

# THE Bulletin



NEW BEDFORD  
WHALING  
MUSEUM

FROM JOHNNY CAKE HILL | WINTER & SPRING 2017

## Inside this issue:

Transformation on Johnny Cake Hill

The Mariners' Home Renovation

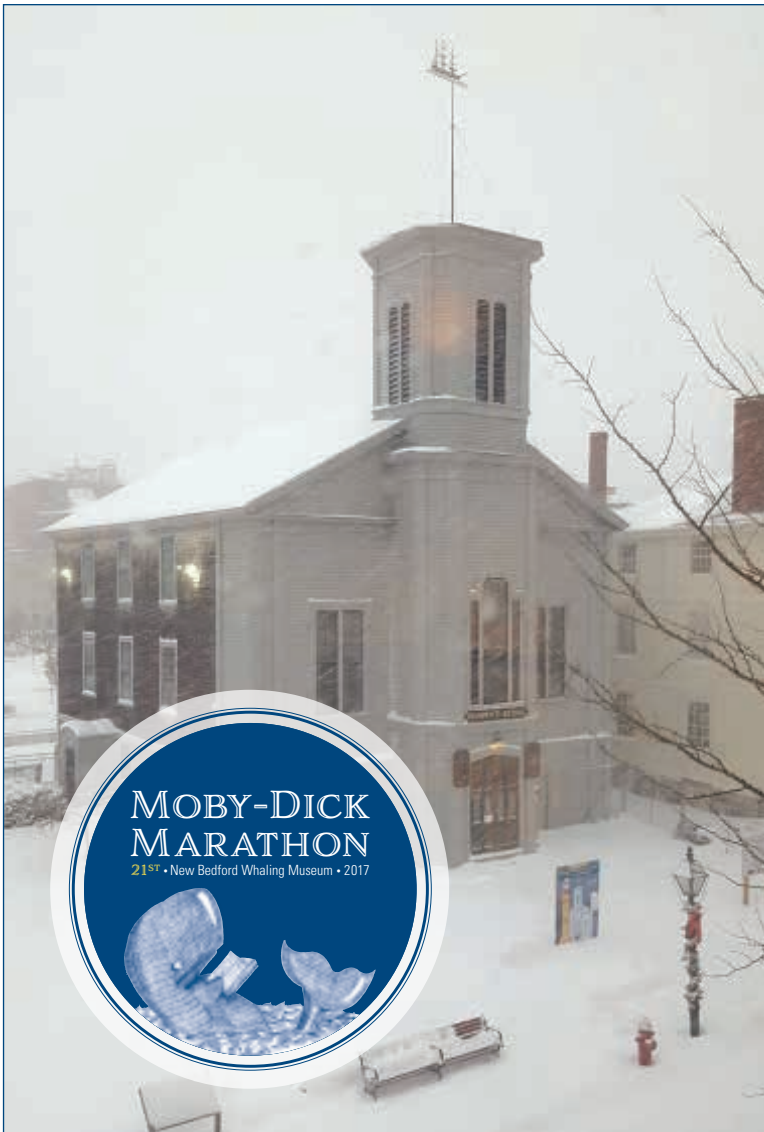
Captain Paul Cuffe Park 2.0

Three Spring Symposia

New Bedford Lyceum features  
Bob Woodward







Top right: Phillip Rapoza, former Chief Justice, Massachusetts Appeals Court, opened the Portuguese Moby-Dick Marathon. Bottom right: Herman Melville's great-great-grandson, Peter Gansevoort Whittemore, read the classic opening line from Moby-Dick, "Call me Ishmael."

## 21st Moby-Dick Marathon Weathers the Storm

During a raging blizzard, 240 zealots and scores of volunteers descended on New Bedford for the 21st annual *Moby-Dick* Marathon. All day, through the night, and into the early hours of the morning, Melvillians of all stripes showed up to read Herman's masterpiece in English and Portuguese, only to be frozen in place by the whiteout conditions. The intimidating tome is a rite of passage at the best of times. This year, it became an exercise in dogged determination, grit, and tenacity. The marathoners braved the storm and faced

tremendous odds much like the events in the book. The readers, like Ahab, pursued their goal with abandon. It was a testament to the attractive power of great literature, for great art transcends. This expressive act made people do extraordinary things. As in the lines of Hollywood's Jurassic Park, "life will find a way," so too will art. In particular, high anxiety preceded the abbreviated *Moby-Dick* reading in Portuguese. Unlike the 25 hour effort of the full edition, outlasting any storm nature could hurl at us, the reading in Portuguese was

scheduled during the very worst of it. Yet, readers forged ahead, prompting the Portuguese Consul to quote Oliver Wendell Holmes: "We must sail sometimes with the wind and sometimes against it—but sail we must, not drift, not lie at anchor." The solidarity of readers plowing through ponderous texts united in common cause was inspiring. In this sense, the read-a-thon is a metaphor and an encouraging sign as we start the new year.

**THANK YOU** to Allan Smith CPA, Empire Loan Charitable Foundation, The Pour Farm, pidalia, the Azorean Maritime Heritage Society, the Consulado de Portugal em New Bedford, Call Me Ishmael, Freestone's City Grill, Tia Maria's European Cafe, volunteers, readers, and donors!

## FROM THE HELM

The big news to tell you about in this issue is the transformation of Johnny Cake Hill. How exciting it is to contemplate a stream of programs and activities on our main plaza, up and through the renovated Seamen's Bethel and Mariners' Home, and down into the Wattles Jacobs Education Center via the newly expanded and elevated Captain Paul Cuffe Park. The visitor experience will dramatically increase, and it is easy to draw parallels to Colonial Williamsburg. Come the busy summer weekends, imagine the street closed to traffic, creating a pedestrian way bustling with performances and activities.

This *Bulletin* comes to you soon after the close of our fiscal year. I am thrilled to report that we ended 2016 "in the black" for the ninth consecutive year. With philanthropy accounting for 65% of our income, a big THANK YOU goes out to every member who supported this mission. On behalf of the Board of Trustees, we are most grateful for and appreciative of this tremendous outpouring of generosity each and every year.

The Museum attracts a large and varied constituency. This is the institution's greatest strength. Your affinity, whether it is a connection via shared values, interest in the mission, or enthusiastic passion for art, history, marine science, and education, creates a rich mosaic of kindred folk. This "big tent" of inclusiveness celebrates the diversity of the region in all its aspects, centers our program of work in community, and allows for remarkable expressions of service.

Perhaps there is no better expression of community service than our Volunteer Corps. The volunteer role in 2017 has never been more important. Our Corps is growing and we are always eager to welcome new recruits with a goal of expanding our numbers by 25%. Campus programs and activities in addition to the number of galleries have expanded significantly over the past two years. We now wish to deepen engagement with more interpretive and hands-on programming. Consider helping children learn in the new Casa dos Botes Discovery Center, or role play Ahab on the *Lagoda*, or come April, introduce visitors to the wealth of New Bedford history in the Mariners' Home and Seamen's Bethel. You will find that the fellowship of the Corps is infectious!

Winter and spring usher in our annual slate of crowd pleasers. The Sailors' Series continues its remarkable run, so does Scrimshaw Weekend and Nautical Antique show. Look to new additions including programs playing off the well-received *Famine Friends & Fenians* exhibit, and others on William Bradford, as we draw that successful exhibition to a close.

I must call out three phenomenal works of scholarship. Mike Dyer's *Art of the Yankee Whale Hunt* explores new ground by bringing to light rarely seen art work of whalers. The 236-page beautifully illustrated journal of the *Lucy Ann* voyage is quite handsome, and Stan Grayson launches his new book on Captain Joshua Slocum in May.

On the Apprentice Program, we must congratulate Daniel Perry, our first Ivy bound student as he packs his bags for Cornell. He proves that when a community gives students the opportunity to grow, they can excel, blossom, and surpass every obstacle. In this vein, I am pleased to share these notable program outcomes from 2016:

- 100% of the class of 2016 graduated from high school and are now enrolled in college;
- 81% of the two most recent graduating classes (2015 and 2016) are enrolled in college;
- This summer, three graduates returned to the museum as college interns and six are employed on a part-time or full-time basis;
- And finally, Tori Arsenault, class of 2011, is on track to receive her doctorate in May 2018.

Programs like this make the Whaling Museum relevant and community-centric. It is in part why we built the new Education Center and why we will construct an urban park. I suspect it is also why you support this institution.

  
President & CEO

**SAVE THE DATE**  
Annual Meeting  
May 19





# Transformation on Johnny Cake Hill

## Port Society + WHALE + City of New Bedford + National Park Service + Whaling Museum = SUCCESS

If ever there was an example of how the whole is greater than the sum of the parts, look to the transformation on Johnny Cake Hill.

It is also an example of exemplary partnership and strategic planning. Quiet conversations go back four years, while visible work started in earnest two years ago with the construction of the Wattles Jacobs Education Center. Renovations at the Seamen's Bethel and Mariners' Home soon picked up speed and shortly thereafter, the Museum elected to relocate its massive HVAC units, visible from the street and adjacent to the site, up and hidden on the roof. Recently, the decision to expand Captain Paul Cuffe Park completes the transformation. The combined investments will exceed \$12.2 million, with the vast majority of these funds coming from private sources. We are bullish on the outcomes, as this enhanced visitor

experience could justify establishing a pedestrian-friendly destination within the New Bedford Whaling National Historical Park, particularly during the busy summer weekends. As a consequence of being open longer, mirroring the Museum's hours, more tourists are expected to visit the Bethel and Park. The result is a longer stay in the City, positively impacting local businesses. Add to this the increased private investments on Water Street, in addition to the City's investment in beautification along Union Street, and you can see how it is easy to be optimistic about the future of downtown New Bedford. Tourists are responding, and in 2016, the Museum benefited from 5% increase in regular paid visitation.

Johnny Cake Hill will be activated from William to Union Streets. Historic buildings, outdoor interpretive exhibits, and sculptures will create a unique sense of place. At Captain Paul Cuffe Park, plaques and panels will interpret New Bedford's important African-American legacy. At the Bethel, you can sit in Melville's pew



Birds-eye view of Whaling Museum and Johnny Cake Hill.

“Visitors will discover a fully renovated and modern facility with premier gallery space.” — Fred Toomey, Port Society President



Bourne Building seen from Seamen's Bethel Grounds.

and read the cenotaphs that inspired him. The Mariners' Home, a former Rotch mansion, will host synergistic exhibits.

This strategic partnership with the Port Society is important. With trustees and donors affiliated with both institutions, mutual respect was assured, creating the conditions for adopting a win-win strategy. As they say, the rest is (soon to be) history. Good people, good fortune, and good timing leads to good things happening to benefit the public good.

### Strategic Partnership with the Port Society

The Port Society and Whaling Museum have entered into an agreement that leases the ground floor of the Port Society-owned Mariners' Home to the Museum. The Museum will use this prime space to showcase exhibits that are harmonious with the historical mission of the Home. Rotating exhibitions will feature an historical look at New Bedford's fishing fleet across three centuries; interpretations of the cenotaphs highlighting the dangers that whalers and fishermen face at sea; Herman Melville's influence on New Bedford; the story of William Rotch Jr., the Home's original owner; and highlight significant members of the Port Society, the oldest not-for-profit organization in the Commonwealth.

We envision a host of community programs in the space and will provide the content and technology for audio tours of the Seamen's Bethel. Opening is planned for spring 2017.

The Port Society expects an increase in use of the chapel for weddings, baptisms, and memorials once it is fully accessible. The second and third floors of the Mariners' Home will house the Waterfront Historic Area League (WHALE) and other non-profits, and the “Saltbox” will convert to an educational space for lectures and children's activities.

“The historic authenticity of the Mariners' Home makes it a perfect setting for exhibitions,” said Port Society President Fred Toomey. “Visitors will discover a fully renovated and modern facility with premier gallery space. We are delighted to share audiences and resources with the Whaling Museum and look forward to greater collaboration in the future.”

An Advisory Committee appointed by the Museum guides the development and implementation of the exhibition. Co-chairs are Roy Enoksen, owner and president of Eastern Fisheries, and Honorable Armand Fernandes Jr. (Ret.). New Bedford Mayor Jon Mitchell serves as an honorary member. Members include: Teri Bernert, executive director of WHALE; former New Bedford Mayor John Bullard; former Museum curator Judy Lund; former UMD Dean Dr. Brian Rothschild; Dr. Tim Haydock; Port Society officials Fred Toomey and Bruce Oliveira; and Collections Committee co-chair Mary Jean Blasdale.

■ Opening April 2017

Mariner's Home  
One-Day Symposium  
May 6





# Who was Captain Paul Cuffe

Shattering stereotypes, Captain Paul Cuffe (1759-1817) rose to prominence and became one of the wealthiest men of color in the nation, wrote law with the Governor of Massachusetts, and was honored by being one of the first black men to have a formal meeting with a sitting U.S. President.

Maritime New England produced some remarkable characters. There were innovative ship builders, whalers, pioneering voyagers, sea-captains-turned-authors, and shrewd businessmen who sought trading opportunities everywhere from the East Indies to the Caribbean. In 2017, we celebrate the two-hundredth anniversary of the life of one of southeastern Massachusetts' great sons of Neptune, Captain Paul Cuffe.

At least for the first eight years of his life, Paul Cuffe (1759-1817) was of the class of persons that in *Moby-Dick* Herman Melville termed "isolatos," that is, islanders "not acknowledging the common continent of men, but each *Isolato* living on a separate continent of his own." Cuffe was born on the island of Cuttyhunk, the westernmost of the Elizabeth Island archipelago that extends southwest from Cape Cod. His mother, Ruth Moses, was a Wampanoag Native American and his father, Kofi Slocum, was a freed slave of African Ashanti origin. Paul was one of ten children and when his father died, leaving a mainland estate of 116 acres in Westport, Massachusetts, Paul "conceived that commerce furnished to industry more ample rewards than agriculture," and took to the sea.<sup>1</sup> As a teenager, he went whaling in the Gulf of Mexico and made two trading voyages to the West Indies. By that time, America was at war with Great Britain, and in 1776, Paul Cuffe was taken captive by the British and held in New York for three months.

As a young man, Paul Cuffe, who described himself in his autobiographical memoir as "a man of colour," encountered race-based inequities in the system of taxation in Massachusetts. By the age of twenty, Paul, and his older brother John, having been subjected to taxation without the benefits of free citizenship, petitioned the state legislature, arguing that "by the laws of the constitution



Captain Paul Cuffe 1812, *Thomas Pole, M.D. ca. 1820s. Framed sepia and black engraving on paper. 1904.43*

of Massachusetts, taxation and the whole rights of citizenship were united."<sup>2</sup> Through their efforts, Massachusetts then passed a law allowing people of color to be taxed as free citizens, equally to whites.

Cuffe went on to become a successful ship builder and merchant. He met with President James Madison over questions arising from a seized cargo as one of his ships entered an American port during the Jeffersonian Embargo and the War of 1812. Later in life, he continued to pursue his human-rights ideals. As a maritime merchant he was well-respected nationally and internationally, but "his heart grieved for the degraded state of his race."<sup>3</sup> He used his influence, as well as his own ship, the brig *Traveller*, to enable free American blacks to re-settle in Sierra Leone, Africa, and in 1815 transported thirty-eight black Americans back to Africa.

Paul Cuffe's life and letters mark an important chapter in American history. African-Americans have lived in this commu-

nity since its earliest days, attracted in part by tolerant Quaker tenets and their general abhorrence of slavery. The Quaker majority welcomed runaway and freed slaves to the area as early as 1716. Free men from continental Africa and Cabo Verde (then a Portuguese colony) became part of the African-American heritage of New Bedford, giving whaling the distinction of being the first meritocracy in the Colonies. This Park will make note of significant contributions made by important African-Americans involved in the marine trades in this area, including Crispus Attucks, who spent twenty years as a whaler and merchant seaman before being killed in the Boston Massacre (1775); Lewis Temple, who invented the famous toggle iron; and of course Frederick Douglass, who got his start on the waterfront then adjacent to the Museum; and others.



*This thirty-two point dry card gimbaled compass (1780) made by Isaac Greenwood, was used by Paul Cuffe, who at his death was the best known African-American in the country. 1927.20*

<sup>1</sup> *Cuffe, Paul. Memoir of Captain Paul Cuffee, a Man of Colour: To which is subjoined the Epistle of the Society of Sierra Leone, in Africa, &c. York: C. Peacock and W. Alexander, 1811.*

<sup>2</sup> *Ibid., pp. 8-9.*

<sup>3</sup> *Chambers' Pocket Miscellany. Philadelphia: Lippincott, Grambo & Co., 1854, p. 91*

# Announcing Captain Paul Cuffe Park 2.0 Island Foundation awards \$300,000 to boost project

Boosted by this generous gift, the Board is pleased to announce that it will quadruple the size of the existing Captain Paul Cuffe Park and significantly enhance the interpretive elements and programmatic use of the space. Ideally, the Park will be dedicated in September 2017, 200 years to the month of Cuffe's death.

We envision Captain Paul Cuffe Park as a dynamic and active space, ideal for educational purposes and community events, while also promoting visitor discussion. The current iteration of the Park, conceived of by Jim Lopes, Esq. and dedicated in 2011, is located at the corner of Union Street and Johnny Cake Hill, adjacent to the site where Cuffe operated his store, Cuffe & Howards. Because of its location, opposite to normal Museum traffic flow, it has been underutilized. Since the opening of the Wattles Jacobs Education Center (WJEC) in September 2015, and the subsequent relocation of large HVAC units, creation of new points of egress and access, and integration of the Sundial Building into the Museum's campus, we have a unique opportunity to elevate Captain Paul Cuffe Park both physically and metaphorically so that the site reaches its full

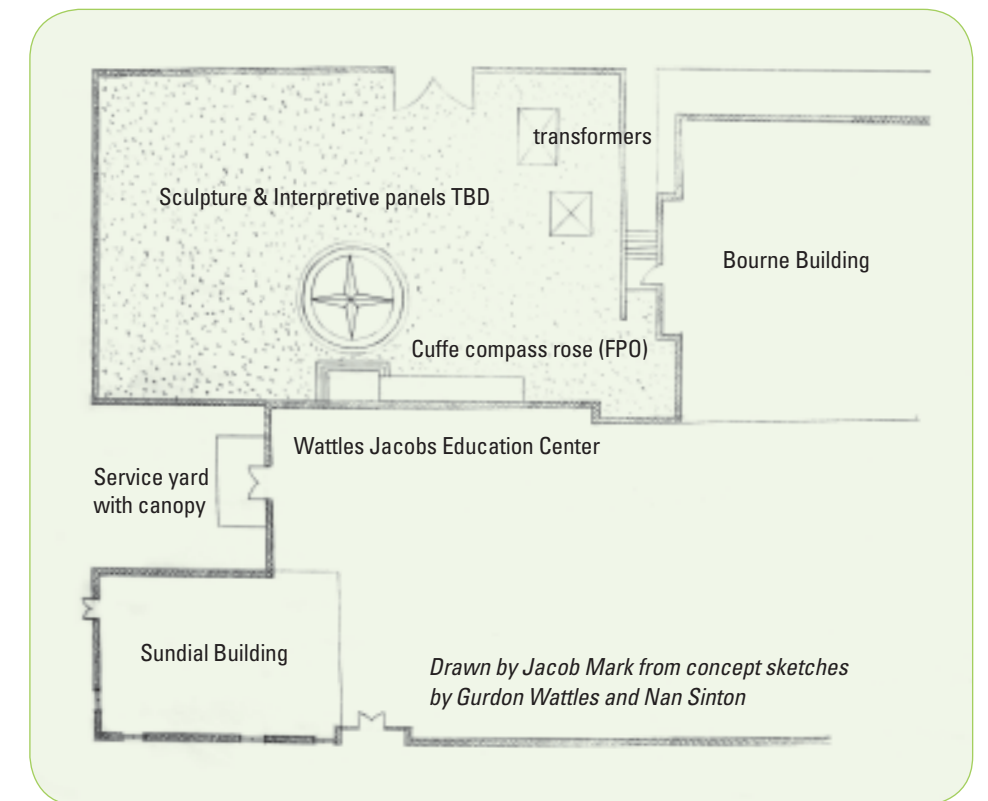
potential. To capitalize on this opportunity, Trustees will expand the Park's size by a factor of four and unite Johnny Cake Hill with the WJEC. This will provide a large open space, transforming Johnny Cake Hill, while linking and activating a connection with the recently renovated Seaman's Bethel to revitalize the last quadrant of land on our campus (approx. 10,000 sq. ft).

The Buildings & Grounds Committee, chaired by John N. Garfield Jr., has retained Civitects as architects, Sinton and Michener as landscape designers, Farland Corps as engineer and Page Building Construction as project manager. Over the winter and spring, we will convene a group of civic leaders to further develop the interpretive themes within the Park. Likely these will include (but are not limited to) various plaques and panels, a sculpture honoring Cuffe, and a large bronze reproduction of Cuffe's own ship's compass, a treasure in the Museum's collection.

A companion exhibition exploring New Bedford's role in the Abolitionist Movement will premiere concurrently in the Map Room in the museum.

## Donors to the Captain Paul Cuffe Park and HVAC Project

- The Island Foundation
- Karen C. & John I. Babbitt, Jr.
- Talbot Baker, Jr.
- Nancy & John W. Braitmayer
- Susan Sweetser Brenninkmeyer
- Paul & Elaine Chervinsky
- Franny & William N. Keene
- Elizabeth T. & Morris W. Kellogg
- Patsy & Robert A. Lawrence
- Haven Trust – George Lewis
- Ann & D. Lloyd Macdonald
- Massachusetts Cultural Council – Cultural Facility Fund
- Holly & Joseph E. McDonough
- New York Community Trust – Wattles Family Charitable Trust Fund
- Anthony R. Sapienza
- Tina & Paul Schmid
- Peter A. Silvia
- Sloan M. & Wick Simmons
- Helen A. Trumbull
- Deborah Walker
- The David P. Wheatland Charitable Trust
- Karen E. & Bruce A. Wilburn
- Susan & Harvey Wolkoff
- The William M. Wood Foundation
- Anonymous, 2



To learn more about the Captain Paul Cuffe Park project, please contact Sarah Budlong at 508-717-6850.





# Seamen's Bethel, Mariners' Home Restoration Concludes This Spring

The Seamen's Bethel, built in 1832, and the Mariners' Home, erected in 1787, are two of the most significant historic and cultural landmarks on the South Coast. The importance of these locations to New Bedford's proud maritime history is underscored by their explicit mention by Herman Melville in *Moby-Dick*. Today, they remind us of New Bedford's rich seafaring heritage.

The Mariners' Home has been vacant and closed to the public for six years. Discovery of major structural damage and rot in the Bethel in 2010 highlighted the urgent need for a comprehensive plan for the stewardship of these two landmarks, and subsequently the National Park Service conducted a feasibility survey

This coincided with the New Bedford Port Society's efforts to strengthen its mission in light of the changing nature of the maritime industry in New Bedford and the needs of the fishing industry. The \$2.7 million project calls for the complete, historically-authentic restoration of both buildings, and

the addition of a unifying vestibule with an elevator between the two. Partnering on the project are the Port Society, as building owners and developers; the Waterfront Historic Area League (WHALE), as financing and historic partner; project architect JMBA Associates; and R.P Valois & Company as general contractor.

The project includes the construction of a new entrance lobby and exterior grade changes to accommodate wheelchair users. The lobby will be constructed with a traditional post and beam frame and heavy timber plank floors. A new code-compliant stair tower with a five-stop elevator will provide access to all levels of the Mariners' Home and the sanctuary of the Seamen's Bethel.

On the lower level, the historic Saltbox Room will become ADA compliant. Two semi-private barrier-free restrooms will replace the existing bathrooms, and a handicap ramp is being added to the front entry. The renovated space is conceived as a Maritime Education Center available for programming.

The restoration includes new HVAC to service both buildings. All windows are being restored in the Mariners' Home. The exterior will be painted, with brick repointing as required. Interior room layout will remain the same, except for small modifications required for circulation, mechanicals, and elevator access. Occupancy is anticipated for spring 2017.

## Support the Transformation on Johnny Cake Hill

To contribute to the Port Society Complex Capital Campaign, please mail a check payable to Port Society Complex Fund to WHALE, 128 Union Street, New Bedford, MA 02740. All donations to the Port Society, a 501(c)(3) organization, are tax-deductible. Visit [seamensbethel.org](http://seamensbethel.org) for more information.



Artist's rendering showing the unifying vestibule that will connect the Bethel with the Mariners' Home.



# About the Seamen's Bethel



Seamen's Bethel and Mariners' Home in the early 20th century. Photo by Joseph S. Martin.

## What is a Bethel?

The term "bethel" comes from two Hebrew words, "Beth" and "El." Beth means "House" and El means "God," so it is a Seamen's House of God or a Seamen's Church.

## Why was the Bethel built?

As the whaling industry grew, more men were needed to crew the many whaleships. The number of seamen in Bedford Village ranged from 5,000 to 10,00, nearly equaling the population of the village. The social habits of some of these whalers differed from the Quaker citizenry. Whalers sought out gambling dens, brothels, saloons, and dance halls, establishments that many leading citizens observed as "detrimental to the dignity and good order of our community." In addition, Quaker whaling merchants were concerned that whalers spent the wages of a multi-year voyage in just a few days on such pursuits, leaving them broke and without means of support.

What to do? In 1830, the town met to discuss the situation and as a result of that meeting the New Bedford Port Society for the Moral Improvement of Seamen was organized. They immediately offered church services to whalers before they shipped out on whaling voyages. Services were held either down at the waterfront or in the Town Hall. The long-term impracticality of waterfront services and the difficulty of constantly arranging to use the Town Hall soon led the Port Society to conclude that they needed their own building. In 1832, the Seamen's Bethel was dedicated as a nondenominational church and serves today in that capacity.

## The Melville Connection

Because whaling was so dangerous, many whalers felt the need to attend services at the Bethel prior to shipping out on a voyage. Among those so inclined was Herman Melville, who came to New Bedford in late December of 1840 and stayed until he sailed out





Hundreds gather each year in the Bethel during the Moby-Dick Marathon to hear a recreation of Father Mapple's rousing sermon.

on January 3, 1841. While he was here, he attended Bethel services and the pew he sat in is marked. It is in the southeast corner of the Whaleman's Chapel.

While *Moby-Dick* is a novel, there is much in it that has its basis in fact. The cenotaph of Captain William Swain (next to the northwest window) clearly illustrates that the manner of Captain Ahab's death was in fact the way that some whalers died. The end of the novel, where Moby Dick rams and sinks the *Pequod* is modeled after the real-life experience of the whaleship *Essex*, which was rammed and sunk by a sperm whale.

### Cenotaphs

The tablets mounted on the side walls look a bit like gravestones. It is a good comparison because in a sense that is what they are. They are called "cenotaphs." The word comes from the Greek and it means "empty grave." When a whaler was lost or buried at sea, family and friends ashore had no grave to visit. If they desired, they could pay to have a cenotaph placed in the Whaleman's Chapel and they could come pay their respects to their loved ones just as folks would visit a cemetery.

Reading the cenotaphs can provide insight into the lives of whalers, and they often mention how men died. A brief survey of them will highlight the dangerous life aboard ship. Men fell overboard or fell from aloft and were drowned. Others were simply "lost at sea." One cenotaph tells of a young man bitten by a shark and dying some hours later. If whalers survived the dangers of the whaling voyage and were fortunate enough to visit foreign ports, the danger of disease was always lurking there. Cenotaphs indicate consump-

tion (tuberculosis), yellow fever, and malaria were among the most common illnesses claiming lives.

### The Pulpit

One element of *Moby-Dick* has helped to make the Whaleman's Chapel famous, yet it is the result of Melville's imagination. When Melville writes of the Whaleman's Chapel, he describes the pulpit as being suggestive of the front of a ship, but the pulpit when he visited was not prow-shaped. In all probability it was a typical New England box-style pulpit.

The appearance of the pulpit in the Whaleman's Chapel today is not due to Melville's book, but to John Huston's 1956 Warner Bros. production of *Moby-Dick*, starring Gregory Peck. The movie premiered in June 1956 in New Bedford during a three-day celebration with cast members. The pulpit seen in that movie is unmistakably the prow of a ship. The film was dubbed in several languages, played in Europe, and later aired regularly on television. In the months and years that followed the film, visitors would ring the bell at the Mariners' Home inquiring of the sexton if he would kindly open the Bethel to view the ship's prow pulpit as in the movie. These questions from tourists were frequent enough to convince the Port Society's Board of Managers in 1961 to commission yacht builder Palmer Scott to construct a 'lofty' ship's pulpit. The pulpit remains to this day.

The Seamen's Bethel has many colorful stories to tell of its charismatic chaplains and its history, which is nearly as old as New Bedford itself.

*Much of this article is courtesy of the New Bedford Whaling National Historical Park.*



# Now and Then: The Mariners' Home – Formerly the Rotch House

By Peggi Medeiros

Joseph Rotch relocated from Nantucket to New Bedford before the outbreak of the American Revolution. Rotch, founder of the international whaling firm bearing his name, purchased 10 acres in 1765. This property roughly maps onto the Museum complex today. While his son and grandson handled business from Nantucket, he built a home on the corner of William and North Water Streets, approximately on the site of the current Cook Memorial Theater. Much to his consternation, when the British invaded in 1778, they burnt his home to the ground.

The Rotchs had long memories. In 1791, William Rotch Jr. moved the firm to New Bedford and built his new home on the same exact spot. He was twenty-eight years old when he left Nantucket. In 1782, he married Elizabeth Rodman, the wise and beautiful sister of his closest friend and business partner, Samuel Rodman.

William Rotch Jr. wrote from New Bedford to his uncle Francis in England on January 15, 1791.

"...I have also a House covered and now finishing upon the spot my grandfather's stood 15 feet back from the street, 46 Feet front & 40 feet back that in a few years I hope the desolation occasioned by the fire will be no more traced....The Town grows very fast, but being entirely dependent upon the spermaceti fishery, it is precarious. But I hope it will always find a support . . . We have three promising children Sarah 4/2 years, William 2, & Joseph the Infant..."

On May 22, 1790 he wrote,

"...I shall want a platform & steps, also two sets jambs Mantel Pieces & Hearths, which request thou would have made in the best... I will either send thee the Candles or Cash — My Candles are of the best quality & of the best kind for the West India market..."

Rotch knew exactly what he wanted: "...The steps to descend in front & on each end & connected all round those three sides..." Visitors can still walk on those steps and platform. Inside he specified exact dimensions and style: "...Mantle pieces: Fit them 40 inches long exclusive thickness of Jambs, the Jambs to flare so as to agree with the front of 40 inches & the back 28 Inches..." A careful man of business he added unhappily, "The prices thou sent me of the foregoing articles are higher than I expected or than I was informed have from Nantucket."

The finished house was an elegant compromise with Quaker doctrine, which stated in no uncertain terms that homes built by members of the Society should not be ostentatious or display wealth too openly. That ruling was further enforced by a tax on brick houses.



William Allen Wall, The Corner of William and Water Streets in 1805. On the top of the hill at center are two houses belonging to William Rotch Jr. and his wife Elizabeth Rodman, and Samuel Rodman and his wife Elizabeth Rotch.

William Rotch Jr. cleverly circumvented both tax and doctrine by clapboarding the front façade of the house and using brick on the three other façades. It was originally painted a straw color. The house had four rooms on the ground floor, window seats in the formal parlor and very fine paneling that is still intact. With three stories, a central entrance with formal stairs and a balustrade at the roofline, it was the first of the great Rotch houses. It proved large enough for the growing family. Sarah, William, and Joseph were joined in 1792 by Thomas and in 1793 by Mary. All of the children grew up in this house.

The home was the center of the Rotch business. Samuel Rodman Sr. lived across the street. The Rotch Counting House was close by on the family wharf. After the move of William Rotch Sr. from France in the midst of the French Revolution, he settled around the corner on Union Street.

As a whaling empire grew up around the home, his children moved "up the hill," building on County Street away from the harbor. In 1834 William Rotch Jr. decided to join them. He commissioned the great architect Richard Upjohn to build his home on a full city block. It is today one of the two great Rotch houses beautifully preserved and known as the Rotch-Jones-Duff House and Garden Museum.

From 1834 to 1850, William Rotch Jr. rented his first home for a variety of commercial uses. These included a lawyer's office, two hotels, the Rotch and Acushnet Houses, and the Thomsonian Botanic Infirmary. After her father's death, Sarah Rotch Arnold donated the home she grew up in to the New Bedford Port Society. It was moved slowly by oxen up to Johnny Cake Hill and placed next to the Seamen's Bethel, where it became known as the Mariners' Home.

Well into the 21st century the Mariners' Home provided a haven for New Bedford's seamen.





# Rotch moves up the hill

By Kate Corkum, Executive Director, Rotch-Jones-Duff House & Garden Museum

In the four and half decades that William Rotch Jr. resided in his home at the corner of William and Water Streets, the population of the village of New Bedford grew sevenfold. Close proximity to the commercial operations and congestion of a bustling port seems reason enough for Rotch to consider relocation, and a second marriage to Lydia Scott (23 years his junior) most certainly influenced their decision to “move up the hill.”



The current physical appearance and arrangement of the Rotch-Jones-Duff House is characteristic of its 1834 construction date.

Many of Rotch’s relatives and peers preceded him in the move to County Street, the neighborhood of choice for successful entrepreneurs, who enjoyed the commanding views high above the harbor and their holdings below.

Rotch built his house on a property originally owned by Joseph Russell, the founder of Bedford Village. His father acquired it through foreclosure and deeded it to his son and namesake. Rotch’s choice of Greek Revival design was less ornate than many of his

neighbors. He engaged Richard Upjohn to design it, an up-and-coming architect at the time, who went on to design many notable buildings and become a founder and first president of the American Institute of Architects.

The house was positioned on the north side of the property to accommodate extensive gardens, and much like his Water Street property, his new landscape included roses, gladioli, tulips, dahlias, verbena, pear and plum trees, grapes and vegetables.

Though mostly retired from his business obligations, Rotch had an office at the front of the house that could be accessed through the foyer without entering the private spaces of the home. His nephew Samuel Rodman Jr. noted in his diary “...Uncle William’s new house, which is very spacious and combines many conveniences and luxuries in its arrangements, but on a scale better adapted to the age of his wife than to his own age and for whose gratification mainly it may be presumed to have been built.” Rotch himself seemed quite content with the new arrangements, noting that he walked around the gardens four times each morning before enjoying breakfast.

William Rotch Jr. resided in his County Street home until his death in 1850. Another whaling merchant, Edward Coffin Jones, purchased it in 1851. Today the property is a National Historic Landmark. A plaque at the front door reads: “This residence was designed by Richard Upjohn for William Rotch Jr., whose family played a pivotal role in establishing New Bedford as the whaling capital of the world in the 19th century. It is a premier example of Greek Revival architecture preserved on its original grounds, encompassing a full city block.”

## Lecture at Rotch-Jones-Duff House & Garden

On March 8 and April 12 historian and author Sarah Crabtree will speak at the RJD regarding a book she is writing about William Rotch Sr. She notes, “I am interested in his political loyalties - both real and imagined - during the various Revolutions he found himself a part of, as well as how he squared his considerable wealth with his Quaker sensibilities.”



# “To Whalemens and Fishermen” Huntington Memorial Sculpture Returns to the Whaling Museum

By Arthur P. Motta, Jr., Curator, New Bedford and Old Dartmouth History

On a brisk November day in 1962, an unveiling ceremony in the Museum’s old courtyard did not quite go off as planned. Beneath the fluttering white mantle was a monumental bronze statue by renowned sculptor Anna Vaughan Hyatt Huntington (1876-1973), a gift from the artist to “Greater New Bedford and the Old Dartmouth Historical Society.” She had given it as a “Memorial to the Whalemens and Fishermen” of the region. When Museum member Mrs. Albert W. Holmes tugged on the line to release the



Dedication tablet, donated by Mrs. Henry P. Kendall. ODHS Collection

covering, the cord snapped in the stiffening breeze and the drapery snagged on the bill of an enormous swordfish, the billowing fabric giving only glimpses of a writhing mass of sea animals “from the seven seas” entwined around a nine-foot pedestal formed of coral and kelp. The hundred or so spectators gasped in delight as the entirety of the work – two works, actually – were revealed as the veil was finally pulled away. Atop the pedestal was Poseidon, mythical sea god of the ancient Greeks, his crouching muscular form weighed down by a great sturgeon and a cod borne about his torso.

At 2,000 pounds, the 14-foot grouping was the largest sculpture ever received by the Museum, and by one of America’s preeminent women artists. Born in Cambridge, Massachusetts, Anna was the youngest of three children. Her father, Alpheus Hyatt, was a



The memorial for many years graced Tonnesen Park at the foot of Centre Street, New Bedford.

zoologist and paleontologist at Harvard and MIT, and it was his influence that fostered Anna’s love of animals that led her to study zoomorphic sculpture. She studied at the Art Students League of New York where she took instruction from, among others, Gutzon Borglum, sculptor of Mount Rushmore and the Museum’s bust of Jonathan Bourne.

Already an established sculptor in 1923, she married Archer Milton Huntington (1870-1955), heir to a railroad fortune. A poet and philanthropist, Archer shared Anna’s love of art. In 1931, they founded Brookgreen



A.H. Huntington, c.1910, Selby Studio. Courtesy Special Collections Research Center, Syracuse University Libraries.

Gardens, a 500-acre sculpture garden located in Murrells Inlet, South Carolina.

Today, Anna’s work is in some of the world’s great collections, including the Metropolitan Museum of Art, who notes her as “one of the most prominent animal sculptors of the early twentieth century, celebrated for her keen powers of observation.” At the 1962 ceremony, the artist, then age 86, was not in attendance. Her friend and city native, Frederic R. Briggs, spoke on her behalf.

The sculpture was later relocated to Tonnesen Park at the foot of Centre Street adjacent the waterfront, where it remained until 2016 when the city dedicated a new work in tribute to fishermen by sculptor Erik Durant, creator of the giant orange squid on the Museum Plaza. This spring the Huntington Memorial will undergo extensive conservation prior to reinstallation.

“The hundred or so spectators gasped in delight as the entirety of the work – two works, actually – were revealed...”





# ADVENTURES AT SEA SAILORS' SERIES · 2017

LOCAL MARINERS TAKE TO THE WATER

Thursdays: February 2, March 2 & 23, April 6

Lecture: 7 pm | Reception: 6 pm

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

Series tickets Members \$54 | Non-members \$72

Single & series tickets: 508-997-0046 or whalingmuseum.org

**BONUS:** Your series ticket includes four Sailors' Series lectures PLUS a VIP invitation to a book launch and lecture for *A Man for All Oceans: Captain Joshua Slocum and the First Solo Voyage Around the World* by Stan Grayson, coming in May.



## February 2 Searching for Speed

**Brian Hancock** - Sailor, sailmaker, and author, Brian Hancock is in the rare club of sailors who have logged over a quarter million offshore miles, most of them competing in major offshore races and delivering boats between races. Join Brian as he describes his love of sailboat racing and the many adventures he has experienced by pursuing this passion.



## March 2 Labrador and Beyond

**John N. Garfield Jr.** - When others were sweltering in August's heat, John Garfield sailed north as part of a crew to witness the rugged mountain coastline of Labrador with deep fiords, hanging glaciers, and the steady stream of ice drifting south in Iceberg Alley. Inspired by an earlier trip in 2007 that left him longing for more, John explored as far north as Ungava Bay.



## March 23 Once around the North Atlantic

**Victor Pinheiro** - Sail with Victor Pinheiro aboard Hanse 43', *Maravilha* from Padanaram Harbor on a 9000-mile loop around the North Atlantic Ocean, making stops on the islands of Madeira, Gran Canaria, St Lucia, and Horta-Faial-Azores. This story is about fulfilling a life-long dream to cross the Atlantic Ocean and return home again, the emotion of making landfall on the very island from which Victor's family emigrated, and the stunning beauty of our planet as experienced from a small boat in the middle of a large ocean.



## April 6 The Great American Loop

**Brothers 2: Sham and Josh Hunt** - In six weeks, Sham and Josh Hunt journeyed 3,370 miles on their Ray Hunt-designed, 26' Black Watch, *Whale & The Bird*: 2860 miles by boat, 510 miles via portage, encountering 117 locks along the way. Sailing out of Westport, Massachusetts, they traveled on the Hudson River to the Erie Canal, the Trent Severn Waterway in Ontario to Chicago, along the Illinois, Mississippi, Ohio and Tennessee Rivers, across Florida and South to Charlotte Harbor.

Sponsored by:



## Bob Woodward: The Age of the American Presidency

Saturday, April 1, 8 pm

Zeiterion Performing Arts Center



No journalist or author has uncovered more secrets or probed deeper into the modern American presidency and Washington than Bob Woodward. Over

the years, the power of the Executive Branch has morphed and broadened. How has it changed, and how is it likely to change during the Trump administration?

Woodward brings a wealth of experience and insight to the topic. A riveting storyteller, he will speak exactly 70 days into the new administration. Woodward will pull back the curtain and take audiences on a behind-the-scenes, intimate tour of political power and the often hidden motives of key players.

His appearance marks the revivification of the New Bedford Lyceum, a centuries-old New England tradition of learning through intellectual debate.

Tickets: \$25, \$35, \$45, \$75\* | Zeiterion.org or call 508-994-2900 | \*\$75 level includes post-performance meet and greet with Bob Woodward

Presenting Sponsor:  
**Carney Family Charitable Foundation**

The New Bedford Lyceum is made possible through the collaborative efforts of:



# The New Bedford Lyceum

## A brief history

By Arthur P. Motta, Jr., Curator, New Bedford and Old Dartmouth History

The New Bedford Lyceum Society was the nexus of community life both intellectually and culturally in nineteenth century New Bedford, once the wealthiest city per capita in America during the height of the whaling era. With the exception of the town's religious societies, the Lyceum was acknowledged early on as New Bedford's oldest institution. Established in 1828, the Lyceum Society's mission was "the improvement of its members in useful knowledge and the advancement of popular education." Its programming was as broad as it was substantial, tackling the most profound topics and social challenges of the day and presenting some of the leading minds of the nation and beyond. The first officers of the Lyceum were a Who's Who of New Bedford's leaders, including James B. Congdon, Benjamin Rodman, and Charles W. Morgan. Considered a learned society, the Lyceum grew rapidly from its original 160 members, collecting a substantial library and attracting large audiences to its varied programs well into the second half of the nineteenth century.

At first, lectures were held in the former meeting house of the First Congregational and Unitarian Societies. In 1829, the first Lyceum Hall was erected at a cost of about \$2,000 "on the north side of William Street, a few rods west of Purchase." (Ellis, 1892). In 1838, the building was sold and became known as Liberty Hall. It hosted many and diverse lectures, concerts and performances. Historian Leonard Bowles Ellis noted that Liberty Hall under the auspices of the Lyceum was an important public venue for the Abolitionist movement in Massachusetts. "It became chiefly noted as the place for lyceum lectures and for lectures by the distinguished advocates of the cause of the slave." Speakers included William Lloyd Garrison, Wendell Phillips, Frederick Douglass, Stephen Foster, Ralph Waldo Emerson, Henry Ward Beecher, Theodore Parker, Charles Dickens,



THE ORIGINAL LIBERTY HALL BUILDING.  
(From a Pen and Ink Sketch by Elisha C. Leonard, Esq.)  
First Congregational Meeting House, later the first Liberty Hall, located on the northwest corner of Purchase and William Streets and where the New Bedford Lyceum held its early programs.  
NBWM 2000.100.89.1.2.3

and Abraham Lincoln among others. Herman Melville returned to New Bedford to lecture at the Lyceum, curiously not on *Moby-Dick*, but on classical sculpture.

By 1904, the Lyceum's organization had begun the process of disbanding. Its members voted in 1906 to donate the modest funds remaining in its treasury as well as its library to the fledgling Old Dartmouth Historical Society, acknowledged by the Lyceum as its "logical heir". In 1905, The Evening Standard aptly summed up the legacy of the Lyceum in its bringing to New Bedford "lectures of national and world-wide distinction, authors and poets, editors and statesmen, scientists and speakers, and men and women of prominence from almost every aesthetic and instructive line in life: thus contributing very effectively to the intellectual advancement of the city."

In 2016, Mayor Jon Mitchell invited civic leaders to establish a forum where nationally recognized speakers would present on a variety of topics. Thus, and in this spirit, Bob Woodward's appearance marks the reconstitution of the New Bedford Lyceum. The Whaling Museum, in partnership with the City of New Bedford, the Community Foundation of Southeastern Massachusetts, Leadership Southcoast, New Bedford Area Chamber of Commerce, The *Standard-Times*, Unger LeBlanc Inc. Strategic Communication, and the Zeiterion Performing Arts Center, is proud to share the Lyceum's mantle and carry on its educational mission into the future.

## A Prologue to Bob Woodward at the New Bedford Lyceum

March 24, 7pm

Film screening: *All the President's Men*  
Followed by facilitated discussion

Cook Memorial Theater, Whaling Museum  
Free and open to the public





# Famine, Friends & Fenians

## Lectures on New Bedford's curious ties to Irish History

*Famine, Friends & Fenians*, a major exhibition on Ireland and New Bedford, opened in October to rave reviews and runs through Labor Day. Special thanks to the Carney Family Charitable Foundation and to Norm and Maryellen Sullivan Shachoy for leading the fundraising efforts. Major loans came from the Ryan Family, The Boston Marine Society, Egan Maritime Institute, Marion Antiques, The Charitable Irish Society, and Quinnipiac University. A traveling exhibit on whaling in Co. Mayo from the Irish National Park Service deepens our knowledge and understanding of early 20th century whaling. A comprehensive book is a fine companion piece to the exhibit and explores in more detail the curious links between the United States and Ireland.

Thursdays: February 16 & 23,  
March 16, April 20  
Lecture: 7 pm | Reception: 6 pm  
Registration:

Museum Members: \$10 | Non-members: \$15  
Series tickets Members \$35 | Non-members \$55  
Single & series tickets call: 508-997-0046  
Online: whalingmuseum.org

**BONUS:** Attend any of the four Famine, Friends & Fenians lectures and receive a ticket to an invitation-only meet and greet with scrimshaw artist Gary Tonkin in May. Details to follow.

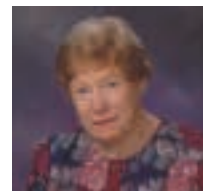
February 16  
Visually Commemorating Ireland's Great Hunger in America: Ireland's Great Hunger Museum at Quinnipiac



**Grace Brady, Executive Director**

Learn about the origins of the Great Hunger Museum and its collection with Grace Brady. The museum tells the long story of Ireland and its diaspora and investigates the Irish Famine (1845-1852) with the help of visual artists who explore the impact of the loss of life, the leeching of the land, and the erosions of language and culture.

February 23  
John Boyle O'Reilly: Irish and American Patriot and Champion of Social Justice



**Catherine Shannon, Professor Emerita of History at Westfield State University**

Catherine Shannon will demonstrate that John Boyle O'Reilly's status as an iconic Irish American leader goes beyond his involvement with the *Catalpa* rescue. It rests also upon the crucial contributions he made as editor of Boston's *Pilot*, and to the vibrancy of the Irish nationalist movement, American democracy, and the causes of racial and social justice as a political activist.

March 16  
Saving the Famine Irish: Private Charity and the Great Hunger



**Professor Christine Kinealy, Director of Ireland's Great Hunger Institute, Quinnipiac University and author of *Charity and the Great Hunger. The Kindness of Strangers***

During the Great Hunger (*An Gorta Mór*), Ireland lost approximately one-quarter of its population through a combination of death and emigration. The imperial government chose not to help. Global news coverage prompted private philanthropy on an unprecedented scale. People throughout the world mobilized to provide money, food, and clothing. Many had no direct connection with Ireland and the generosity cut across religious, ethnic, social, and gender distinctions.

April 20  
Irish Whales – A Favorable Term for Those Big Lads From Ireland



**Philip Conway, Olympian and Father of the Irish Throwing Revival**

Irish record holder and multi-event national champion, Conway's career culminated in representing his country at the 1972 Munich Olympics. Since then, he has guided over a hundred student-athletes to America and ten on to the Olympic Games. He'll look back to when Irish and Irish-Americans dominated the field events in the Olympics and on how America provided opportunity to so many.



**Famine, Friends & Fenians: A Major Exhibition on New Bedford and Ireland**

Catalog  
\$14.95, Soft cover, 101 pages,  
no. 7 in collections catalog series

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



# In Depth

## Three Day-Long Symposia



March 25  
Power, Performance, and Speed

Join the experts to learn more about revolutionary yacht designers W. Starling Burgess and C. Raymond Hunt, whose innovations in sail and power boats continue to reverberate today. From America's Cup champion J-Boat history to the uncompromising speed and performance of the Deep-V hull, hear about the impact of two extraordinary men who changed the rules of design in the 20th century. As part of the event, walk through the exhibition with naval architects, historians, and yachtsmen for a deeper look at the boats, artifacts, and photographs on display.

**Lecture topics include:**

- 20th Century Power Boat Design
- J-Boat Yacht Restoration
- America's Cup Yacht Design
- Dymaxion Cars and Flying Machines
- Mystic Seaport Burgess Collections
- Norman Fortier: Maritime Photographer and Painter



April 8  
Inner Light: The World of William Bradford

The Whaling Museum has the world's largest and most comprehensive collection of works by William Bradford, who has been celebrated in the exhibition *Inner Light*. To mark the end of this show, we invite you to learn more about the artist and his time. Hear about themes like artist travelers to the Arctic, the age of the "Great" paintings, and the first art exhibition in New Bedford that included some of the most renowned artists of the day. Bradford was an explorer, a painter, and an entrepreneur whose life provides a fascinating perspective on the arts and culture of the second half of the 19th century. Join us for live lectures and discussion to honor this local artist and some of the greatest masterpieces in the Museum's collection.

**Lecture topics include:**

- The World of William Bradford: 19th century American painting
- Artist Explorers: William Bradford and Albert Bierstadt
- The Arctic in American Painting
- Albert Bierstadt and William Bradford in New Bedford
- Arctic Regions: The Photography of William Bradford



May 6  
The Mariners' Home and Seamen's Bethel: Today and Yesterday

Join us as we explore the cherished history of the Seamen's Bethel and the Mariners' Home. Great stories, both fiction and non-fiction, abound as the people behind these narratives are brought to life.

**Lecture topics include:**

- The Rotch Family and the Mariners' Home
- Seamen's Bethel Cenotaphs: Stories of Heroism and Horror
- Seamen's Bethel: Myths and Legends
- Seamen's Bethel and Mariners' Home Renovations
- Dangers at Sea: Challenges and Perils for Fishermen
- Mariners' Homes through History
- Walking Tour: Seamen's Bethel and Mariners' Home

**Registration:**

Per symposium  
Members: \$25 | Non-members: \$35  
Call: 508-997-0046 ext. 100 | Online: whalingmuseum.org

Watch for updates at whalingmuseum.org





## The Second Half Lectures: Influential Women of the South Coast

Thursdays: April 20 – May 25 | 2:30 pm

### Registration:

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

Call: 508-997-0046 ext. 100

Online: [whalingmuseum.org](http://whalingmuseum.org)

### April 20

#### Women of New Bedford

##### **Peggi Medeiros, Historian and Author**

Women have contributed in significant ways to shaping New Bedford's history. Join Peggi to view the city through the lens of many hometown heroines, philanthropists, financiers, educators, artists, and many more.

### April 27

#### Women in Public Art in Boston (and Beyond)

##### **Mary Howland Smoyer, Boston Women's Heritage Trail**

Six women are honored with statues in Boston: Abigail Adams, Mary Dyer, Anne Hutchinson, Lucy Stone, Harriet Tubman, and Phillis Wheatley. Mary will share these women's stories and a few New Bedford women's stories as well.

### May 4

#### The Elusive Miss Waite: New Bedford's Inconspicuous Benefactor

##### **Arthur Motta, Curator, New Bedford & Old Dartmouth History**

She lived in the same house her whole life, never married, valued privacy, and was rarely photographed. Yet Florence Louise Waite (1861-1946) did much to improve her hometown - quietly. Hear the recently uncovered story of this founding member of the Whaling Museum, and one of the City's great but forgotten benefactors.

#### A New and Lasting Trail of Light - Emily Bourne

##### **Michael Dyer, Senior Maritime Historian**

Emily Bourne's life is something of a mystery, although her gift to the city has left an indelible mark. Join Mike as he explores the Bourne legacy.



*Wives of Whaling Masters, E.S. Dunshee, c.1885. NBWM 2000.100.2033*

### May 11

#### The African American Experience

##### **Janine DaSilva, National Park Service**

New Bedford was a safe harbor for many African-Americans, and home to the Underground Railway. Jan will share the courageous stories of abolitionist women who risked their personal safety to help improve the lives of many others.

### May 18

#### New Bedford Child and Family Services

##### **Mary Jean Blasdale, Curator Emeritus New Bedford Whaling Museum**

The women of New Bedford founded one of the earliest orphanages in the country in 1839 eventually developing into New Bedford Child & Family Services. Mary Jean explains how the agency has cared for children and families in need for the last 177 years.

### May 25

#### Women in New Bedford Today

##### **Valerie Bassett, Executive Director, Women's Fund of Southeastern Massachusetts**

What are the issues facing women in New Bedford today and what stands in their path to economic independence? Learn what really matters to contemporary, diverse women in our region as they increasingly play leadership roles while still struggling with inequalities.

Presented in partnership with the Second Half:  
Lifelong Learning Institute



May 12 – 14, 2017

## Nautical Antiques Show and Scrimshaw Weekend

With over 5,000 items of scrimshaw in the collection, the Whaling Museum's annual Scrimshaw Weekend is the world's only forum devoted to the indigenous shipboard art of whalers during the "Age of Sail." Founded in 1989, this gala event attracts enthusiasts from across the country and abroad who gather to share the enjoyment of this distinctive and beautiful art form.

### Friday, May 12, 2017

#### 8th Annual Nautical Antiques Show

Noon – 5 pm | Early admission 11 am – Noon

##### Admission:

Free for Whaling Museum members, Nautical Antiques Show participants and Scrimshaw Weekend attendees.  
Early admission \$5.00.

Browse hundreds of antiques from some of New England's most respected dealers. Early admission provides first-pick opportunities for attendees.

Scrimshaw Weekend Registration | 11 am – 5 pm

Scrimshaw Weekend Opening Presentation | 8 pm

### Saturday, May 13 | 10 am – 10 pm

#### 29th Annual Scrimshaw Weekend

Saturday begins with registration and coffee followed by a full day of presentations, buffet lunch in Harbor View Gallery and an afternoon coffee break. The evening features a cocktail reception, banquet dinner, nook signing and keynote presentation: *The John Fitzgerald Kennedy Scrimshaw Collection*.

##### Evening book signing (prospective):

*Around the World in Search of Whales. A Journal of the  
Lucy Ann Voyage 1841-1844* — Kenneth R. Martin

*Classic Whaling Prints* — Stuart M. Frank

*Ingenious Contrivances* — Stuart M. Frank

*American Offshore Whaling Voyages* — Judith N. Lund



### Sunday, May 14

#### Off-Site Fieldtrip | 9:30 am – 6 pm

Location and time to be announced. Details to follow. Price of fieldtrip is not included in Scrimshaw Weekend admission. Includes round-trip transportation and restaurant lunch.

##### Weekend presentations will include:

- Medicalshaw: Aspects of Medical Practice in Scrimshaw Art
- The *Catalpa* Scrimshaw — presented by the scrimshaw artist, Gary Tonkin
- What Whalemen Wore
- Scrimshaw in the London South Sea Whale Fishery
- Scrimshaw in Tasmania — presented by Mr. Colin S. Thomas of Hobart, Tasmania
- The Art of the Yankee Whale Hunt
- Annual Market Report
- Antique Scrimshaw Collectors Association — progress to date

##### Scrimshaw Weekend Registration Information:

Museum members \$315 | Non-members \$370  
Plus 1 dinner guest \$75.00

##### Register:

**By phone:** 508-997-0046 x100 | **Online:** [whalingmuseum.org](http://whalingmuseum.org)

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

*Schedule subject to change. Check website for updates.*







Through May 2017

# Power, Performance and Speed in 20th Century Yacht Design: C. Raymond Hunt and W. Starling Burgess

By Dr. Christina Connett, Curator of Collections & Exhibitions

Great design perseveres, through total retention of form and function to adaptation, evolution and continuity. There is no question that a building designed by Frank Gehry or Antonio Gaudí is the work of any other architect, and there is no mistaking the lines of Ferdinand Alexander Porsche's 911 or Enrico Piaggio's Vespa. Sometimes the reverberations are less obvious. Inspired by the molded plastic of the Cuisinart Food Processor, Steve Jobs produced his iconic iPhone in a like material. Design is often so ubiquitous we do not recognize its impact, like the revolutionary Helvetica typeface or Raymond Hunt's Deep-V hull, the latter a component of virtually every powerboat manufactured today.

The exhibition *Power, Performance and Speed in 20th Century Yacht Design* celebrates two early visionaries of modern yacht design: W. Starling Burgess and C. Raymond Hunt. Each challenged preexisting assumptions about naval architecture and created designs that are now iconic, but also those which drove the industry to new ways of thinking about moving through water, powered by wind, sail, engines, and paddles. *Power, Performance and Speed* highlights each of these extraordinary innovator's most notable contributions to the industry and looks to where their work continues to influence modern yacht design.

As individuals, Burgess and Hunt could not have been more different. Starling Burgess (1878-1947), a man whose personal life rivaled the intrigue of his professional ingenuity, was an orphan at 12 and was educated at Milton Academy, one of the most prestigious boarding schools in New England. Ray Hunt never finished high school and was driven with the inspiration and ingenuity of one unencumbered by academic preconceptions. An extraordinary sailor, Hunt was inspired by his intuition for the water to create some of the most influential design standards still in production.

Burgess was the godfather of 20th century yacht design, influencing L. Francis Herreshoff, Frank Paine, and certainly Hunt himself. His *Niña* is one of the most beautiful examples of the last design breakthrough for schooners in the staysail rig. He created revolutionary powerboats in construction, material, and design, including the fastest motorboat in the world in 1903 and a 1/3 scale model of a destroyer, the prototype of which went 55 knots. The son of an America's Cup champion yacht designer, Edward Burgess, Starling created three successive America's Cup winners of his own: the *Enterprise*, *Rainbow*, and *Ranger*, all of which sailed in Buzzards Bay. Other achievements include the Yankee One Design yachts, ubiquitous on Buzzards Bay in their day, and the Atlantic One Design. Burgess was a true Renaissance man, a poet, a revolutionary, and an accomplished innovator of land and air craft.



*Columbia, of Gloucester, designed by W. Starling Burgess.*

While perhaps best known for Concordia yachts, Ray Hunt's biggest impact was really in powerboats. He felt that there were not many innovations to be made in sailboats after the 1930s, but there was endless potential in powerboats where his true genius came into play. His unique Deep-V hull, on which he briefly held a patent, was the basis for all high-speed, mono-hull powerboats that followed, including the hulls of modern Grady-White and Hunt Yachts that are still designed by C. Raymond Hunt Associates of New Bedford.

Perhaps one of Hunt's greatest assets was his genius unencumbered by rote training, which allowed him to think outside the box with little or no inhibition about experimenting with new ideas. He found inspiration in every boat he saw, modifying and adapting to create faster and aesthetically superior yachts, experimenting with new materials and breaking the canons of naval architecture to solve problems. He found inspiration everywhere, even in the veins of leaves, for new ways of thinking about positioning batons in sails.



*Niña, designed by Starling Burgess. Photograph by Norman Fortier.*



*Brave Moppie, Raymond Hunt design*

**"It is the function of the designer to beat the rule...."**

— W. Starling Burgess

Looking from the classic Concordia model to the still modern 110 sailboat in the exhibition, it is almost impossible to believe they were designed by the same person. However, there is a connection and progression of form that one sees threaded through the ensuing 210 to the Concordia's elegant lines to the more extreme but largely similar shape in the 12-meter *Easterner*.

Highlights of *Power, Performance, and Speed* include boats designed by Burgess and Hunt, as well as the outstanding photography of Norman Fortier, trophies, tank and tow test models, and ship models borrowed from private and corporate collections. One of the Museum's greatest treasures is the 1/3 scale *Concordia Yawl* model by Tom Borges, with exquisite detailing and full rigging. Mystic Seaport has loaned a c.1920 sailing canoe designed by Burgess, and private collectors have loaned an early Boston Whaler and an exquisitely restored 110 series sailboat. These are complemented with ship models of Burgess and Hunt's most iconic yachts, from America's Cup J Boats to Hunt's Deep V powerboat hull, one of the most impactful innovations in yacht design of the 20th century.

Ray Hunt and Starling Burgess were driven to push limits, debunk traditional assumptions, and think in entirely new and innovative ways to create some of the most iconic and groundbreaking designs



*Opening night for Power, Performance and Speed. Foreground: Tom Borges, Concordia Yawl Model, 2003-2010. 1/3 scale model, mixed media.*



*Classic 110 designed by C. Raymond Hunt.*

the industry has ever seen. Their legacy in modern yacht design is all around us, and this exhibition draws attention to their accomplishments and unique contributions.

The exhibition is a companion to two recent Museum publications: *No Ordinary Being: W. Starling Burgess, Inventor, Naval Architect, Aviation Pioneer, and Master of American Design* by Llewellyn Howland III, and *A Genius at His Trade: C. Raymond Hunt and His Remarkable Boats* by Stan Grayson.

**Learn more about Hunt and Burgess at the symposium on March 25**





# Oceanic Harvest

## New *Moby-Dick* Art at the Whaling Museum



By Robert K. Wallace, Melville Society Cultural Project

The Melville Society Archive housed at the Whaling Museum has acquired original *Moby-Dick* artworks every year since 2009. In 2016, the Archive acquired seven mixed-media prints by Robert Del Tredici, who created his first artworks in response to *Moby-Dick* in the mid-1960s. These seven new prints are among more than sixty *Moby-Dick* artworks that Del Tredici has created between 2013 and 2016. The passage from the novel that inspired each piece is incorporated in the artwork itself.

After premiering at the 2017 *Moby-Dick* Marathon, seven new Archive acquisitions and four new works of *Moby-Dick* art were added to the Elizabeth Schultz Collection at the Whaling Museum. Three of these are multi-media prints by Kathleen Piercefield: *Queequeg in his own proper person*, *The Affidavit*, and *Women of New Bedford: Captain's Wives*. The fourth is another *Queequeg*, a sculpted bust by Monica Namyar. Since expansion into the Wattles Jacobs Education Center has consolidated all Museum operations under one roof, we were thrilled to see the newest Melville Archive and Schultz Collection artworks side by side in the Harbor View Gallery as we listened to word after word and chapter after chapter of Melville's protean text.



Robert Del Tredici, *Ubiquitous*, mixed media, silver halide print on archival Fuji metallic paper, 2014.

Kathleen Piercefield, *Queequeg in his own proper person*, collagraph, monotype, polyester-plate lithography, intaglio, colored pencil, acrylic on Rivers BFK paper, mounted on eight stretched canvas panels, 2004.



## Azorean Whaleman Gallery Upgrades in 2017

By Arthur P. Motta, Jr., Curator, New Bedford and Old Dartmouth History

Imagine you are a crew member aboard the *Lagoda* in early September 1850 bound- ing through the swells of the mid-Atlantic. Nearing 38.5°N, 28.6°W, and with heavy weather threatening from the sou' east quarter, the deck crew raises a cheer as the mastheader spots land and calls out "PICO! PICO!" Dead ahead and towering above the horizon, Pico's unmistakable 7,700-foot peak pierces the highest cloud tops, signaling your approach to Horta Harbor at Faial, one of the nine islands of the Azores, also known then as the Western Islands.

Long a haven for the New Bedford fleet on Azorean whaling grounds, Faial, Ponta Delgada, and other ports of the Azorean Archipelago were important stops for the transshipment of whale oil, provisioning, and recruitment. Recent upgrades to the

Azorean Whaleman Gallery create a sense of visiting one of the *Lagoda's* many exotic ports-of-call.

The controlling idea of the upgrade, *A Strategic Crossroads: A Meeting of Cultures*, is accomplished through innovative use of large-scale photographs and objects from the Museum's collection to create an im- mersive diorama that presents the islands as "a cultural crossroads, a meeting of two cultures, a provisioning stop, and an Amer- ican consular stronghold in westernmost Europe." Displays underscore the "Bridge of Whaleships" theme, the continuous connection between the Old World and the New. A large-scale tableau presents a scene of the Port of Faial c.1870s, where the *Lagoda* (adjacent) has made a stop for provi- sioning, signing-on of additional crew, and

conducting business with the Dabney Con- sulate. The overall effect elicits a sense of exploration and "where is this place?" New graphics help to visually connect upper and lower exhibits.

The Azorean Whaleman Gallery, the only permanent exhibition of its kind in the United States, chronicles the Azorean/ American cultural exchange of the 19th century through a shared whaling heritage and its importance to the growth of the greater New Bedford region throughout the 20th Century.

**Supported by the William M. Wood Foundation**

*Above: Horta Harbor c.1870 formed a dramatic backdrop for the Portuguese Moby-Dick Marathon on January 7. The large-scale diorama was recently installed at the stern of the Lagoda as part of Azorean Whaleman Gallery upgrades.*





# Longest Painting in America Panorama Conservation Project Update

The conservation of Purrington & Russell's 1,275 feet long *Grand Panorama of a Whaling Voyage 'Round the World* has been smoothly unrolling since late summer. Conservators from Canada and the U.S. submitted proposals for stabilizing the cotton substrate and creating a display system. Seven detailed proposals were received, some as lengthy as 50 pages, and each professionally and thoughtfully presented. This is a testament to the significance of the work and the importance of the undertaking.

The Whaling Museum awarded the project to ConText, Inc. of Rochester, Massachusetts. The ConText team, comprised of conservators Kathryn Tarleton and Charlotte Hamlin, are performing their treatments in-house and on public view in our new Conservation Lab located on the second level of the Wattles Jacobs Education Center. Each of the six large rolls is suspended over a framed mechanism for draping the Panorama over rolling beams. This apparatus will enable the conservators to work on both sides of the fabric and properly clean the reverse side. The whole setup is be visually engaging.

While the equipment is being assembled, the conservators are experimenting with a variety of cloths, threads, and other materials that will be needed to mend tears and patch holes. These materials must be carefully chosen to be long-lasting and unobtrusive to the eye.

Meanwhile, Director of Collections, D. Jordan Berson, and Assistant Registrar, Sarah Mitchell, brought the last of the rolls, stored for many years at Mystic Seaport, back to New Bedford. The Museum thanks Mystic Seaport for their stewardship and safe storage of this precious object.

Michael Lapides, Director of Digital Initiatives, is experimenting with state-of-the-art digital camera equipment and software to create a digital surrogate of the entire painting. This digital copy will render the Panorama accessible to researchers all over the world. The public will enjoy seeing the project in process as much as the final product, a fully conserved Panorama displayed in its entirety for the first time since 1960.

The Museum is seeking input from members to help locate a space large enough to showcase the Panorama, which measures 1,275 feet in length. The current thinking calls for it to be displayed double sided and in a serpentine manner. If you have suggestions, please contact Jordan Berson at 508-717-6845.



Charlotte Hamlin from ConText performing textile conservation on a tension frame.



Conservators from ConText examined two 50-foot Panorama rolls in early January to determine how to remove old, deteriorated backing.



# A truly stupendous academic whaling scene Help the Museum purchase this important work of art

The Whaling Museum is interested in purchasing this important work for its permanent collection and is seeking private funds to make this possible.

Painter, draughtsman, etcher, and poet Bonaventura Peeters was born in Antwerp in 1614. He became a free master of Antwerp in 1634 at the Guild of St. Luke. As a naval painter, Peeters took long sea voyages, some as far as Turkey. Most of his family members were also artists. Peeters shared an Antwerp studio with his brother Gillis, a landscape painter. In 1639, the pair received a commission from the municipal authorities in Antwerp to depict the Siege of Calloo. Later, he moved to Hoboken, where he collaborated with his sister Catharina and brother Jan, both naval painters. He died in Hoboken in 1652. His paintings hang at the National Gallery, London; National Gallery of Armenia, Jerevan; National Maritime Museum, Greenwich, UK; Philadelphia Museum of Art and Courtauld Institute of Art, London.

# Rescue the Oldest Painting in the Museum Important artwork needs conservation

The oldest painting in the Museum's collection is a 16th century marine painting and a very early depiction of whales in maritime art. Like the vessels depicted in *Ships and Whales in a Tempest* (circa 1595), the painting itself is drawing perilously close to tragedy. This important oil on panel artwork is in urgent need of conservation.

Throughout the 17th century and earlier, Dutch marine painters captured scenes of ships in peril in tempestuous seas. In many cases, these paintings are rife with symbolism, such as a ship prominently flying the flag of the Netherlands about to wreck on a rocky shore. The artist obviously felt that the government was taking the country in the wrong direction. Such paintings, especially from the period of the late 16th century, are rare in American collections. While views of ships and shipping, sometimes including sea monsters, can be seen in illuminated manuscripts dating from as early as the fourteenth century, the painting *Ships and Whales in a Tempest*, attributed to the monogrammist "P.D.P.," an artist in a circle of painters around Hendrik Cornelis Vroom (1566-1640), stands out as an early representation of the style. The artist's insertion of monster whales



Bonaventura Peeters, attributed. (Flemish, 1614-1652). Whaling off Iceland (possibly Jan Mayen Island); Oil on canvas; 47 x 73 1/2 inches

“The painting is typical of this highly accomplished artist — by Bonaventura himself and/or members of his studio... a truly stupendous academic whaling scene... Stupendous.”

— Stuart Frank, former Director of the Kendall Whaling Museum and Curator Emeritus of the New Bedford Whaling Museum

The painting was sold by William Vareika Fine Arts, Ltd and was previously in the collection of actor Nicholas Cage. Half the funds have been committed and we thank the Grimshaw-Gudewicz Charitable Foundation for their generous lead gift. If you would like to contribute to help defray the cost of the painting, please contact Dr. Christina Connett at 508-717-6829 or [conconnett@whalingmuseum.org](mailto:conconnett@whalingmuseum.org).



Above: Monogrammist, P.D.P., Ships and Whales in a Tempest, (circa 1595). Oil on panel. 1/4 x 23-1/4 inches

Right: Detail showing severe cracking of paint

convorting in seas so dangerous as to immediately imperil all of the mariners in the fleet creates a unique and exciting drama.

Help us conserve this important painting by making a donation today. To support the project, contact Sarah Budlong at [sbudlong@whalingmuseum.org](mailto:sbudlong@whalingmuseum.org) or 508-717-6850. To learn more about the artwork, contact Jordan Berson at [jberson@whalingmuseum.org](mailto:jberson@whalingmuseum.org) or 508-717-6845.





# Museum Winter & Spring Break Activities



**Monday, February 20**  
Kickoff to Vacation Week

**10 am** Go below deck on *Lagoda*

**10 am – 2 pm**

Inflatable Whale

Climb inside this giant whale!

Kids' Crafts

Craft activities for children and families

Scavenger Hunt

Dress as a Historical Figure/Photo Booth

Frederick Douglass was the most photographed American of the 19th Century. Dress as a historical figure and have your picture taken in the photo booth. Need some inspiration? Don't worry! Other historical figures will be present to give you tips and suggestions on how to dress for the period.

**11 am** Len Cabral Story Telling

**1 pm** Story Time with Abraham Lincoln

**1:30 pm** Birthday Cake and Sing-a-long

It is always someone's birthday! Today we recognize our Presidents and a great figure from New Bedford and national history - Frederick Douglass.

**2 pm** Film: *Profiles in Courage: Frederick Douglass* (Theater)

All event-related activities are FREE on February 20. Regular admission rates apply to access non-event areas of the Museum. Children must be accompanied by an adult

**Tuesday – Friday, February 21 – 24**

Activities and tours are free for Museum members and with regular paid admission.

**10 am – 12 pm**

Inflatable Whale & Kids' Crafts

**11 am**

Museum Highlights Tour

Go below deck on *Lagoda*

The February vacation program is supported by a grant from the New Bedford Cultural Council, a local agency which is supported by the Massachusetts Cultural Council, a state agency.



**Tuesday & Thursday**  
(February 21 & 23) only

**2 pm** Curator Tour

**Friday, February 24 only**

**10:30 am** All Aboard the *Lagoda*

**Monday, April 17**  
8th Annual Right Whale Celebration Day

**10 am – 2 pm**

Every year, the Museum celebrates the highly endangered right whale and raises awareness of the challenges these animals face in increasing their population. This free event includes many fun learning activities for kids and adults, which focus on fostering greater awareness and appreciation of these magnificent creatures.

Highlights include an inflatable whale - large enough to crawl into, a variety of crafts and activities such as the blubber glove and whale sleuthing. The Museum's High School Apprentices set up a right whale obstacle course on our plaza, allowing young and old alike to navigate through the ocean hazards that right whales must overcome as they swim and feed.

The festivities conclude with Right Whale Cake at 1:35 pm.

All event-related activities are FREE on April 17. Regular admission rates apply to access non-event areas of the Museum.

**April 18 – 21**  
Spring Vacation Week Activities

**10 am – 2 pm** Kids' Crafts and Activities - FREE

Learn how to feed Sam our friendly squid, create logbooks to take home, and learn about whales.

**11 am & 1 pm** Museum Highlights Tour

Regular admission rates apply.

**Friday, April 21 only**

**10:30 am** All Aboard the *Lagoda*

Regular admission rates apply.

Vacation week programs are subject to change. Visit [www.whalingmuseum.org](http://www.whalingmuseum.org) for current schedule.



# Help us tell our stories! Volunteer at the Whaling Museum

Are you looking for ways to make worthwhile contributions to your city and region while passing along its wonderful history to others? The Whaling Museum needs volunteers. Donating your time, interest, and energy can help the Museum in diverse ways to advance understanding of the whaling industry and the unique history of New Bedford.

Louise Medeiros, Class of 2008 and Chair of the Volunteer Council, described the volunteer experience like this -

"It is one of the most rewarding experiences I have had since retiring from teaching. Being new to the area, this opportunity has given me a wonderful perspective on the South Coast and the rich history of this part of the state. The volunteer work is very rewarding and it's also a learning experience. Each time I volunteer, I learn something new or interesting from the other docents, volunteers, staff, and the wonderful visitors to our museum. I have also made some great new friends. I would highly recommend volunteering for the museum."

Whaling Museum volunteers positively impact the lives of thousands of people every year, making a significant contribution to our ability to pursue the Museum's mission, and they have fun doing it!



**Learn more**

For information on becoming a Whaling Museum volunteer, contact Robert Rocha at 508-717-6849 or [rrocha@whalingmuseum.org](mailto:rrocha@whalingmuseum.org).

# Emily Bourne Fellowship opportunity

## Research Topic: Who were the most influential women on the south coast in the 18th and 19th centuries?



Emily Howland Bourne's legacy is nothing less than an affirmation to the power of philanthropy. The Bourne Building bearing her family name is a monument to New Bedford's history and forever enshrines the aspirations and achievements of so many. Born in New Bedford in 1835 in the same year that her father Jonathan began his whaling investments, her charitable work extended from Cape Cod to New York. Her gift to the Old Dartmouth Historical Society in 1915, named in memory of her beloved father, is a fine example of inspired philanthropy.

It is in this vein that we are excited to announce the Emily Bourne Memorial Fellowship, an opportunity for students to gain work experience in a dynamic and stimulating environment, while earning a stipend. Interns can work in various departments and with community partners on select projects. We think Emily would be pleased.

For more information, call Sarah Rose at 508-717-6818 or [srose@whalingmuseum.org](mailto:srose@whalingmuseum.org)





# FEBRUARY



<b>THUR 02</b>	Sailors' Series "Searching for Speed"- Brian Hancock	
<b>THUR 09</b>	AHA "Hometown Heroes and Sheroes"	
<b>THUR 16</b>	Famine, Friends, Fenians "Visually Commemorating Ireland's Great Hunger"- Grace Brady	
<b>MON 20</b>	<b>TUE 21</b>	<b>THUR 23</b>
Kick off to vacation Week	February Vacation Week Family Activities (Tuesday 21 – Friday 24)	Famine, Friends, Fenians "John Boyle O'Reilly"- Catherine Shannon



# APRIL



<b>SAT 01</b>	New Bedford Lyceum - Bob Woodward	
<b>THUR 06</b>	<b>SAT 08</b>	Inner Light Symposium
Sailors' Series "The Great American Loop"- Sam and Josh Hunt		
<b>THUR 13</b>	AHA "Sustainable SouthCoast"	
<b>MON 17</b>	<b>TUE 18</b>	<b>THUR 20</b>
Right Whale Day	April Vacation Family Activities (Tuesday 18 – Friday 21)	Second Half Lecture "Women of New Bedford"- Peggí Medeiros Famine, Friends, Fenians "Irish Whale – Big Lads from Ireland"- Philip Conway
<b>THUR 27</b>	Second Half Lecture "Women in Public Art in Boston and Beyond"- Mary Howland Smoyer	



# MARCH

## A Celebration of a New Bedford Master Artist Albert Pinkham Ryder

March 28 | Reception: 6 pm | Lecture: 7 pm  
Free admission

Join Museum curators to honor the centennial anniversary of New Bedford-born artist Albert Pinkham Ryder's passing on March 28, 1947. World renowned for his somber expressive works, which grace the collections of great national and international museums, Ryder influenced a generation of modernist artists, who were inspired by his emotive use of broad abstracted planes of color. Curators will highlight an exquisite Ryder painting in the Museum's collection and discuss his connections to New Bedford.

<b>THUR 02</b>	<b>THUR 09</b>	<b>SUN 12</b>	<b>WED 15</b>	<b>THUR 16</b>
Sailors' Series "Labrador and Beyond"- John Garfield	AHA "All Sewn Up" Azores Trip Info Session	Film and Q&A with director Pedro Magano: "Irmãos (Brothers)"	Film and Q&A with director Pedro Magano: "A um Mar de Distância (An Ocean Away From Home)"	Famine, Friends, Fenians "International Relief to Ireland during the Great Hunger"- Christine Kenealy
<b>THUR 23</b>	<b>SAT 25</b>	<b>TUE 28</b>		
Sailors' Series "Once around the North Atlantic"- Victor Pinheiro	Power, Performance & Speed Symposium	Albert Pinkham Ryder Lecture		



# MAY

<b>THUR 04</b>	<b>SAT 06</b>		
Second Half Lecture "The Elusive Miss Waite: New Bedford's Inconspicuous Benefactor"- Arthur Motta and "A New and Lasting Trail of Light- Emily Bourne"- Michael Dyer	Viva Portugal Festival in New Bedford Mariners' Home Symposium		
<b>MON 08</b>	<b>THUR 11</b>	<b>FRI 12</b>	<b>SAT 13</b>
Docent Symposium "Creating Welcoming Spaces"	Second Half Lecture "The African American Experience"- Janine DeSilva NPS AHA "We Art NB"	Nautical Antiques Show	Scrimshaw Weekend
<b>SUN 14</b>	<b>THUR 18</b>	<b>FRI 19</b>	
Scrimshaw Weekend	Second Half Lecture "New Bedford Child and Family Services"- Mary Jean Blasdale, Curator Emeritus NBWM	Annual Meeting	
<b>THUR 25</b>			
Second Half Lecture "Women in New Bedford Today"- Valerie Bassett, Women's Fund of Southeastern MA			



# February

## A Strategic Crossroads: A Meeting of Cultures

### Azorean Whaleman's Gallery

This new installation employs large-scale photographs and objects from the Museum's collection to create an immersive diorama that presents the islands as "a cultural crossroads, a meeting of two cultures, a provisioning stop, and an American consular stronghold in westernmost Europe."

# March

## Voyage around the World 2.0

### Bourne Building Mezzanine

Due to the fragility of much of the Museum's ethnographic collection and to new scholarship since its original installation, the upgrade to this popular exhibition will rotate and augment the central Pacific Melanesian, Micronesian, and Polynesian materials currently on display and highlight additional Hawaiian treasures in the permanent collection. Yankee whaling's connections to San Francisco will be explored in depth.

# April

## Mariners' Home Exhibitions

### Mariners' Home Galleries

With themes from Historic Homes to Melville, the Museum is partnering with the newly restored Mariners' Home to expand its exhibitions across the street! Opening in April, the Museum is working on exhibits that will highlight this landmark building's place in local history.

## Our Sisters' School

### San Francisco Room

In the second year of this wonderful partnership, the young women of OSS will work with their teachers and Museum staff to curate their own exhibition that will include research, writing, and marketing. Our expectations are high based on the excellent project they completed last year.

## First World War Posters

### Harbor View Gallery

In honor of our country's fallen veterans, and in advance of Memorial Day, the Museum will display a selection of vintage WWI posters in the permanent collections.

# May

## Art of Yankee Whaling Logbooks

### Herman Melville Gallery

As a complementary exhibition to the new publication, *The Art of the Yankee Whale Hunt* by Michael P. Dyer, a selection of illustrated logbooks and other related materials will be on display in one of the Museum's premier galleries.

## Celebrating Sippican

### Braitmayer Gallery One

Marion's roots can be traced back to 1679, when the town was first settled as a village known as **Sippican**, then a part of Rochester. Sippican was an early Native American settlement and played an important role in King Phillip's War. Marion could claim 87 sea captains, many of whom were whaling masters. The stories of the mystery ship *Mary Celeste* and Elizabeth Taber, founder of Tabor Academy, and married to New Bedford clock maker Stephen Taber will be explored, plus the excitement during Marion's golden age when President Grover Cleveland visited with frequency. This exhibition is in partnership with the Sippican Historical Society and co-curated by Judy Rosbe and Frank McNamee and the museum team.

## Journey Around the World: Captain Joshua Slocum

### Braitmayer Gallery Two

Captain Joshua Slocum is an historical icon in of the Old Dartmouth region. In his 36' sailboat the *Spray*, he was the first person to sail solo around the world, completing his voyage in 1898. The NBWM is publishing a new book on Slocum in 2017, and this exhibition will celebrate and contextualize this project.

## The Claus Hoie Collection

### San Francisco Room

In 2014 the Claus Hoie Foundation generously donated a collection of original works by Hoie, an artist of Norwegian decent who spent much of his life in Long Island. His specialties were images of whaling subjects and illustrations for an original modern interpretation of a Yankee logbook. His paintings will premiere this spring.



# Come aboard

for an unforgettable birthday party in the Casa dos Botes Discovery Center

Give your child an amazing birthday experience in the Casa dos Botes Discovery Center. Parties in this unique setting are tailored to fit your party size and needs.

Saturdays & Sundays  
11 am or 1:30 pm  
Packages start at \$299

In the Discovery Center you can:

- Hoist sail and steer a boat
- Climb into a sailor's bunk
- Dress like a whaler and see what's in a sailor's chest
- Climb aboard a whaleboat
- Spot a whale from the topmast
- Test your strength by lifting a cask of oil
- And lots more...

## Spend a Night at the Museum!

\$65 per guest (minimum of 40 guests required)  
Ask our party planner for details

Talk to a party planner at  
508-997-0046 x 143 or email  
birthdays@whalingmuseum.org





# The Cupola Society

Philanthropy has been the cornerstone of this institution since its founding in 1903. Each year, members of the Cupola Society reaffirm their commitment to the Museum's mission. These members are exemplars of a great tradition of giving back to the community through both their leadership and by prioritizing the museum with annual giving of \$1,000 or more. Their support is highly valued and appreciated.

- Talbot Baker, Jr.
- Christina A. & Charles E. Bascom
- Nancy & John W. Braitmayer
- Susan Sweetser Brenninkmeyer
- Lillian B. & Patrick Carney
- James G. DeMello
- Caroline & Lawrence Huntington
- Joan K. & Irwin M. Jacobs
- Caroline & George B. Mock III
- Norman J. & Maryellen Sullivan Shachoy
- Frima G. & Gilbert L. Shapiro
- Sloan M. & Wick Simmons
- Kathy & Gurdon B. Wattles
- Ann Webster
- Anonymous, 2
- • •
- Karen C. & John I. Babbitt, Jr.
- Margaret Bancroft
- Patricia & Armand Fernandes
- Tally & John N. Garfield, Jr.
- Lucile P. & William C.S. Hicks
- Bess & James Hughes
- Patricia A. Jayson
- Martha & Edward Kane
- Marsha & David N. Kelley II
- Elizabeth T. & Morris W. Kellogg
- Cynthia K. & Peter R. Kellogg
- Mona & Robert Ketcham
- Ann & D. Lloyd Macdonald
- Holly & Joseph E. McDonough
- Faith & Ambassador Richard L. Morningstar
- Helga & C. W. Nichols III
- Jane & Neil Pappalardo
- Cathy & Henry Roberts
- Tina & Paul Schmid
- Capt. & Mrs. Robert G. Walker
- Susan & Harvey Wolkoff
- • •
- Lisa Schmid Alvord & Joel Alvord
- Deborah A. & Benjamin B. Baker
- Pamela & Joseph M. Barry
- Mary Jean & R. William Blasdale
- Jennifer & Jonathan D. Blum
- Romayne & John R. Bockstoce
- Ronald Bourgeault
- Cheryl & Richard M. Bressler
- Sally & Larry Brownell
- Alzira & Jose S. Castelo
- Margaret & Charles Chace
- Elaine & Paul Chervinsky
- Tricia Claudy
- Cynthia & Douglas Crocker
- Victoria & David Croll
- Arthur Daily
- Thomasin & John Desmond
- Roy & Arline Enoksen
- Ruth B. Ekstrom
- Marilyn & David Ferkinhoff
- Madelynn Fogler
- Kathleen Crowley-Gardner & Larry Gardner
- Robert Gelpke
- Katherine Mierzwa & Michael Gerstein
- Susan Leclair & James Griffith
- Vanessa & John Gralton
- Annette & Paul Hodess
- Jessie W. & Llewellyn Howland III
- Sarah Jackson
- Janet B. Keeler
- John Koren
- Roger Lacoste
- Marguerite & H. F. Lenfest
- Sharon Ireland Lewis
- Margaret & Per G. Lofberg
- Carol & Alfred Mailloux
- Suzanne & Thomas McManmon
- Cathy E. Minehan & E. Gerald Corrigan
- Joan Dolian & Per Moen
- Pamela T. & R. Henry Norweb
- Linda & Whitfield Painter
- Alice Rice Perkins & Mark C. Perkins
- Edgenie H. & Donald S. Rice
- R. Patricia & Edward Schoppe, Jr.
- Sue D. & Calvin Siegal
- Charlotte D. & Raymond M. Smith
- Margo & Barry Steinberg
- Martha & Bernard Taradash
- Jeanne & William Tatro
- Maureen & Thomas Vieira
- Anne B. & Richard D. Webb
- Jill & John Whiting
- Janet P. & Dean Whitla
- Grace and David A. Wyss
- • •
- Patricia L. Andrade, M.D.
- Susan Bento
- Mary W. & Donald C. Boger
- Jayne & Richard Burkhardt
- Susan & George Domolky
- Shannon Rodrigues & Kreg Espinola
- Nelson S. Gifford
- Susan & Gary Grosart
- Julie & Bayard Henry
- Mary M. & Keith W. Kauppila
- Edith R. Lauderdale
- Frances Levin
- Judy & Jay Light

- Pam Donnelly & Tim Mahoney
- Susan McLaren & Philip Guymont
- Reidar Rasmussen & Laura McLeod
- Carolyn & Robert Osteen
- Linda & Edward Owens
- Carol & Albert Pierce
- Emily & John C. Pinheiro
- Louis & Malina Ricciardi
- Mickie & Cliff Rice
- Owen & Dorothy Robbins
- JoAnne L. & Louis M. Rusitzky
- Alison Hedges & Robert Saunders
- Rose-Marie & William S. Shanahan
- Nancy & Michael Shand
- Barbara & Thomas Slaughter
- Janice & John Smyth
- Sally C. Taylor
- Helen Trumbull
- Terese & William Walsh
- • •
- Meg & Robert Ackerman
- Anne T. Almy
- Patricia & Alexander Altschuller
- Angelika & Francis Angino
- Patricia & Christopher B. Arnold
- Paulina R. & Henry M. Arruda
- Sally Fallon & Richard Arthur
- Margherita & Michael Baldwin
- Laurie and David A. Barrett
- Robin & Milo Beach
- Virginia & Robert Becher
- Jewelle W. & Nathaniel J. Bickford
- Jesse Bontecou
- Jack Haney & Eric Braitmayer
- Nannette & William M. Braucher
- Donna Brayton
- Marlissa Briggett
- Rid Bullerjahn
- Amy & Andrew Burnes
- Cynthia & Truman Casner
- Marnie Ross Chardon & Marc Chardon
- Christine & Eric Cody
- Mary & Sackett Cook
- Paula Cordeiro & David O'Brien
- Loretto & Dwight Crane
- John DeCiccio
- Sally Williams-Allen & Willis DeLaCour
- Melanie & Bruce Demoranville
- Michael Dury
- Constance & Jerome Dyer
- Deborah & William Efers
- Jean & Ford Elsaesser
- Dick Enersen
- Richard Erwin
- Linda & Charles W. Findlay
- Janet & James Fitzgibbons
- Nancy & Richard Forbes
- Debra & Randall Fowler
- Elsie R. Fraga
- Stuart Frank & Mary Malloy
- Sheldon Friedland
- Lisa and Richard D. Frisbie
- Marjorie & Nicholas Greville
- Maria & David Harrington
- Barbara Moss & Timothy Haydock
- Anne & Jerry Heller

- Polly & Prentiss C. Higgins
- Denise & Charles Hixon
- Johanna S. & Frederic C. Hood
- Samuel Huber
- Heidi & Arthur Huguley III
- Nina & James Hunt
- Margaret Jackson
- John S. Johnson
- Patricia & John Kalisz
- Franny & William N. Keene
- Viki Fowler & John Kelleher
- Patricia & Alexander Koproski
- Rosemary Kotkowski
- Nancy W. & Edward F. Kurtz
- George Lewis
- Elizabeth Linzee
- Judith N. & Edward G. Lund, Jr.
- Peter Macdonald
- Beth & Carmine Martignetti
- Nancy & Kenneth Martin
- M. Holt Massey
- Fair Alice & Peter H. McCormick
- Barbara & John Miklos
- Hannah C. & Michael J. Moore
- Mayo & Daniel Morgan
- Barbara Mulville
- Elaine Murphy
- Joel Nulman
- Christine W. Parks
- Elisabeth Pennington
- Alda M. Petitti
- Maria Pinarreta
- Richard T. Prasse
- John Sherburne Reidy
- Gail Reitter
- Deborah C. Robbins
- Joseph F. Rooney
- Cordelia W. & James P. Russell
- Anthony R. Sapienza
- Roger & Kirstin Servison
- Nancy Shanik & Thomas P. Barry
- Bonnie & Louis Silverstein
- Peter A. Silvia
- Charles Smiler
- Jeannie & Mason Smith
- Donna & Louis Spencer
- Genevieve & Steven Spiegel
- Bonnie & Robert Stapleton
- Judith & Robert Sterns
- Fredi & Howard H. Stevenson
- Donna & William Stewart
- The Strohmeier Family
- Ulla & Paul Sullivan
- Stephen Taber
- Kathy & John Thompson
- Virginia & Victor Trautwein
- William Vareika
- Connie & Paul Vardeman
- Alfred J. Walker
- Mallory & John Waterman
- Robin & H. St. John Webb
- Karen E. & Bruce A. Wilburn
- Colleen & Bill Wildner
- Laima & Bertram Zarins
- Ann & Hans P. Ziegler



NOT YOUR AVERAGE WHALING MUSEUM

# Time is of the essence to preserve marine mammal sound recordings and data

In 2015, the Woods Hole Oceanographic Institution (WHOI) donated 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 fifteen unique and/or modified standard recording, playback, and interpretive instruments related to the audio material.

These important recordings of marine mammal sounds, video, and extensive data records distinguish the Museum as a competitive scholastic research center in whale conservation, but the materials, recorded on highly sensitive materials such as reel to reel tapes, VHS tapes, cassettes, and LP's, are nearing the limits of the typical analog life-span.

The life-span of reel to reel media ranges from 10 to 40 years. The *Watkins Collection* spans seven decades and includes recordings of 70 species of marine mammals as well as non-biological oceanic acoustic data like ship signatures, hydrodynamic, and geological sounds. It is imperative that this material be preserved.

According to the National Preservation Board of the Library of Congress, the best long-term preservation method is to make digital copies of the analog media. Since a large percentage of the Watkins Collection has not yet been digitized, the Museum is taking steps to ensure the safest possible storage of the materials until the digitization process is complete.

Thanks to a generous grant from the Island

Foundation, a pre-existing storage space has been refitted to accommodate the analog material. The storage unit has a custom and hermetic climate to accommodate the needs of highly sensitive material. Contiguous to this storage space is another equipped with instruments and processing stations for digitization of the remaining analog material. These instruments will be conserved and calibrated for digitization processing and exhibition thanks to funding from the David P. Wheatland Charitable Trust. When granting the award, the Foundation noted, "we were excited to receive and help fund this project based on David P. Wheatland's own interest in historical scientific instruments as well as the possible impact the data collected may provide on longitudinal cetacean research and conservation."

## Visit and Listen

Listen to sound recordings of 60 different species online by visiting our website at [www.whalingmuseum.org/marine-mammal-collections](http://www.whalingmuseum.org/marine-mammal-collections)



William Schevill and William A. Watkins pictured in their lab at Woods Hole Oceanographic Institute.



Reel to reel tape recorders from the lab.



Reel to reel tapes in the new climate controlled storage space.





# A Man for All Oceans: Captain Joshua Slocum and the First Solo Voyage Around the World

Stan Grayson, Author

Given Slocum's Fairhaven roots and the Whaling Museum's substantial collection of Slocum materials including the Dr. Walter Magnes Teller (1911-1993) collection, the Museum, in partnership with Tilbury House, will publish this book on Captain Joshua Slocum and mount a companion exhibition on the subject. This is part of an ongoing effort by the Museum to highlight notable yacht designers and sailors from Buzzards Bay. As with Grayson's highly successful *A Genius at His Trade*, the biography of C. Raymond Hunt, the author has thoroughly researched Slocum's life and has uncovered primary sources that yield new information and insights filling significant gaps in Slocum's life and voyages.

The book launches at the Museum in May 2017. It will be substantial at 416 pages with a trim size of 6.5" x 9.5". Replete with 85 photographs and maps, it will make a handsome addition to your library. Circulation is wide as Tilbury House books are distributed by W. W. Norton

The Museum seeks support to help underwrite this project. As with previous publications, such as *No Ordinary Being*, the W. Starling Burgess biography by Louie Howland, sponsors of \$500 or greater will be prominently listed on the benefactor page in the book's front matter. Sponsors will also receive a slip-covered edition of the book and an invitation to a VIP launch party.

### Sponsor Information

To learn more about the various sponsorship opportunities, contact Sarah Budlong at [sbudlong@whalingmuseum.org](mailto:sbudlong@whalingmuseum.org) or 508-717-6850. The press deadline for inclusion as a sponsor is February 28th.

### Publication Sponsors

As of January 15, 2017

#### Patrons

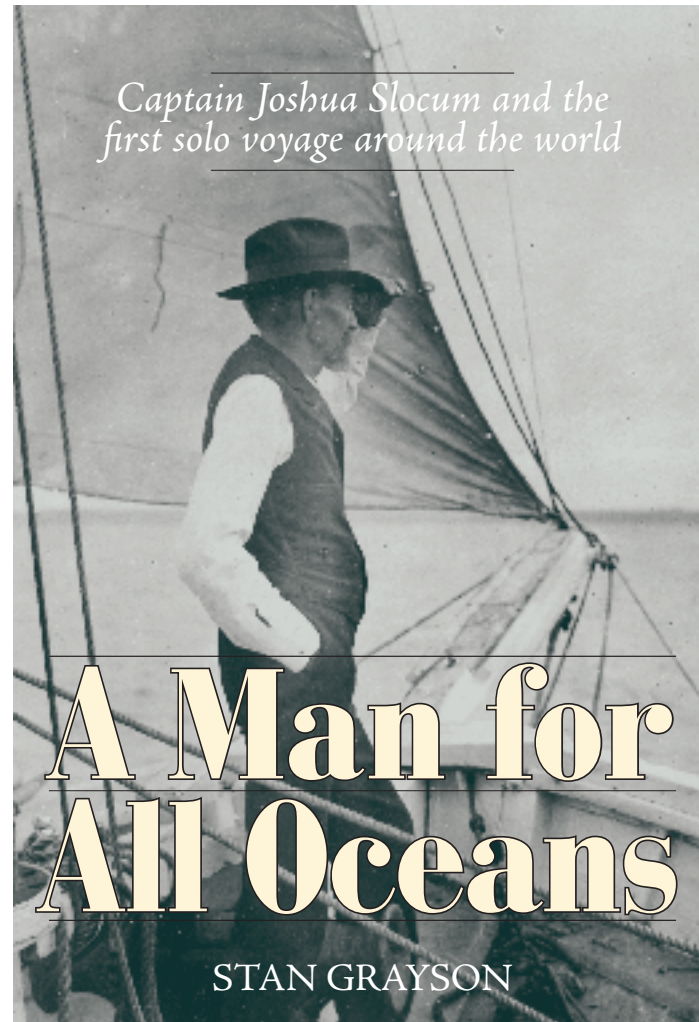
Gurdon & Kathy Wattles  
In Memory of E. Graham Ward

#### Subscriber

Caroline & Lawrence Huntington

#### Supporters

Fairhaven Historical Society  
Jessie W. & Llewellyn Howland III  
Patricia A. Jayson  
Northeast Maritime Institute  
Foundation  
Nancy Shanik & Thomas Barry

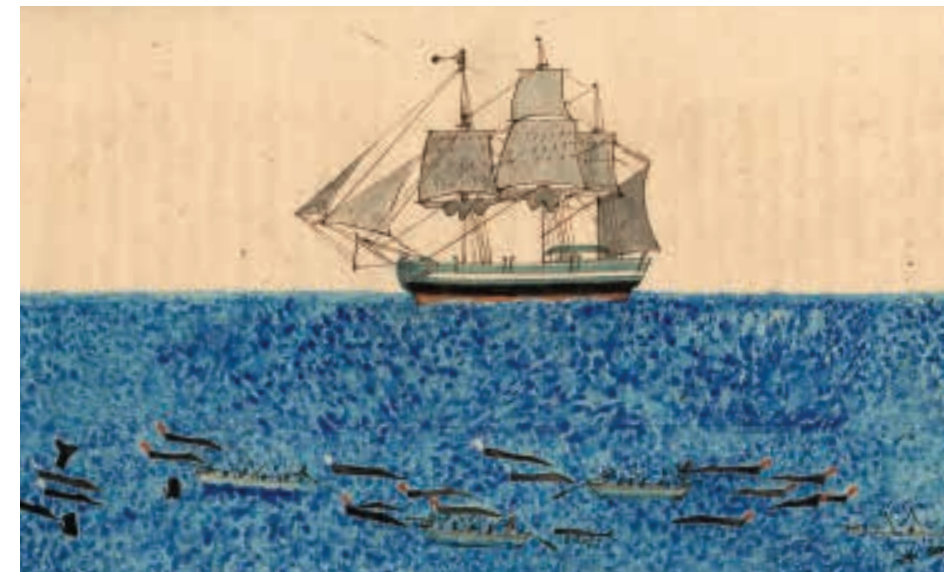


Jacketed hardcover, 480 pages, 6.5" x 9.5", 85 photos and maps, \$29.95



# The Art of the Yankee Whale Hunt: Manuscript Illustration in the Age of Sail

Author Michael P. Dyer, Senior Maritime Historian, New Bedford Whaling Museum



Buried deep within the logbooks, journals, and manuscripts of America's 19th century whaling heritage are watercolor paintings, drawings, and representations of the hunt rarely, if ever seen by the public. Plumbing the collections of the Whaling Museum, Michael P. Dyer is masterfully bringing these hidden treasures into the public eye. *The Art of Yankee Whale Hunt* will highlight artworks and scrimshaw that capture the essence of whaling, its culture, whaling vessels, geographical whaling locales, and the animals commonly pursued.

Sponsors of \$500 or greater will be prominently listed on the benefactor page in the book's front matter. Sponsors will also receive a slip-covered edition of the book and an invitation to a VIP launch party.

Non-fiction, hard cover, 400 pages, 381 color illustrations, footnotes, bibliography and index

### Publication Sponsors As of January 15th

#### Benefactor

The Robert David Gardiner Foundation, Inc.

#### Patron

Janet B. Keeler  
Marilyn & David Ferkinhoff

#### Sponsor

Constance & Jerome Dyer  
Ruth B. Ekstrom  
Ernest M. Helides (1928-2016)  
Jessie W. & Llewellyn Howland III  
Mary M. & Keith W. Kauppila  
Patricia & Alexander R. Koproski  
Peter A. Silvia  
Charles Smiler  
Karen E. & Bruce A. Wilburn  
Anonymous, 1

### Sponsor Information

To learn more about the various sponsorship opportunities, contact Sarah Budlong at [sbudlong@whalingmuseum.org](mailto:sbudlong@whalingmuseum.org) or 508-717-6850. The press deadline for inclusion as a sponsor is February 28th.



**THE LOFTS**  
at  
Wamsutta Place

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

BOTH OF THESE MILLS ARE RECIPIENTS  
of WHALE's prestigious Sarah H. Delano Award for outstanding rehabilitation  
AND  
THE WATERFRONT HISTORIC AREA LEAGUE AWARD  
for the restoration and interpretation of the character of greater New Bedford



**VICTORIA RIVERSIDE**  
TOWNHOUSE LOFTS






Please visit our website, [loftsatwamsuttaplace.com](http://loftsatwamsuttaplace.com), [victoriariverside.com](http://victoriariverside.com) or call 508-984-5000.

## 2017 Members' Trip

### The Best of the Azores

#### October 11 – 21

For more information, call 508-717-6816

Tour four islands, including Pico, Terceira, Faial, and Sao Miguel, on a magical nine-night trip to the Azores.

Enjoy 16 meals, private transportation to Logan airport, round trip airfare and inter-island flights, a whale & dolphin watching cruise, private tours of each island, and optional excursions.



# Simple Sophistication

Elegant gold-toned  
hammered glass collection



**The White Whale**  
New Bedford Whaling Museum

**Shop** Online: [store.whalingmuseum.org](http://store.whalingmuseum.org) | Phone: 508-997-0046 ext. 127 | At the Museum store – The White Whale

## The Bourne Society remembers Lou Rusitzky

We lowered the flag for Bourne Society member Lou Rusitzky who left us in January. Lou, son of Samuel and Sadie (Feinberg), was born 1929 in New Bedford. He loved the Navy and served on the destroyer USS *Monssen* and the aircraft carrier USS *Yorktown*. These tours gave him the opportunity to sail the seven seas, circumnavigating the world twice over an 8 year career in active duty and the Reserves. Lou was a highly regarded financial analyst and held the title of senior vice president at Adams, Harkness & Hill, a Boston-based investment bank. In addition to a fund here, Lou had established a scholarship fund for New Bedford High School students. His love for the ocean connected him with the Woods

Hole Oceanographic Institute for which he had a fond attachment too. The Samuel D. Rusitzky Endowed Lecture Fund was established in 1983 with gifts from Lou and his brother Harris (Bud) Rusitzky on the occasion of their father's 90th birthday.

Looking ahead, this permanent fund continues and will support the annual Rusitzky Lecture Series.

Members of the Bourne Society demonstrate their generosity and commitment by including the Whaling Museum in their wills and estate planning.



## Host your unique event at the Whaling Museum

Depart from traditional venues and give your guests an experience they'll never forget. Nestled among 18th and 19th century homes and cobblestone streets, with unparalleled harbor views, the Museum is a distinctive venue for intimate gatherings, business meetings and large celebrations. Your guests will enjoy beautiful galleries, event spaces and full-service catering by Russell Morin Fine Catering & Events.



[specialevents@whalingmuseum.org](mailto:specialevents@whalingmuseum.org) | 508-717-6833 ext. 133 | [whalingmuseum.org](http://whalingmuseum.org)

### Board of Trustees 2016-17

Carol M. Taylor, Ph.D., *Chair*  
Anthony R. Sapienza, *First Vice Chair*  
Christine Shapleigh Schmid, M.D., *Second Vice Chair*  
Joseph E. McDonough, *Treasurer*  
Hardwick Simmons, *Assistant Treasurer*

David N. Kelley II, *Clerk*  
Patricia L. Andrade, M.D. (Ret.), *Chair*  
Mary Jean Blasdale  
Tricia Claudy  
Paula Cordeiro, Ph.D.  
James G. DeMello  
Pamela Donnelly  
Hon. Armand Fernandes, Jr. (Ret.)  
Lawrence S. Huntington  
Patricia A. Jayson  
Elizabeth Kellogg  
Jack Livramento  
Hon. D. Lloyd Macdonald  
Eugene A. Monteiro  
Michael Moore, Ph.D.  
Faith Pierce Morningstar  
Barbara Moss  
Barbara Mulville

Alice Rice Perkins  
John C. Pinheiro  
Maryellen Shachoy  
Gunga Tavares  
Gurdon B. Wattles  
Susan M. Wolkoff  
David A. Wyss

### Museum Advisory Council

Hon. Armand Fernandes, Jr. (Ret.), *Chair*  
Lisa Schmid Alvord  
Charles Bascom  
Talbot Baker, Jr.  
John W. Braitmayer  
William do Carmo  
Truman S. Casner  
Carl J. Cruz  
Roy Enoksen  
Barbara B. Ferri  
Deirdre Foerster  
John N. Garfield, Jr.  
Lucile Hicks  
Frederic C. Hood  
Edward M. Howland II  
Llewellyn Howland III

Irwin Jacobs, Ph.D.  
William N. Keene  
Frances F. Levin  
Arthur H. Parker  
John S. Penney, Jr.  
Donald S. Rice  
Brian J. Rothschild, Ph.D.  
Tim Schaefer  
Gilbert L. Shapiro, M.D. (Ret.)  
Calvin Siegal  
Capt. Robert G. Walker  
Elizabeth H. Weinberg  
Janet P. Whitla

### Volunteer Council Executive Committee

Louisa Medeiros, *President*  
Maureen McCarthy, *Vice-President*  
Jenn Gady, *Recording Secretary*  
Judy Giusti, *Corresponding Secretary*  
Clif Rice, *Treasurer*

### Museum Staff

Kayleigh Almeida, *Accountant*  
Kimberly A. Aubut, *Museum Store Manager*

Bethany Barrar, *Sales & Events Manager*  
Jordan Berson, *Director of Collections*  
Sarah Budlong, *Director of Development*  
Christina Connett, Ph.D., *Curator of Collections & Exhibitions*  
Kelly Corralejo, *Visitor Services & E-commerce Manager*  
Michael P. Dyer, *Senior Maritime Historian*  
Carline Fermino Do Rosario, *Visitor Services*  
Sharmaine Flint, *Accountant Assistant*  
Gayle Hargreaves, *Director of Marketing*  
Sarah Hartshorn Hilton, *Programs Manager*  
Barry W. Jesse, *Facilities Associate*  
Sean King, *Museum Store Associate*  
Michael A. Lapidés, *Director Digital Initiatives*  
Steven LePage, *Development Associate*  
Cristina Malott, *Communications Manager*  
Jacob Andrew Mark, *Museum Store Associate*  
Caitlin McCaffery, *Assistant Director of Development*  
Sarah Mink, *Web Designer*  
Sarah Mitchell, *Assistant Registrar*  
Henry Moniz, *Facilities Associate*  
Amy Moss, *Visitor Services*

Arthur Motta, Jr., *Curator, New Bedford & Old Dartmouth History*  
Michael Novak, *Museum Store Associate*  
Frank Pacheco, *Facilities Associate*  
John F. Pimentel, *Facilities Associate*  
Cassie Poirier, *Development Assistant*  
Mark Procknik, *Librarian*  
Amanda Quintin, *Graphic Designer*  
Robert C. Rocha, Jr., *Director of Education & Science Programs*  
Robert Rodrigues, *Facilities Associate*  
Sarah W. Rose, *Vice President - Education & Programs*  
James P. Russell, *President & CEO*  
John M. Silva, *Operations Foreman*  
Trina Smith, *Facilities Associate*  
Michelle Taylor, *Vice President - Operations & Chief Financial Officer*  
Chelsea Texiera, *Visitor Services*  
Josephine Tilley, *Education Programs Coordinator*  
Christina Turner, *Director of Apprentices & Interns*  
Cheryl L. Wilson, *Museum Store Associate*

### 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:** The Bourne Building as seen from the chaplain's office in the Seamen's Bethel. Photo: Gayle Hargreaves.

## Stay Connected







## NEW BEDFORD WHALING MUSEUM

18 Johnny Cake Hill • New Bedford, Massachusetts 02740-6398  
508-997-0046 • [www.whalingmuseum.org](http://www.whalingmuseum.org)

NONPROFIT ORG.  
U.S. POSTAGE PAID  
NEW BEDFORD, MA  
PERMIT NO. 29

**MUSEUM HOURS** January – March: Tuesday – Saturday 9 a.m. – 4 p.m. | Sunday 11 a.m. – 4 p.m.  
April – December: Daily 9 a.m. – 5 p.m. (Monday – Sunday)

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

 Museum is fully accessible

**LIBRARY HOURS** Call 508-997-0046 x100 to make an appointment.

*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 508-717-6816 or visit [www.whalingmuseum.org](http://www.whalingmuseum.org).

*All rights reserved. This publication may not be reproduced in whole or part without the expressed written consent of the New Bedford Whaling Museum.*



# Summer Gala

Save the Date | Saturday, August 5th

Corporate and individual sponsorships are now available

Contact Sarah Budlong: [sbudlong@whalingmuseum.org](mailto:sbudlong@whalingmuseum.org) or 508-717-6850

