's Rowing

1. Faial
2. USA
3. Pico

Men's Sailing

1. Faial
2. USA
3. Pico

Dabney Cup Rowing

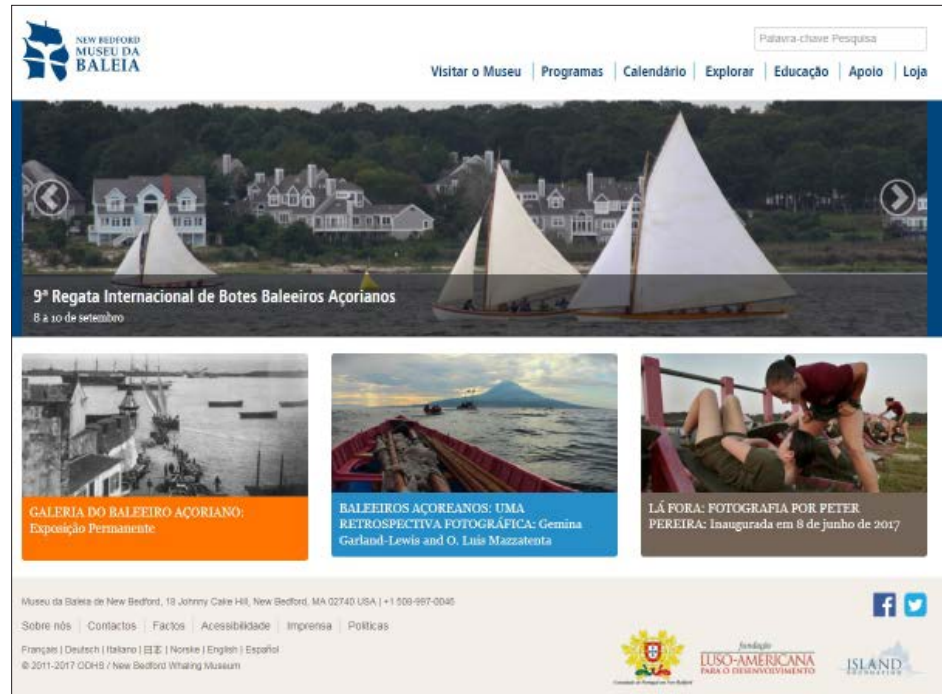
1. USA
2. Pico
3. New Bedford Whaling Museum
4. Mystic Seaport 2
5. Mystic Seaport 1
6. Faial

Dabney Cup Sailing

1. Faial
2. New Bedford Whaling Museum
3. USA
4. Pico
5. Mystic Seaport 2
6. Mystic Seaport 1



Honoring Lusophone Connections Museum Launches Portuguese-language Website and Audio Tours



Timed to coincide with New Bedford’s opening ceremony for the international Day of Portugal celebrations in June this year, the Museum launched a website in Portuguese that increases access to information about Whaling Museum programs, exhibitions, research, and scholarship.

For more than 30 years the Whaling Museum has honored and celebrated the contributions of Portuguese-speaking communities to the American whaling industry and to the region’s rich cultural tapestry. Today, New Bedford has the largest percentage of Portuguese-speaking people in the United States—more than 59% of the city’s population is of Portuguese descent.

The Museum worked closely with its Portuguese Advisory Committee to develop the website, with funding from the Luso-American Development Foundation and the Island Foundation, and with advice from the Consulate of Portugal in New Bedford. More than 300 pages of the Museum’s content-rich website have been translated so far. Supplementing the English version is new Portuguese content provided by the Azorean Maritime Heritage Society, and the Schooner Ernestina-Morrissey Association (SEMA). Staff will continue to maintain and update the website to reflect new developments and upcoming Museum and partner programming.

Supported by the Luso-American Development Foundation (FLAD).



museudabaleia-newbedford.org



Lighting the Way: Historic Women of the South Coast



A newly formed alliance of organizations and individuals has come together to explore the impact of women from the area on its history.

Lighting the Way: Historic Women of the South Coast tells the stories of commitment, determination, and perseverance of women from a wide range of cultural and ethnic backgrounds. Organizers plan to create a walking trail, a website, an app, school curriculum, exhibitions, programming, and public art leading up to the 100th anniversary of the ratification of the 19th Amendment – women’s right to vote.

To introduce the project, the *Bulletin* will feature profiles of women who have deeply influenced the history of this region.



Dr. Mary T. Vermette

By Ann O’Leary

Photo Credit: The Standard-Times

A leader in the advancement of Portuguese culture and language, Dr. Mary T. Vermette (1934-2003) was the first Portuguese American woman to receive a Ph.D. in Portuguese Studies from Harvard University. Mary Theresa Silvia was born in Dartmouth, Massachusetts, the daughter of Azorean immigrants. Her father was a dairy farmer, and Mary would often deliver milk with him on early morning routes. She graduated from Our Lady of Mt. Carmel School, a Catholic elementary school in New Bedford that included study of the Portuguese language at each grade level. At Our Lady of Mt. Carmel School, Mary experienced the Portuguese culture and language that would become her life’s focus.

Deeply rooted in her Azorean heritage, Mary founded the Azorean Maritime Heritage Society in 1997 and became its first president. She soon found an unwavering partner in the New Bedford Whaling Museum to tell the story of Azorean whaling and its influence on New Bedford. First, whaleboat *Bela Vista* was built in Pico and transported to the Whaling Museum’s “Casa dos Botes,” Portuguese for boat house. Next, from 1999 to 2000, Mary oversaw the construction of two Azorean whaleboats, *Faial* and *Pico*, at the Casa dos Botes. The theme of today’s *Casa dos Botes Discovery Center* emphasizes the “bridge of whalships,” Mary’s own words, used to describe the span of the Atlantic between New Bedford and the Azores that linked Azorean whaling to New Bedford whalers. In a 1999 *Standard-Times* interview Mary stated, “The whaleboats are a bridge between here and the Azores; something physical of our past that we can see, that shows the presence of the Azorean people here.”

To create a permanent exhibit of this shared maritime heritage, Mary worked with the Whaling Museum to obtain \$500,000 from the Portuguese government to create the *Azorean Whaleman Gallery*, the only permanent exhibition space in the United States that honors the Portuguese people and their contributions to American maritime heritage.

Mary completed undergraduate studies at Salve Regina College, then earned two Master’s degrees before receiving her doctorate from Harvard in 1975. She taught Portuguese at Dartmouth High School for many years. She began her career in higher education at Southeastern Massachusetts University (SMU), where she helped to create the Center for the Portuguese Speaking World in 1975 and was its second director. This center would become today’s Center for Portuguese Studies and Culture at the University of Massachusetts Dartmouth (UMD). For about 15 years, she was the head of the Master’s Program in Bilingual Education, a program she established at SMU with Dr. Richard Fontera. After SMU became UMD, Mary took on various roles, including instructor in a Portuguese culture and language summer immersion program that was offered for several years. Through this immersion program, Portuguese Americans and others traveled to Portugal and the Azores, with Mary as their guide, and spoke Portuguese while visiting museums, churches, and other cultural sites. Participants agreed that after three to six weeks of immersion led by Mary, they fell in love with all things Portuguese.

Alongside her work at the university level, Mary supported the Casa da Saudade branch library in New Bedford. She was a founding member of Casa da Saudade in 1971 and also served as vice president of Friends of Casa da Saudade. Casa da Saudade, located in the heart of New Bedford’s Portuguese community, provides access to English, Portuguese, and Crioulo collections in a variety of formats. Through Casa da Saudade, Mary reached beyond academia to promote literacy within the community at all age and educational levels.

Mary passed away on November 24, 2003, leaving her husband of 41 years, Robert A. Vermette. Although she did not live to see the completion of some of these projects, her vision inspired them and her spirit lives on through them. At her portrait unveiling at Our Lady of Mt. Carmel School auditorium in 2004, colleagues and friends reminisced. Her students called her Dr. Vermette, her peers called her Mary or Maria, and some of her very close friends lovingly called her MTV, so appropriate for a woman who channeled everything Portuguese in a way that no other Southcoast woman has done.



Audio Tours em Português

Continuing our commitment to reducing barriers to Museum content, audio tours have been translated into Portuguese, and a Portuguese-language directional brochure accompanies them.



Thou Shalt Knot: A Symposium of Knotting Matters

Saturday, October 21, 9:00 am – 3:30 pm

Learn from Museum curators and some of the world's most renowned knot and rigging experts for a fascinating look at knots—practical, cultural, and literary. To coincide with the Museum's new exhibition, *Thou Shalt Knot: Clifford W. Ashley*, the International Guild of Knot Tyers (IGKT) is holding this year's annual meeting at the Whaling Museum. Enjoy interesting lectures and demonstrations on all things knotty.

Museum Members \$25 | Non-members \$35 | Tickets: whalingmuseum.org or call 508-997-0046

Schedule

Saturday, October 21

9:00 am – 9:30 am Registration and coffee

9:30 am – 9:45 am Introductions

Christina Connett, Ph.D., Chief Curator, New Bedford Whaling Museum

Bob Dollar, President of International Guild of Knot Tyers, Member of the Technical Committee of the Cordage Institute

9:45 am – 10:30 am Keynote Address: Artists in The Rigging: Decorative Sailors' Ropework

Des Pawson, Member of the order of the British Empire, craftsman, researcher, author, and co-founder of the International Guild of Knot Tyers

"They say he is a 'Sailorman' which means that he not only knows how to reef a topsail, but is an artist in the rigging." - Herman Melville

10:30 am – 11:15 am Fiber Rope 101+

Bob Dollar, President of International Guild of Knot Tyers, Member of the Technical Committee of the Cordage Institute

11:15 am – 12:00 pm Clifford W. Ashley and the *Ashley Book of Knots*

Christina Connett, Ph.D., Chief Curator, New Bedford Whaling Museum

12:00 pm – 1:00 pm Lunch break

1:00 pm – 1:45 pm Literary Knots

Mary K. Bercaw-Edwards, University of Connecticut, Mystic Seaport, and Melville Society Cultural Project
Wyn Kelly, MIT and the Melville Society Cultural Project

1:45 pm – 2:30 pm Re-rigging Disney's Historic Ship *Columbia*

Brion Toss, Master rigger and owner of Brion Toss Yacht Riggers, LLC

2:30 pm – 3:15 pm Panel Discussion and Demonstrations on Clifford W. Ashley and Knotting Matters

3:15 pm – 3:30 pm Closing remarks and International Knot Tyers Guild auction

Bonus: Sunday, October 22

9:00 am – 12:00 pm

Displays and demonstrations by Guild members open to all Museum visitors



The Second Half: Daytime Lecture Series

Thursdays through October 26 | 2:30 pm – 4:30 pm

Join museum curators and guest lecturers to explore recently opened galleries and hear fascinating stories of Old Dartmouth from offshore to seaside. Lectures will be followed by a tour of the featured gallery.

Presented in partnership with the Lifelong Learning Institute.

September 21

Famine, Friends & Fenians – The *Catalpa* Story

David Nelson, grandson of Frank Perry, former crew member of the *Catalpa*

September 28

Celebrating Sippican: Marion in the Golden Age

Judith W. Rosbe, author of *Marion in the Golden Age* and Frank McNamee, owner Marion Antique Shop and Marion Antique Auctions

October 5

Thou Shalt Knot: Clifford W. Ashley

Christina Connett, Ph.D., Chief Curator, New Bedford Whaling Museum

October 12

Whales Today

Tom Fetherston, Naval Undersea Warfare Center, Contracting Officer's Representative Marine Biologist

October 19

"The Spray will Come Back": Solo Circumnavigator Joshua Slocum

Judy Lund, Curator Emeritus, New Bedford Whaling Museum

October 26

The Art of the Yankee Whale Hunt

Michael Dyer, Curator of Maritime History, New Bedford Whaling Museum

Registration:

Museum Members: \$15 | Non-members: \$20

Call: 508-997-0046 ext. 100

Online: whalingmuseum.org

2018 Members' Trip

The Netherlands | April 19 - 28, 2018

For more information, call 508-717-6832 or email slepage@whalingmuseum.org

Discover the rich maritime history of the Netherlands, explore Dutch art in the Rijksmuseum, and witness the beauty of the world-renowned Tulip Festival.

Information Session Nov. 14, 2017 | 6 pm – 7 pm





A Call to Action Lecture Series

All lectures will be held at the Rotch-Jones-Duff House and Garden and in partnership with the New Bedford Historical Society

Thursday, October 19 | 7:00 pm

Abolitionists and Freedom Seekers

By Lee Blake, President, New Bedford Historical Society

In the mid-19th century, New Bedford was known as a racially tolerant community that provided a safe place for those running away from the tyranny of slavery. The whaling industry provided a means of escape and employment. Who were these runaways and what were their experiences in the port cities of Southeastern Massachusetts? Learn about the abolitionist movement and those who fought for freedom for their enslaved sisters and brothers.

Wednesday, October 25 | 7:00 pm

Before Abolition: Quakers and Slavery in the 1700s

By Elizabeth Cazden, Historian

By 1830 many Quakers, including those in New Bedford, were active abolitionists, but before 1775, many Quakers throughout the American colonies used enslaved African workers in their households, farms, and shops, and engaged in a vigorous trade with the slave-worked West Indies sugar plantations. How did Quakers view slave-holding? How did the Quaker community's values shift?

Wednesday, November 8 | 7:00 pm

Paul Cuffe: A Lasting Legacy

By Tony Connors Ph.D., President, Westport Historical Society

Paul Cuffe's stature has risen from "local hero" in his home town of Westport to a national figure in the long struggle for civil rights in America. Learn how Cuffe, of African and Native American parentage, rose to be a successful mariner, businessman, Quaker philanthropist, and international leader in the anti-slavery movement.

Tickets:

Museum Members: \$10 | Non-members: \$12

Call: 508-997-1401

Online: www.rjdmuseum.org



Whales – Giants of the Ocean: A STEAM Curriculum Collaboration

The Whaling Museum has partnered with the New Bedford Public Schools to develop a new *Whales Today* companion science curriculum for all fourth-grade students in New Bedford. Piloted for the past two years in selected schools, this fall's district-wide launch coincides with the opening of *Whales Today* and the New Bedford Public Schools' desire to meet Next Generation Science Standards.

Whales – Giants of the Ocean uses the Museum's core subject area to teach skills that include literacy, problem solving, sorting, measuring, and observing. Museum educators and New Bedford teachers worked with educational consultant Karen Manning to develop an eight-lesson unit to bring science to life. Students share their initial knowledge of whales, participate in hands-on experiments that focus on the sizes of whales, dolphins, and porpoises, as well as the function of blubber, echolocation, and peripheral vision. Students evaluate icy water temperatures first with their bare hand and then using a "blubber glove," which simulates the effect of whale blubber. Once this empirical data is collected, students use thermometers to quantify the results. Using an old-fashioned clothes hanger and string, students feel vibration through their ears much like toothed whales' echolocation. These and other essential activities prepare students for a visit to the Whaling Museum, where they examine the life of whales using interactives that provide a multi-sensory, immersive experience. Students experience the *Whales Today* exhibition, learn about majestic whales during docent-led activities, and identify

different whale species by carefully listening to whistles, clicks, and tones. Students simulate marine food webs to examine the roles of producers, consumers, and decomposers in the ecosystem.

Whales – Giants of the Ocean is an exciting partnership with New Bedford Public Schools that advances the Museum's strategic "Museum as Classroom" initiative, which leverages the Museum's resources to improve educational outcomes on the South Coast and inspires students to find their passion. Monica DeAngelis, a Marine Mammal Biologist at the Naval Undersea Warfare Center, recounted how she became interested in whale research during the recent opening of *Whales Today*. "I grew up in Newport, Rhode Island, and I remember coming to the New Bedford Whaling Museum on a school fieldtrip. I'm pretty sure it was my first exposure to the story of whales and the threats facing them. That trip had a huge impact on me and my educational choices; I became a marine mammal biologist. It is my hope that this will inspire a new generation and even an old one too, to continue to learn about whales," said DeAngelis.

Supported by the New Bedford Public Schools and the Community Foundation of Southeastern MA - Jim and Bess Hughes Fund.



"The work our teachers do with the Whaling Museum allows them to develop a deeper understanding of science and history."

— Jason DeFalco, Ed.D., Chief Academic Officer, New Bedford Public Schools



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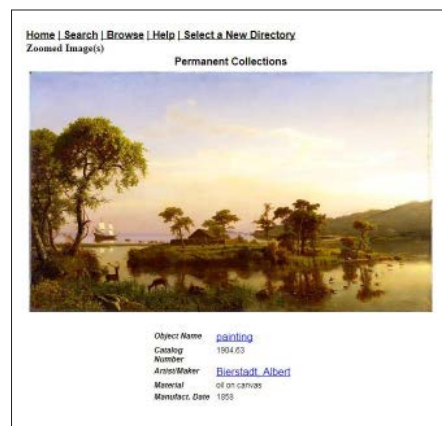
Improved Online Access to Museum Collections

By Michael Lapidès, Director of Digital Initiatives

One of the Museum's goals is to continually increase the quality and quantity of our collection records and offer pathways for researchers, scholars, and curators to better understand how objects and documents may fit together. We recently upgraded our online collections management software, Rediscovery Proficio, leading to two major improvements for researchers. First, searches within the platform now span all three of our collection directories: objects, library, and photo archives; whereas it used to only search one directory at a time. Second, edits to the database are reflected in real time, once saved and tagged as completed they are instantly available. This upgrade was made possible thanks to the support of Gurdon and Kathy Wattles.

The basic ingredients to historical research, like brick making and crime investigation, are data, data, and data! The more the Museum is able to open its virtual "vaults," the more useful our collections become. This was made clear a few years ago by Kevin Wood, a climate scientist with the National Oceanic and Atmospheric Administration (NOAA). Kevin was recruiting the Museum to join his Old Weather Project; he called it a "data rescue" project. He said that scientists needed the valuable data locked inside our logbooks and journals. As a result, with NOAA's support, we digitized more than 200 of these primary data sources. The "rescued data" was then mined and became part of NOAA's 20th Century Reanalysis (Version V2c). This reanalysis generates a global atmospheric dataset spanning from 1851 to 2014. It places current atmospheric circulation patterns into a historical perspective. Data needs to be rescued and exposed before it can be discovered.

Currently, the online collections platform has more than 60,000 records. As part of our initiative to improve access online, we have increased efforts around "cleaning" existing data and adding new records. In 2018, pending funding, we plan to build a new web portal that will add new functionality allowing curated sets of collection records, collection highlights, and direct links to exhibitions, research, and classroom curricula. This could also make the collections searchable via general internet searches in addition to our site's collections search page.



LECTURE:

The East Unlocks its Gates: American Whalers and Trade in Asia

Wednesday November 15, 2017

Reception: 6 pm | Lecture: 7 pm
Members \$10 | Non-members \$15

Dr. Christina Connett, Chief Curator; Dr. Akeia Benard, Curator of Social History; and Michael P. Dyer, Curator of Maritime History will discuss the Museum's Collection as representing the cultures of East Asia, Japan in particular, whaling in the North Pacific, and New Bedford's commercial trade with China. Explore the relationships built between American whalers, merchants, and the East. Learn how trading was the impetus behind the Western "Age of Discovery," ushering in key components of maritime history of the modern age. Explore the remarkable life and influence of Manjiro Nakahama (1827-1898), the first Japanese person to live and learn English in the U.S., while the curators examine his rescue at sea in 1841 by the *John Howland*, a New Bedford Whaleship.

Check it out! Go to:
www.whalingmuseum.org
> EXPLORE > COLLECTIONS
> SEARCH COLLECTIONS



What will your legacy be?

Members of the Bourne Society demonstrate their generosity and commitment to the New Bedford Whaling Museum by including the Museum in their wills.



By joining the Bourne Society, you can help ensure that the Whaling Museum will remain a treasured community asset for generations to come, while also fulfilling your own estate planning goals.

The Museum would like to thank Dean and Janet Whitla for joining the Bourne Society and formalizing their bequest. Both devoted educators, Dean was a teacher and researcher at Harvard University, while Janet served as President and CEO of an international non-profit, Education Development Center, for many decades. Janet and Dean are accomplished sailors and love the South Coast, serving on numerous boards throughout the region. Janet was the Whaling Museum's Board Chair from 2006 to 2009.

To learn more about joining the Bourne Society, call the Development Department at 508-997-0046 ext. 150.

"Some institutions represent so deeply the history and evolution of a community that they are essential to its future; without them, that community would be irreparably diminished. Such is the role of the Whaling Museum to New Bedford and the region. We cannot think of a more important contribution we can make than helping support its mission for years to come." — Janet and Dean Whitla

The Bourne Society

- | | | | |
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"Data! Data! Data! I can't make bricks without clay."

— Sherlock Holmes, in Arthur Conan Doyle's The Adventure of the Copper Beeches



Get a Jump on Holiday Shopping!

A peek at some fine gifts available at the White Whale, the Museum's gift shop

Left: Nantucket-style tote

Locally Made Handwoven Tote. 8" tote with mahogany base, walnut accent staves, cedar bark weavers, and ivory knobs



Below: Nantucket-style purse

An elegant basket that is both decorative and practical. This handwoven basket purse features a decorated lid with a bone latch and a long, braided shoulder strap. 9" oval with oak base, top, and handle. Bone knobs, whale decoration on lid and latch. Leather braided strap.



Massachusetts Scarf

Size: 72" x 36"

Made from high quality viscose (faux silk) material and featuring tiny gold repeating Massachusetts state silhouettes.



Joy



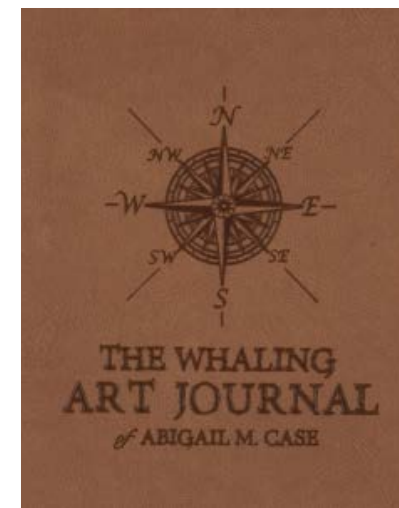
Wrap bracelets

These handmade, beaded bracelets wrap around the wrist several times to give the appearance of multiple matching bangles. Capped off with a whale tail charm, this one-size-fits-all bracelet is sure to add the finishing touch to any outfit!



What the Fo'c'sle T-shirt

One of our most popular T-Shirts is back! "What the Fo'c'sle" in black. Short sleeves. 100% Cotton



The Whaling Art Journal of Abigail M. Case

By Chris Galazzi and Kristina Rodanas

The fictional drama of a 12-year-old girl's five-year adventure sailing the oceans of the world with her father, a Nantucket Whaling Captain, during the 1850's.



Hand-painted whale mug by local designer

Hand-painted porcelain mugs painted by one of our docents, Captain Michael Taylor. They are decorated using non-toxic paint and baked to enamel hardness for everyday use.



Right: Knot Wreath Ornament

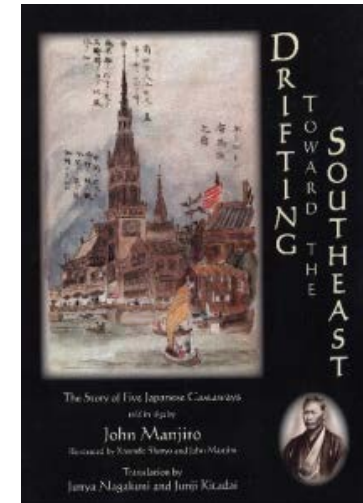
Locally Made Knotted Wreath Ornament.



Drifting Toward the Southeast: The Story of Five Japanese Castaways

by Junya Nagakuni and Junji Kitadai

Drifting Toward the Southeast is the first complete English-language edition of Hyoson Kiriyaku—the official, autobiographical account of Manjiro's historic voyage to the United States. This important historical account was hand-recorded in four brush-written volumes by samurai artist and scholar Kawada Shoryo.

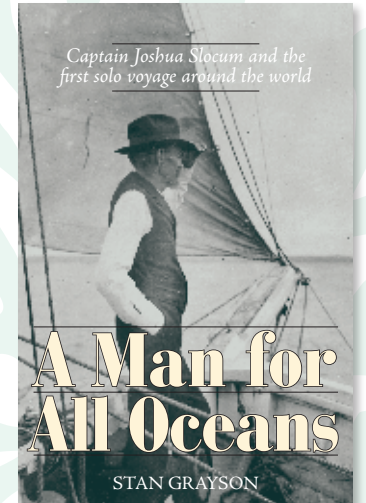


A man for All Oceans

Author Stan Grayson has thoroughly researched Captain Joshua Slocum's life and uncovered primary sources that yield new information and insights that fill significant gaps in our understanding of Slocum's life and voyages.

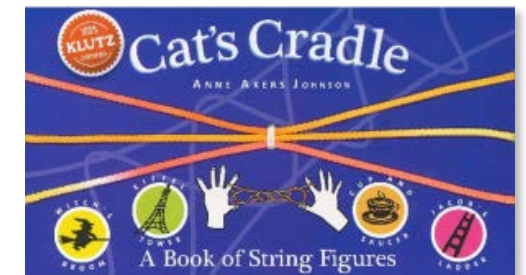
Published in partnership with Tilbury House Books, distributed by W.W. Norton

Jacketed hardcover, 416 pages, 6.5 in. x 9.5 in, 85 photographs and maps



Left: The Klutz Book of Knots

Learn the ropes of knot tying with The Klutz Book of Knots! Two nylon cords, color-coded to the illustrations, are tied through the holes of each board page, allowing the reader to practice tying knots right in the book. A unique gift, intriguing puzzle, practical tool and entertaining book...all tied up together. Comes with 4 feet of nylon cord in 2 colors and 8 die cut practice boards.



Cat's Cradle book

KLUTZ books-Cat's Cradle Kit provides simple and ultra-clear instructions for the creation of five different string figures. The included loop of multicolored string enables children 6 years and older to create The Cup and Saucer, The Witch's Broom, and Jacob's Ladder. Winner of Parent's Choice Award.



The White Whale
New Bedford Whaling Museum



Shop Online: store.whalingmuseum.org | Phone: 508-997-0046 ext. 127 | At the Museum Gift Shop – The White Whale



Thank you!

The Top of the Hill Summer Gala, the Museum's 12th annual summer fundraiser, raised a record \$220,000 for the Museum's mission, exhibitions, and educational programs. Please join us in thanking the event's generous sponsors, donors, and vendors for their valuable contributions.



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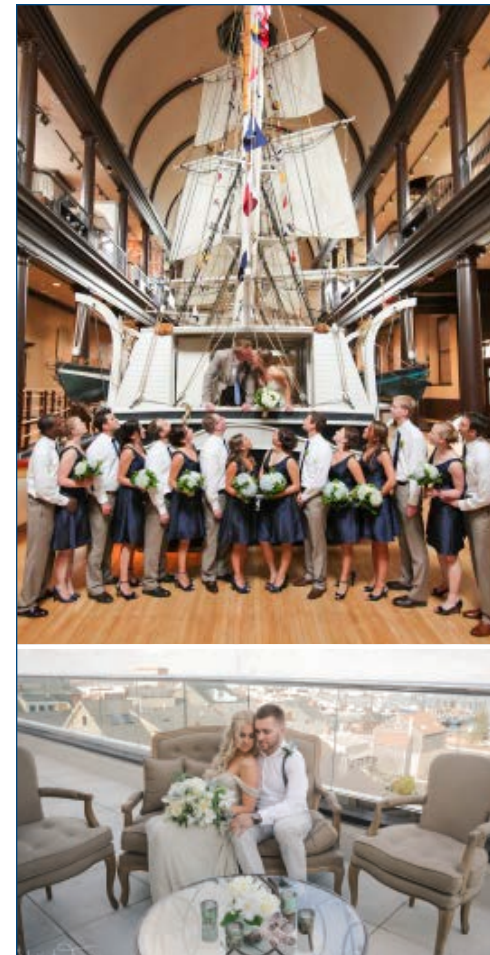
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* As of July 24, 2017



Host your unique event at the Whaling Museum

Host your event in one of the Museum's dynamic spaces. From weddings to corporate events, and from birthday parties to intimate receptions, our unique spaces are sure to add an atypical twist to your event ambiance.



specialevents@whalingmuseum.org or call 508-717-6833 for details

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Mission

The mission of the Old Dartmouth Historical Society-New Bedford Whaling Museum is to educate and interest all the public in the historical interaction of humans with whales worldwide; in the history of Old Dartmouth and adjacent communities; and in regional maritime activities.

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

On the cover: Two humpback whales on Stelwagen Bank in Massachusetts Bay are bubble net feeding. They have formed concentric curtains of bubbles to entrap a shoal of bait fish. The whales are now closing their mouths after having surfaced in the center of the fish ball. Acquired under National Marine Fisheries Service Permit 17355-01 and NOAA Class G Notification 2015-ESA-4-NOAA flight authorization, by John Durban, Southwest Fisheries Science Center, NMFS, NOAA; and Michael Moore, Woods Hole Oceanographic Institution.

Correction

In the last edition of the *Bulletin*, a gift to our collection was misattributed.

The Azorean azulejos tile mosaic and pedra de lavoura from Sao Miguel was donated by Jose and Alzira Castelo.

Stay Connected





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MUSEUM HOURS April – December: Daily 9 a.m. – 5 p.m. (Monday – Sunday)
January – March: Tuesday – Saturday 9 a.m. – 4 p.m. | Sunday 11 a.m. – 4 p.m.
Open Holiday Mondays | Closed Thanksgiving, Christmas and New Year’s Day

 Museum is fully accessible

LIBRARY HOURS Tuesday – Friday 10 am – 4 pm
First Saturday of each month 10 am – 4 pm

The New Bedford Whaling Museum is a 501(c)3 non-profit organization, and is governed by the Old Dartmouth Historical Society.

Subscription to this publication is a benefit of membership. For more information about membership, call 508-717-6832 or visit www.whalingmuseum.org.

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THE WHALING MUSEUM PRESENTS

New Year's Eve Bash

2017

Join us for fireworks and desserts on New Year's Eve for an after-dinner, cocktail party. Bid "adieu" to 2017 with a festive dessert bar, classy cocktails, and live music. Guests will enjoy New Bedford's spectacular fireworks display from the warm comforts of the Harbor View Gallery, as well as a complimentary champagne toast.

Sunday, December 31 | 8:00 pm – 10:30 pm

Tickets: \$50 | To purchase tickets:

www.whalingmuseum.org

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