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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.

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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 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 and activities as well.

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.

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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 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, outrusting 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 Homes: “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.

I must call out three phenomenal works of scholarship. Mike Dyte’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 Scour 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 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.

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

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!
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 Caffee 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 a 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 Caffee Park, plaques and panels will interpret New Bedford’s important African-American legacy. At the Bethel, you can sit in Melville’s pew 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 Luard; 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.

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

Opening April 2017
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 shipbuilders, 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 isola living on a separate continent of his own.” Cuffe was born on the island of Cutthunk, 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 that agriculture,” and took to the sea. 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 subject to taxation without the benefits of free citizenship, petitioned the state legislature, accusing the commonwealth of being “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 subject to taxation without the benefits of free citizenship, petitioned the state legislature, arguing that “by the laws of the constitution of Massachusetts, taxation and the whole rights of citizenship were united.” 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 French-English 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.” 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 community 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 mercuracy 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 Ciprius 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 tugging iron; and of course Frederick Douglass, who got his start on the waterfront then adjacent to the Museum; and others.

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 by Jim Lopes, Eqx. 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 Bedfel 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 Civitect 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. Bratmayer
Susan Sweetser Brackenley
Paul & Elaine Chernovsky
Franny & William N. Keene
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Katharina P. & George Lewis
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Massachusetts Cultural Council — Cultural Facility Fund
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Helen A. Trumbull
Deborah Walker
The David P. Wheatland Charitable Trust
Karen E. & Bruce A. Wilbur
Susan & Harvey Wolkoff
The William M. Wood Foundation
Anonymous, 2

Isolato: term for individuals of African ancestry living “isolated” from the mainland, in small communities, often with limited access to resources and opportunities. From John Vanderkamp’s book Moby-Dick: Herman Melville’s ‘Pocket Miscellany’.”

To learn more about the Captain Paul Cuffe Park project, please contact Sarah Budling at 508-717-8850.

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Notes:
1. Cuffe, Paul: Memoir of Captain Paul Cuffe, a Man of Colour, To which is subjoined the Speech of the Society of Sierra Leone; in Africa, etc. New-York: C. Darracq and W. Alexander, 1812.
2. Ibid., pp. 8-9.
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 for more information.

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 10,000, nearly equaling the population of the village. The social habits of some of these whalemen 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 whalemen 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 whalemen 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 whalemen 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.
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 whalemen died. The end of the novel, where Moby-Dick runs 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 whaleman 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 are called “cenotaphs.” The word comes from the Greek and it means “empty grave.” When a whaleman 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 whalemen, and they often mention how men died. A brief survey of them will highlight the dangerous life aboard ship. Men fell overboard or men, and they often mention how men died. A brief survey of them will highlight the dangerous life aboard ship. Men fell overboard or

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 Sheep’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 destruction 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 jamb Mantel Pieces & Hearths, which request thou would have made in 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.

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 Thomstorm 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 Sea- men’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.

James B. Harlow, who directed the 1941 Smithsonian Institution survey of the nation’s early whaling centers, called the Rotch-Jones-Duff House “amazingly authentic.”

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 whearf. After the move of William Rotch Sr. from France in the midst of the French Revolution, he settled around the corner on Union Street.

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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.”

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 purchased in 1851. Today the property is a National Historic Landmark. 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, gladoli, tulips, dahlias, verbena, pear and plum trees, grapes and vegetables.

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 Neurs, who enjoyed the commanding views high above the harbor. 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.

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Lecture at Rotch-Jones-Duff House & Garden Museum

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 Whalenmen 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 Whalermen and Fishermen” of the region. When Museum member Mrs. Albert W. Holmes tagged on the line to release the 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 work of two sculptors.

In December 2016 when the city dedicated a new work reflecting on the centrality of oceanic activities, Frederic R. Briggs, spoke on her behalf. The sculpture was later relocated to Tennesen Park at the foot of Centre Street in recognition of the city’s role as a seaport, which was vital to the whaling enterprise. In 2017 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.

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

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

Huntington’s Subject

Vaughn Hyatt Huntington (1876-1973), heir to a railroad fortune. A poet and philanthropist, Archer shared 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.

Today, Anna’s work is in some of the world’s great collections, including the Metropolitian Museum of Art, where she noted 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 Tennesen 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.

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The memorial for many years graced Tennesen Park at the foot of Centre Street, New Bedford.
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 swimming in August’s heat, John Garfield sailed north as part of a crew to witness the rugged coastline of Labrador with deep fiords, hanging glaciers, and the rare steeds of the Bransfield Strait. 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 Harriet 43’, a Maranatha from Padanaram Harbor on a 5000-mile loop around the North Atlantic Ocean, making stops on the islands of Madeira, Gran Canaria, St. Lucia, and Horta-Falial-Azuores. This story is about fulfilling a life-long dream to cross the Atlantic Ocean and return home once again, the making of landing 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.

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 relaunch 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 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. Condon, 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, 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.
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 Canney 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
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 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.

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.

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 five 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

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

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.

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

Nautical Antiques Show and Scrimshaw Weekend

May 12 – 14, 2017

PROGRAMS

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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, raffle signing and keynote presentation: The John Fitzgerald Kennedy Scrimshaw Collection

Scrimshaw Weekend Registration Information:
• Weekend presentations will include:
  • Medicalshaw: Aspects of Medical Practice in Scrimshaw Art
  • The Catalpa Scrimshaw — presented by the scrimshaw artist, Gary Tonkin
  • Whalemen’s Wares
  • 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

Location and time to be announced. Details to follow. Prize of fieldtrip transportation and restaurant lunch.

Sunday, May 14
Off-Site Fieldtrip | 9:30 am – 6 pm
Location and time to be announced. Details to follow. Prize of fieldtrip transportation and restaurant lunch.

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
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.
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 an 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 Ray- mond Hunt's Deep-V hull, the latter a component of virtually every powerboat manufactured today.

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 revolu- tionary 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 the fastest motorboat in the world in 1903 and a 1/3 scale model, he created three successive America's Cup winners of his own: the Columbia, of Gloucester, designed by W. Starling Burgess.

Burgess was driven with the inspiration and ingenuity of one 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 everywhere, even in the veins of leaves, for new ways of thinking about positioning batons in sails. Where 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.

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


Learn more about Hunt and Burgess at the symposium on March 25.
Imagine you are a crew member aboard the Lagoda in early September 1850 bounding through the swells of the mid-Atlantic. Nearing 38.5°N, 28.6°W, and with heavy weather threatening from the southeast 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 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.” 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 provisioning, signing-on of additional crew, and conducting business with the Dabney Consulate. 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
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 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 conservators enjoy working on it.

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 1559), 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 cavorting 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 or 508-717-6850. To learn more about the artwork, contact Jordan Berson at 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.

For up-to-date calendar listings visit www.whalingmuseum.org

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, Co-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!

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

Learn more
For information on becoming a Whaling Museum volunteer, contact Robert Rocha at 508-717-6849 or rrocha@whalingmuseum.org.

Emily Howland Bourne Fellowship opportunity

Research Topic: Who were the most influential women on the south coast in the 18th and 19th centuries?
A Celebration of a New Bedford Master Artist Albert Pinkham Ryder

March 21 | 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 21, 1917. 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.

March

Voyage around the World 2.0
Marine Building Mozambique

Due to the fragility of much of the Museum’s ethno- graphic collection and to new scholarship since its original installation, the upgrade to this popular exhibition will rotate and augment the central Pacific Micronesian, 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

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.

April

Journey Around the World: Captain Joshua Slocum

May

Art of Yankee Whaling Logbooks

Hermin Melville Gallery

As a complementary exhibition to the new publication, The Art of the Yankee Whaling Logbook, a selection of illustrated logbooks and other related materials will be on display in one of the Museum’s premier galleries.

Celebrating Sippican

Braithmayer 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 Philip’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 Rowe and Frank McNamara and the museum team.

April

Upcoming Exhibitions

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 California. The story of the mystery ship Mary Celeste include research, writing, and marketing. Our expectations are high based on the excellent project and Museum staff to curate their own exhibition that will celebrate and contextualize this project.

First World War Posters

Harbor View Gallery

In honor of our country’s Italian veterans, and in advance of Memorial Day, the Museum will display a selection of vintage WWI posters in the permanent collection.
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 Recording 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 schol­ar­tic research center in whale conservation, but the materials, recorded on highly sensitive materials such as reel to reel tapes, VHS tapes, 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-biomedical oceanic acoustic data like ship signatures, hydrodynamic, and geologic 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 passes 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.

Thanks to a generous grant from the Island 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 passes 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.
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 Magnus 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.

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.

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

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

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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 Yorktown and the aircraft carrier USS Yorktown.

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 fund 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.

The Bourne Building as seen from the chaplin’s office in the Seamen’s Bethel. Photo: Gayle Hargreaves.
Summer Gala
Save the Date | Saturday, August 5th

Corporate and individual sponsorships are now available
Contact Sarah Budlong: sbudlong@whalingmuseum.org or 508-717-6850