When I became Chairman of the Board of Trustees of the Old Dartmouth Historical Society three years ago, the Museum had just come through one of the most successful periods in its history. I immediately recalled the words, “the toughest thing about success, is that you have to keep being a success.”

Early on I stated that we would: continue to be the best of what we have been; cultivate our role as the region’s cultural nexus; embrace digitization; expand the High School Apprenticeship Program; and reunite the Research Library with the main campus, therein creating a state-of-the-art education center.

In a list of accomplishments over the past three years, the Board of Trustees’ decision to initiate a capital campaign to build a library and education center ranks very high. The process involved discussion and self-analysis about who we were as an institution and what we wanted to be as we moved into the future. We recognized the Museum’s mission of serving the public, and helping address community needs would be best served by reaffirming its investment in educational activities. The Wattles Jacobs Education Center does precisely that.

We cannot thank our many donors enough, but most especially Ed Howland, President James Russell, and the extraordinary efforts of the entire Board in on time and on budget is a testament to the leadership of our Board of Trustees. Bringing the project to fruition the words, “the toughest thing about success, is that you have to keep being a success.”

I am confident her tenure will be marked by great achievement and new initiatives. The Old Dartmouth Historical Society is indeed fortunate to have her take the helm.

Respectfully,
Hon. Armand Fernandes, Jr. (Ret.)
Introducing Carol M. Taylor: Incoming Chair

Carol M. Taylor, Ph.D. S.M., incoming Chair of the Board of Trustees of the Old Dartmouth Historical Society, wants us to ask the right questions about the Museum’s role in the community, and how to find the right balance of partnerships and outreach.

When Carol Taylor enlisted Museum President James Russell as a guest speaker for an event she was helping to organize, little did she know that the tables would soon turn: within a few months, James invited Carol to join the Museum’s Board of Trustees, and by 2011 she had a seat at the table. Carol joined the Education and Finance Committees, and later became Chair of the Education Committee, a position she has held for four years.

Carol was impressed by the level of trustee engagement at the Museum. “The people here are very hands-on, and they really make a difference.” Her relationship with the Museum allows Carol to pursue her interests in education, art, and museums. “The Whaling Museum is a good fit for me,” she says.

Carol and her husband, John Deknatel, have longstanding ties to the region. They have had a summer house in South Dartmouth for many years. The Museum was a favorite place to visit with their children. “We took our kids to see the Lagoda. It was sometimes hard to get them to come – they’d drag their heels.” But it was a different story when Carol returned recently with her now 35-year-old son and his young daughter. “I could barely drag him OUT of the Lagoda!”

“The Museum is well-positioned for the future, says Carol. “We’ve cleared debt, increased the endowment and membership, and greatly expanded our education programs. The Museum is a more inclusive cultural space with other institutions, such as the Lloyd Center, the New Bedford Art Museum, UMMA Dartmouth, Bridgewater State, to name just a few. Our activities often overlap. We have actively partnered and collaborated with them, and we want to keep doing that, to amplify all our shared efforts.”

Carol has a message for the Museum’s communities. “We appreciate the many organizations and people who have come forward to support the Museum and to partner with us in new and mutually beneficial ways. We cannot succeed alone. Keep the ideas coming!”

Carol holds a business degree from MIT. With expertise in academic medical research and academic and industrial relations, she retired as president of crit Associates, a consulting firm working with academic institutions and corporate development partners. Previously, she served as an administrator at Harvard University, and worked as a management consultant with a Boston-based strategic planning firm. Carol also taught French and German at Harvard (where she gained her Ph.D. in Comparative Literature) and Boston area colleges. She came to the US after completing her BA at University College, London.

Welcome Incoming Trustees

Patricia A. Jayson is returning to the board for a third term. Patty is a retiree of manufacturing, hospital planning, and publishing. She is lifelong sailor who formerly raced transatlantic. Patty frequently volunteers for maritime causes and has arranged for several cruising and yacht club rendezvous to visit New Bedford. She was heavily involved in the 2014 Charles W. Morgan Homecoming, serving as an organizer for the hugely successful gala and parade of boats. Patty has served on the Museum’s Development, Governance, and Gala committees. She lives in Fairhaven.

Eugene A. Monteiro is thrilled to return to the Board for a third term. Gene was born and raised in Dartmouth. He attended Howard University in Washington D.C. and Assumption College in Worcester, MA. Gene recently retired from a 40-year career as the Chief Probation Officer at the Bristol County Superior Court. Active in the community, Gene is a member of the Schooner Ermestina Commission, New Bedford Yacht Club, YMCA South Coast, George Lewis Ruffin Criminal Justice Society, and the Whaling City Rowing Club. His passion is sailing his boat, Nicola, in Buzzard’s Bay. Gene has served as the co-chair of the Museum’s Cabo Verdean Advisory Committee since 2010 and was instrumental in establishing a partnership with the Ministry of Culture in Cabo Verde. Gene lives in Dartmouth with his wife Benita. They have two children, Nicole and Eugene, and one grandchild, Madison.

John C. Pinheiro is a respected leader in New Bedford’s Portuguese-American community. With his son Victor, John owns Luzo Auto Center, one of the leading independent auto-repair service centers in the Greater New Bedford region. John is a founding member of the Azorean Maritime Heritage Society in 1997 and helped establish the International Azorean Whaleboat Regatta. He has received the Prince Henry Society’s “Man of the Year” award and the Portuguese-American Leadership Council of the United States’ “Leadership in Community” service award. He is the co-chair of the Museum’s Portuguese Advisory Committee and was instrumental in developing the Museum’s Azorean Whalerman Gallery, and the new Casa dos Botes Discovery Center. John and his wife Emily live in Dartmouth and frequently visit the Azorean island of Faial.

David A. Wyss is an adjunct professor of economics at Brown University. He was previously chief economist at Standard & Poor’s, and was based in New York from 1999 until his retirement in 2011. David joined Data Resources, Inc. in 1976 as an economist in the European Economic Service in London, which was acquired by McGraw-Hill. He came back to the United States in 1983 as Chief Financial Economist for DRI/McGraw-Hill, and became chief economist for Standard & Poor’s DRI in 1982. Before joining DRI, Dr. Wyss was a Senior Staff Economist with the President’s Council of Economic Advisers, Senior Economist at the Federal Reserve Board, and Economic Advisor to the Bank of England. David holds a B.S. from the Massachusetts Institute of Technology and a Ph.D. in economics from Harvard University. He was selected as one of 2009’s “100 Most Influential People in Finance” by Treasury and Risk magazine. David serves on the Museum’s Investment Committee. David lives in South Dartmouth with his wife Grace.
Thank You Outgoing Trustees

Charles E. Bascom joined the board in 2010. He is the retired President of Watch Captain LLC, a marine software company. While on the board, he served on the Collections and Scholarship & Publications Committees. Charlie and his wife Chris are generous supporters of the campaign to build the Wattles Jacobs Education Center. They live in Marion.

William do Carmo joined the board in 2010. An architect and engineer, Bill served on the Buildings & Grounds Committee during the construction of the Wattles Jacobs Education Center. Bill also served on the Cabo Verdean Advisory Committee and supported the Museum’s work to establish a Protocol of Understanding with the Ministry of Culture of Cabo Verde. Bill lives in Marion.

Roy Enoksen joined the board in 2010. As the founder and CEO of Eastern Fisheries, Roy has long supported the Museum’s mission through sponsorship of the summer gala. Roy was pivotal in guiding and developing the “Following Fish” exhibition on the Museum’s top level. This exhibition will move to the Mariners’ Home in December 2016. As a trustee, Roy served on the Finance and Buildings & Grounds Committees. Roy and his wife Arline live in Mattapoisett.

Edward M. Howland II joined the board in 2009. He served as the Chair of the Buildings & Grounds Committee and was a key member of the team to build the Wattles Jacobs Education Center. Ed worked tirelessly to ensure that the building was completed on-time and on-budget. Ed also served as the Clerk of the Executive Committee.

Llewellyn Howland III is stepping down after four terms as a trustee. The proprietor of Howland & Co. Antiquarian Bookellers, Louie served as the longtime Chair of the Scholarship & Publications Committee. In that role, he ushered countless Museum publications to print and authored the definitive biography of W. Starling Burgess. Louie will be greatly missed for his role as “Board historian.” Louie and his wife Jay are in the process of moving from Jamaica Plain to Wenham.

Keith Kauppila joined the board in 2010. Keith is an attorney and developer in Boston. While a trustee, Keith earned his MA in History of Art and Architecture at Boston University. Keith served on the Collections and Scholarship & Publications Committees. He also curated the show Benjamin Russell: Whaleman-Artist, Entrepreneur in 2014 and wrote the companion catalog.

Chief Justice Phillip Rapoza joined the board in 2013. He recently retired as the Chief Justice of the Massachusetts Appeals Court, a position he had held since 2006 after 15 years of judicial service on the District Court, Superior Court and Appeals Court. During his tenure on the board, he served on the Finance and Portuguese Advisory Committees. Chief Justice Rapoza lives in New Bedford.

You are invited to the Party of the Century!

THE LAGODA CENTENNIAL GALA

Saturday, August 6th, starting at 6:30 pm

• Join us for a grand celebration of the Lagoda’s 100th birthday!
• Explore the “Seven Seas” throughout the 23 galleries with delicious themed cuisine and fabulous live music and entertainment inspired by the Lagoda’s voyages around the world.
• Auction of original Lagoda Centennial commemorative painting by Arthur Moniz
• Tickets now on sale! Visit www.whalingmuseum.org/programs
• Corporate and individual sponsorships available
• Join the Honorary Committee with a gift of $5,000 to receive exclusive benefits including a signed print of the commemorative painting, recognition on all gala materials, and listing on the Lagoda Centennial commemorative plaque
• For details call Caitlin McCaffery, Assistant Director of Development, at 508-717-6816.

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Farewell to Dick Kugler

A true sailor-scholar, a lifelong student of Old Dartmouth and New Bedford, a devoted son of Westport Point, Richard Cory Kugler served our museum with honor and distinction for half a century.

By Llewellyn Haviland III

Like the city for which it was named, the museum of which young American historian Dick Kugler became director in 1967 was in a long decline. Diligent administrators, trustees, and donors had kept the New Bedford Whaling Museum’s doors open during years of economic depression and world war. Not even the devastating 1944 and 1954 hurricanes, or the closing of New Bedford’s remaining textile mills had extinguished the gallery lights on Johnny Cake Hill. Yet by 1967, it would take an extraordinary hand at the helm to get the vessel moving again at full steam ahead. That hand belonged to Richard Cory Kugler.

More cerebral than charismatic, more exacting than expansive, Dick could be a lonely figure on the quarterdeck. He worked closely with such outstanding maritime scholars and museum professionals as William Avery Baker, John Bockstoce, Elton W. Hall, Erik Roenberg Jr., Virginia Adams, Judith Lund, and Philip Purrington. Dick’s scholarly work was superlative because of the rigorous standards he set for himself. The art world waited eagerly for his magisterial biography of William Bradford.

During Dick’s 20-year tenure as director, the museum’s operating budget grew from $75,000 to $750,000, exhibit space grew significantly, and for the first time the library had its own secure stacks and reading room. Under his direction, with inspired support from Meriden Gravure and the Stinehour Press, the museum paired outstanding exhibits with a succession of superb exhibition catalogues, among them studies of such local artists as R. Swain Gifford, William Allen Wall, and Clifford W. Ashley. And all the while and for years thereafter, Dick worked tirelessly and brilliantly to enhance the museum’s collection of marine art and whaling artifacts—and its high ranking among the major maritime museums of the world.

A true sailor-scholar, a lifelong student of Old Dartmouth and New Bedford, a devoted son of Westport Point, Richard Cory Kugler served our museum with honor and distinction for half a century. His example serves us still.

By Llewellyn Haviland III

A brilliant scholar and consummate historian, Richard C. Kugler’s years as Director elevated the Museum to a world-renowned institution... (Richard’s) gifts to future generations are his impeccable historical texts... in which one can hear his articulate voice, his erudite delivery and the perfectly measured pace of his widely attended lectures. His words will continue to resonate with all who are inspired by our region’s unique sense of place, which was greatly enhanced through his lens.
Inner Light: The World of William Bradford

Exhibition is dedicated to Richard Cory Kugler

Newly conserved objects from the collection will also be on view.

Highlighting the Whaling Museum’s extensive collection of William Bradford (1923-1892) oil paintings, watercolors and sketchbooks, Inner Light is a retrospective exhibition of this important regional artist’s life, career, connections and influences. A New Bedford native son, Bradford’s affiliations with some of the most prominent artists, collectors and thinkers of his time placed him in an influential role at the center of culture and fine art in the mid-19th century. A highlight of the exhibition is the debut of Bradford’s oil painting Schooner Ellenor, Boston, a recent gift from Herbert and Patricia Pratt.

The painting is an important addition to our Bradford Collection, which is one of the world’s largest. Newly conserved objects from the collection will also be on view.

Inner Light explores Bradford’s connections and influences within 19th century America. His family owned the whaling ship Acushnet, which carried Herman Melville on his inspirational whaling voyage. Bradford studied with Albert van Beest, who shared Bradford’s studio in Fairhaven and brought the Dutch marine tradition to New Bedford. Bradford was also influenced by the work of Fitz Henry Lane, one of America’s most important Luminist painters. Work by these artists was characterized by effects of light in landscapes, poetic and often sublime atmosphere, and aerial perspective. As a teacher, he and van Beest gave instruction to a young R. Swain Gifford, and later inspired the studies of Lemuel Eldred. Bradford also had a close friendship with Albert Bierstadt and his painting New Bedford Harbor at Sunset was included in the New Bedford Art Exhibition organized by Bierstadt in 1858. Bradford painted alongside his friend in an adjoining studio space in New York City and later followed Bierstadt to Yosemite Valley. Other connections include Transcendentalist Daniel Ricketson and poet Henry David Thoreau visited Bradford’s studio and the American poet John Greenleaf Whittier who dedicated poems to the artist, lines of which are inscribed on Bradford’s grave in New Bedford. Bradford was even commissioned by the Royal family to produce the painting The Panther in Melville Bay for Queen Victoria after the Queen saw Sealers Crushed in Ice on display in London. Bradford’s “great paintings,” such as The Museum’s Sealers Crushed in Ice, belonged to a new tradition forged in the mid-19th century age of spectacle, when cycloramas, panoramas and World’s Fairs vied to entertain audiences with the wonders of man’s innovations, adventure and nature.

Like many others of his time, Bradford was an artist-explorer. He made six trips to the Arctic between 1861 and 1869, and ventured to California and the great West on the heels of Bierstadt. Other artists of this genre included Frederic Church, who traveled to South America and the Arctic, and Martin Johnson Heade, who went to Brazil. These efforts looked towards an “alternative past” that glorified nature in a pre-industrialized and an almost exclusively American experience. Their empirical realism and wordless dialogue with nature were the hallmarks of luminism.

An exhibition at the Museum organized by John Wilmerding, in 1969, was instrumental in bringing attention to William Bradford’s work and career. This exhibition traveled to the DeCordova Museum and included 53 oils and 33 in other media drawn from all phases of Bradford’s career. William Bradford: Sealing Ships and Arctic Sea, curated by Director Emeritus Dick Kugler, celebrated the centennial of the Old Dartmouth Historical Society in 2003. In 2013, the Arctic Regions exhibition focused on the Arctic paintings and photographs by the artist, curated by Michael Lapides.

Inner Light includes Bradford works from the Museum’s collections along with works by Bierstadt, Eldred, Gifford and others who were integral parts of his story. An accompanying exhibition of important manuscripts, sketchbooks, and works on paper will also be on display in the Museum’s Grimsshaw-Gudewicz Reading Room. A reproduction of Bradford’s New York studio is planned for the Bank President’s Office, adjacent to the Wattles Family Gallery. The 1860s studio was decorated like a great cabinet of northern curiosities, complete with a polar bear skin, seal skin rugs, walrus and ivory carvings, and Inuit implements for hunting and fishing.

A catalog featuring essays by Dr. Christina Connott, and Trustees Barbara Moss and Keith Kauppila accompanies the exhibition. The catalog piece includes works not previously reproduced in earlier catalogs on the artist.

Inner Light runs concurrently with the New Bedford Art Museum’s exhibition Bierstadt: Nature & Identity, running June 3-September 19, 2016. The Bierstadt exhibition includes several artifacts from the New Bedford Whaling Museum collection.

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

Donate

If you would like to support this exhibition and catalog, please contact Sarah Budlong, at sbudlong@whalingmuseum.org. Deadline for inclusion on sponsor panel is June 20th.
2015 Gifts to the Collection

Your generous gifts build our collection. Thank you!

2015.1 WBGH (Woods Hole Oceanographic Institution) Watkins-Schevill Collection of media including magnetic tapes, digital files, optical disks, etc. Gift of Michael Morse/WHOI

2015.2 Cyanotype and silver gelatin photographs including Old Bridge, Acushnet, Lund’s Corner, scene on road from Lakeville to Myricks, and old Morgan Estate, New Bedford, c. 1897-1902. Gift of Whorton Historical Society

2015.4 Four R. Swain Gifford sketchbooks and three R. Swain Gifford letters. Gift of Robert Swan Ross


2015.7 Cyanotype and silver gelatin photographs including Old Bridge, Acushnet, Lund’s Corner, scene on road from Lakeville to Myricks, and old Morgan Estate, New Bedford, c. 1897-1902. Gift of Whorton Historical Society

2015.9 Morse Twist drills, a perfume atomizer, child’s toys, and two skin kayak models. Gift of Oldemiro M. Canto

2015.11 Journal of whaling voyage by ship Arctic, 1850-52. Gift of Elinor Howard Tussey and Family

2015.12 Document containing crew receipts for Francis Mendes (boatsteerer), Antoine Francis (third mate), and Manuel Lawrence (boatsteerer) on board the 1872-1876 voyage of the bark Cape Horn Pigeon of Dartmouth, captained by George G. Baker. Gift of David Chasnov

2015.13 The State, volume 1, number 21, 1890. Gift of the Providence City Archives

2015.14 Portrait of Emma Mulga, Gift of Dick Godfrey


2015.16 Several dozen original packaged drill bits and other steel cutting tools, Morse Twist Drill & Machine Co., seven lengths of drill rod steel and 3 boxes of Continental Screws. Gift of General Supplies & Materials, Inc. of New Bedford

2015.17 Iron stair treads from Wamsutta Mill. Gift of Dana Ricciardi

2015.18 Four illustrations from Moby Dick in Pictures: One for Every Page by Matt Kish, Gift of Elizabeth Schultz

2015.19 A whalebone model. Gift of Janet “Gogo” Ferguson

2015.20 A piece of Icelandic lava rock. Gift of Ambassador Robert C. Barber

2015.21 Arthur Cumming painting “Study from Nature”- Albert Cook Church painting of what appears to be the Saltworks. R. Swain Gifford landscape painting; Clifford Ashley sketch of whale captioned “New Bedford”; etching titled “Glory of the Sea”, unidentified artist; oil on canvas, framed, unmounted artist; offset lithograph, small whale scene, framed, unframed, “Fountains Abbey”, English, framed, 6 original photographs, various formats, of old New Bedford; 4 mass produced prints; pamphlet, “The Isle of Ships”; book, “Cape Codivities”, and 3 OCHS historical sketches. Gift of Eric H. Knowles, W

2015.22 Industrial tools manufacturing components including shuttles, spools and spindles that belonged to Dartmouth Mill workers. Gift of the Baynes-Family

2015.23 Collection of papers, newsletters, advertising, bankruptcy documents, artwork, corporate seal, etc. relating to the Hanemey King Trading Company, 1948-83, Gift of OldeInner M. Corto

2015.24 A Portrait of Francis Mason Tabor, a painted child’s rocking horse, a scrimshaw baleen pocketbook, two King Miles mirrors, rath sheel drach, and mahogany secretary desk; assorted items including handbooks, a wedding fair, a baled bag, a Fairhaven-commemorative spool, war ration books, an ivory snuffbox, an Acushnet Co. made hard rubber saltcellar, a small watercolor of the “Head of the Acushnet River” and a photograph of the Wanderer. Assorted miniature whaling tools made of whalebone, assorted elephant ivory jewelry and cigarette holder, a spindle, a set of Morse Twist drills, a perfume atomizer, child’s toys, and two skin kayak models. Gift of the Family of Mildred and Richard Young, Amy A. Harris and an anonymous donor


2015.26 One Rabbit steam valve assembly. Gift of Rabbit Steam Spacular Co.

2015.27 Handwritten manuscript by Edward Irvin Gilliland (1845-1930) of Pettersdale, PA relating to 1904 whaling expedition to the Arctic Circle on the bark Monticello. “A Clearfield County Bay in the North Pole Country in Search of Whales, an Adventure”. Gift of Walter Keith Gilliland

2015.29 New Bedford Cartage Co. Lumber Book, 1868-1878, IDHS Purchase

2015.31 Paintinf silver and crystal vase. Gift of Ilene and Gilbert Shapiro

2015.32 Brass small box engraved with perpetual calendar and cosmography, from Netherlands, 18th cent., Gift of the Robbins Family


2015.34 Cabinet card photograph of an unidentified Victorian gentleman holding a fancy scrimshaw cameo/walking stick with a turned ivory crown pommon. Gift of Dr. Stuart Frank

2015.35 Autograph book, c. 1888, belonged to Ellen “Nolke” Scottell, born and died in New Bedford. Anonymous Gift

2015.36 Manuscript, scrapbook “Ships Articles & Pictures” collected by Sarah H. Snow. Gift of Claire and Galen Snow


2015.39 Scratch built Sargos ship model, c. 1879 built by Jose Paezeto Pimentel. Gift of Maria Pimentel, in memory of Jose P. Pimentel

2015.40 Collection from estate of Capt. George W. Smith including: postcards, papers, ethnographic items, 2 walrus tusks (one is an eskiakat almacan / dayan), 2 poledwhalers, powder flask, gilly-gilly rattle, sausages, Marsheam pipe, child’s hair fur coat and hat, enagled whale, 2 raw sperm whale teeth, carved wooden ball-in-cage novelty, leather football, seal skin gloves, horn pipe, annaheads and other miscellaneous. Gift of the Stilaboch Family

2015.41 Hooked rug of the Wanderer, by Nelly Nye Tobey (born: Gammon) of New Bedford, friend of George Tate and supposedly (as per donor) the first female graduates of the Rhode Island School of Design. Book - The Cabin Boy’s Log by Hiram Warren P. Tobey (appears to be his personal copy) with annotations by Tobey. Gift of Joel Nye Tobey and Family

2015.42 Collection of scrapbook pages belonging to Kathleen Murphy relating to the premiere of Moby Dick in New Bedford, 1956. Gift of David and Brenda Howes


2015.44 Two 02-glue plate positives of blueprints of the Lagoda ship model at the museum, dated 1915 and a full-page article from the Boston Sunday Globe dated August 13, 1916, about the building of the New Bedford. Gift of Polly Taylor
2015–2016 EXHIBITS

Longterm (LT) and temporary (T) exhibitions

- Around the World and Back Again: New Bedford Artists Abroad (T)
- Mapping Ahab’s Storied Waves (T)
- Arctic Migration (LT)
- Following Fish (LT)
- Of Earth and Sea: Contemporary Artists Respond to the New Bedford Whaling Museum Collection (T)
- The Art of the Ship Model (T)
- Whales Today (T)

Permanent Exhibitions

- Cabinet of Curiosities (LT)
- Art of the Whalers (LT)
- Scrimshaw: Shipboard Art of the Whalers (LT)
- Cape Verde Maritime Exhibit (T)
- From Pursuit to Preservation (LT)
- A Voyage Around the World: Cultures Abroad, Cultures at Home (LT)
- Skeletons of the Deep (LT)
- The Giant Squid (LT)
- Migration (LT)

Exhibits

- Art of the Ship (LT)
- The Art of Seeing Whales (T)
- cape Verde Maritime Exhibit (T)
- Cabinet of Curiosities (LT)
- Art of the Whalers (LT)
- Scrimshaw: Shipboard Art of the Whalers (LT)
- Cape Verde Maritime Exhibit (T)
- From Pursuit to Preservation (LT)
- A Voyage Around the World: Cultures Abroad, Cultures at Home (LT)
- Skeletons of the Deep (LT)
- The Giant Squid (LT)

Collections & Exhibitions Committee

- Constance Bacon
- Charlie Bisson
- Carl C. Cruz
- LissieAnn Hyslop, III
- Keith W. Knapp
- Frances F. Levin
- Bruce Wilburn
- Zachary Spaulding
- Roger Mandle
- Roger Servison
- Steven Lubar
- Heather, Azores, 1815; Blunt, Cape Verde, 1827.
- Painting of the NRP
- Polychrome lithograph: First Landing of Americans in Japan Under Commodore M.C. Perry at Gore-Hama, July 14th, 1853.
- Gift of Phoebe Ashley Chardon, daughter of Clifford W. Ashley
- Art of the Whalers (LT)
- Scrimshaw: Shipboard Art of the Whalers (LT)
- Cape Verde Maritime Exhibit (T)
- From Pursuit to Preservation (LT)
- A Voyage Around the World: Cultures Abroad, Cultures at Home (LT)
- Skeletons of the Deep (LT)
- The Giant Squid (LT)

*Digital images / portraits of Henry Way Kendall (1926-1999) and Henry Kendall, published by the International Gallery (LT)
*In the Heart of the Sea
*Whaling Vessel (LT)
*The Art of the Ship
*The Art of Seeing Whales (T)
*The Giant Squid (LT)
Master João S. Tavares, an acknowledged expert on the design and construction of traditional Azorean whaleboats, to New Bedford to build three whaling boats, *Bella Vista*, *Faial* and *Pico*. João is restoring *Bella Vista* and she will soon return to the Museum as a featured exhibit in the Casa dos Botes Discovery Center.

As part of his ongoing efforts to preserve and raise awareness of Azorean whaleboat traditions, João began creating original, hand-made half-hull models in 2015. The Museum is pleased to offer these finely crafted models in our gift store, The White Whale.

Casa dos Botes Discovery Center, a new family-friendly interactive zone honoring the legacy and heritage of the Portuguese community, opened to the public on May 22. Families can now explore and learn together through a variety of maritime-themed activities that promote an understanding of life at sea. (*Casa dos Botes* is Portuguese for boat house.)

Set sail from New Bedford with your family this summer. Try these hands-on activities: experience shipboard life in the fo’c’sle; climb aboard an authentic Azorean whaleboat; set the topsails and steer the boat; test your strength by lifting a cask of oil; spot a whale from the topmast; and learn to navigate the high seas.

**Honoring a proud heritage**

It is fitting that the Casa dos Botes Discovery Center is located on the site where the first US-constructed Azorean whaleboats were built. Members of New Bedford’s Azorean community produced three of these in 1997. Many of these men and their families were descendants of whalers, and because whaling continued long into the 20th century around the remote islands of the Azores, they knew intimately the trials and perils of this dangerous pursuit. This proud heritage is honored here: It shapes the exhibits and displays in the Discovery Center, our newest gallery.

The theme in the Discovery Center emphasizes the “bridge of whaleships” that spanned the Atlantic between New Bedford and the Azores. Those words, “bridge of whaleships,” were Dr. Mary T. (Silvia) Vermette’s. They inspired a vision Mary and others promulgated beginning in the 1980s: to create a permanent exhibit linking Azorean whaling to New Bedford Yankee whalers — as an integral part of a shared maritime heritage which greatly influenced the development and cultural landscape of New Bedford. That vision was realized with the opening of the Azorean Whaleman Gallery in 2010.

We have closely collaborated with our valued partner the Azorean Maritime Heritage Society (AMHS) on numerous projects and programs over the decades. AMHS invited Master João S. Tavares, an acknowledged expert on the design and construction of traditional Azorean whaleboats, to New Bedford to build three whaling boats, *Bella Vista*, *Faial* and *Pico*. João is restoring *Bella Vista* and she will soon return to the Museum as a featured exhibit in the Casa dos Botes Discovery Center.

“As Casa dos Botes is an historic site for the Azorean community in the U.S., as the first Azorean whaleboats in the country were built on this very location. I am thrilled to see this tradition celebrated through the dedication of the Casa dos Botes Discovery Center, and to have participated in the re-envisioning of this space where families can enjoy learning about Portuguese heritage and maritime culture.” — John C. Pinheiro, Founder, Azorean Maritime Heritage Society
A layered approach to learning
The Casa dos Botes Discovery Center opening is a major milestone for the Museum’s strategic initiative to combine our collection, galleries, library and educational know-how into one comprehensive museum experience. It is a valuable addition to our portfolio of educational programs and assets that help promote lifelong learning.

The Discovery Center uses a multi-prong approach to learning: interactives, layered information, and subjects that connect with a wide variety of visitors. Exhibits and displays provide an active, enjoyable, intergenerational experience that engages visitors of every age. Children and adults learn by doing.

Exhibits and information in the Discovery Center are designed to tap into a diversity of past experiences, knowledge and family histories. Whether your great grandfather hunted whales in the Azores, or your ancestors were shipwrights in Bedford Village - climbing aboard the fo’c’sle or hoisting the sail in the Discovery Center offers a unique opportunity to explore this shared heritage.

New ways to discover, explore and learn
Casa Dos Botes Discovery Center presents the whole family with hours of fun. Special programming runs throughout the summer. Check the Museum calendar and website for details. Here is a preview of what you can expect to encounter when you visit the Discovery Center.

All Hands on Deck on the Fo’c’sle – Grab your sailor’s bedding and get dressed to climb aboard the fo’c’sle (forecastle), a reproduction of the forward section of a Yankee whaleship.

Setting Sail – As the wind shifted, whalers adjusted the sails to keep the ship at optimum speed. This was no easy task and required skills and agility. So grab the sheets and heave-ho. Good luck, sailor!

Thar She Blows – Crew members stood at the top of the mast looking for whales. When cries of “Thar she blows” bellowed from the topmast, all hands on deck immediately prepared to lower the whaleboats. Now, enough lollygagging, pick up those binoculars and get back to work. Find a whale!

Where in the World are We? – Where the lines of latitude and longitude intersect is like a street address. At sea there are no visible landmarks, so latitude and longitude tell the ship’s location. Look at the map and chart your course. Can you figure out where in the world whalers went?

Climb Aboard – Take a seat and get ready to row. The whale is out there, but moving fast. Can you catch him?

Lift the Cask – None of the crew will get paid until the oil is sold, so get the cask (barrel) off the ship and onto the dock! Whalers used simple machines such as a pulley to lift the heavy casks. Give it a try.

Thank you!
Many hands helped create the Casa dos Botes Discovery Center! Our deepest gratitude to the William M. Wood Foundation for funding this important project. Thank you to volunteer Peter Fenton for his ingenious designs, and to Jose S. Castelo and James G. DeMello for the Azorean tile display in the Discovery Center’s front foyer. We could not have done it without the support of the Azorean Maritime Heritage Society, Chef’s Automotive, Doyle’s Sailmakers, Inc., Edson International, Marshall Marine Corporation, Modern Autobody, Inc., Northeast Maritime Institute, Ritchie Navigation, SATA Airlines, Warner Bros., and Worleybeds Factory Outlet.
Explore the Museum this Summer

Museum Highlights Tour*
Daily – 11 am
Hit the highlights in these docent-led 45-60 minute tours of the Museum. Appropriate for all ages.

Curator Talk and Tour*
Tuesdays and Thursdays – 2 pm
Join a Curator for a special talk in one of the Museum’s galleries.

July only: Lagoda Centennial Tour*
Tuesdays and Thursdays – 2 pm
Curator talks and tours on Tuesdays and Thursdays in July focus on the Lagoda in honor of this beloved exhibit’s centennial.

*All tours leave from the front desk.

Weekly Family Programs

July 6 – August 26
Free with admission to the Museum. Children must be accompanied by an adult.

Crafts Table
Daily 9 am – Noon
Etch soap scrimshaw, send off a Sailor’s Valentine, use signal flags to send a secret message, design your own paper plate whale and many other activities.

Drawing Lessons
Mondays - 1 pm
Artist and storyteller Joe Dargley will help art enthusiasts explore their talents.

Whale of a Tale Story Time
Tuesdays and Thursdays - 10 am
Join us for stories, rhymes, creative movement, music and crafts.

Weekly Family Programs

Weekly Family Programs

Lagoda Centennial
Curator talks and tours on Tuesdays and Thursdays in July focus on the Lagoda in honor of this beloved exhibit’s centennial.

MELVILLE IMMERSION WITH THE MELVILLE SCHOLARS
Tuesday, June 7 | Beginning at 1 pm
Moby-Dick Marathon and Herman Melville fans, and anyone curious about why Melville remains relevant today can join the Melville Scholars for an afternoon and evening of full Melville immersion.

Workshop: Who is Melville? | 1 – 2 p.m.
Was Herman Melville America’s great novelist, a global adventurer, philosopher, natural historian, poet, fierce satirist or brilliant wordsmith? The Melville Society Cultural Project will offer different angles on this fascinating writer in a roundtable discussion.

Melville Scholar-led walking tours of the Whaling Museum (45 minutes each)
2:15 pm and 3:15 pm
Scholars and participants will examine objects and materials that shed light on, or might be informed by Moby-Dick and other Melville works.

Reception & Lecture: "Mapping Melville"
Reception at 6 pm | Lecture at 7 pm

SPECIAL TAKE-ALONG GUIDE
for your next Museum visit

There are more reasons than ever to visit the Museum this summer!

• Explore our new Casa dos Botes Discovery Center, a family-friendly interactive zone where you can climb aboard an authentic Azorean whaleboat; set the topsails and steer the boat; test your strength by lifting a cask of oil; spot a whale from the topmast; and learn to navigate the high seas.

• Go below deck to see the new forecastle, or fo’c’sle, where sailors lived and slept.

• Climb aboard the beloved Lagoda – at 89 feet in length, she’s the largest ship model in the world, and we’re celebrating her 100th anniversary this year.

• Discover why New Bedford is known as “The City that Lit the World.”

• Whaleships sailed the seven seas. Where did their voyages take them? Who did they meet and what wondrous sights did they see? Find out!

• Find out how scientists today are using old-time whaling stories and logbooks to think about our environment and whale conservation.

Get ready for your visit with this fun activity book. Bring it along to help you to get the most from your Museum visit. We look forward to seeing you aboard!
SUMMERTIME is Family Time
at the New Bedford Whaling Museum

Who’s Who in the World of Whales?
All of these whales, dolphins and porpoises live off the coast of New Bedford. Can you find any of them in the Museum? When you find one, draw a line from the animal’s name to its picture.

Fact or Whale of a Story?
Whales are members of the cetacean family (whales, porpoises and dolphins.) Can you tell fact from fiction? Test your knowledge and see what you know about these gentle giants of the deep. (Answers on page 22.)

1. Copepods, the preferred food of right whales and bowhead whales, are similar in size to a sesame seed.
2. Whales hunt people.
3. The design of the character Sheldon J. Plankton from the Spongebob Squarepants show, is based on a copepod.
4. The gray whale has a very long migration, more than 10,000 miles each year.
5. All whales have two lungs.
6. Whales lay eggs.
7. The global whale watching industry is worth more than $2.1 billion annually.
8. Up to a third of the whale’s oil is contained in its bones.
9. Whales cannot survive cold water.
10. The oldest confirmed whale was a bowhead that lived to be 211.
11. Many whales are toothless. They use plates of comb-like fiber called baleen to filter small crustaceans and other creatures from the water.
12. A baby whale is called a calf.
13. When whales were shipwrecked, they would take refuge in the mouth of a whale.
14. Whales form groups to look after calves and feed together.
15. Some species of whale exist in both northern and southern hemispheres. Individuals of a species in one hemisphere never meet or breed with others of that same species that live in the other hemisphere.
16. Whales love to sing!
17. The blue whale is the largest animal ever to have lived on Earth - larger than the giant dinosaurs!
18. The tongue of a blue whale can weigh as much as an elephant and an entire football team could stand on it!
19. The heart of a blue whale is about the size of a VW Beetle car and weighs up to 1000 pounds.
20. Whale spines and tails move left to right.
21. Blue whales are pregnant for 12 months.
22. Adult sperm whales are champion divers and can stay underwater for almost two hours and dive to depths of one mile or more!
23. Sperm whales eat squid, which can live very deep in the ocean, so sperm whales have to dive down into the deepest parts of the sea to catch them.
24. The male narwhal has two teeth. The left one pierces the animal’s lip and can grow to an incredible 10 feet.
25. Whales have gills like fish.
26. Beluga whales are called the “canaries of the sea” because they make sounds like the little yellow birds.
27. Blue whales’ calls reach levels up to 188 decibels and can be heard hundreds of miles away. The blue whale is louder than a jet, which reaches only 140 decibels. Sounds over 120-130 decibels are painful to human ears.
28. In its lifetime – that’s about 40 years – a gray whale travels a distance that is equivalent to going to the moon and back!
29. Whale sharks are half whale and half shark.
Hunt for Facts! Whale-watching in the galleries

As you walk through the Museum’s galleries, think about these questions. Can you find the answers?

Jacobs Family Gallery

Parent/Guardian: Ask your child why the Museum chooses to exhibit these whales. Why are they important for people to see?

1. Which three whale species are hanging in this gallery? Why are they important for people to see?
2. Which one is the longest? How long is it?
3. What is your favorite piece in this gallery? Explain why.

Parent/Guardian: A good place to begin is with the whaleshark. Why would you choose this whale?

Wood Building: From Pursuit to Preservation: The History of Human Interaction with Whales

Parent/Guardian: Whales are mammals and their skeleton structure looks similar to humans. Encourage your child to find several similarities and differences.

1. How many teeth does our sperm whale have?
2. What parts of the sperm whale’s bones reminds you of human bones?

Gratia Houghton Binehart Gallery: Energy and Enterprise: Industry and the City of New Bedford

Parent/Guardian: This gallery details the end of whaling and the investment in textiles and other industries. Encourage your child to explore why so many mills opened in New Bedford. What made New Bedford a good place to build a mill?

1. Find the employee clock and use a time card to punch in.
2. Find New Bedford Whaling Museum on the big map of New Bedford. (Hint: Located on the corner of William and Water Streets)

Scrimshaw Gallery: Scrimshaw: Shipboard Art of the Whalers

Parent/Guardian: Ask your child what themes/subjects sailors drew on scrimshaw. Why were these themes/subjects important to them?

1. What is scrimshaw?
2. Can you find the Ostrich egg?
3. What is your favorite piece in this gallery?

Bourne Building: Go a whaling I Must: Life Aboard a New Bedford Whaling Vessel

Parent/Guardian: Encourage your child to think about life at sea. What were whalers eating? How did they survive for 5 or more years at sea? What did they do?

1. Why did Emily Bourne choose to build a model of the whaleship Lagoda, instead of one of the other ships in her father’s fleet?
2. Find the Gaming Chair. What was it used for?
3. Smell the different types of Whale Oil. Which one was more valuable and easiest to sell?
4. Find the pink, blue, and white whale boat model. What type of boat is the basis for this model?

Bourne Mezzanine: Voyage Around the World

Parent/Guardian: Whaling was an international business and involved many parts of the world. Cape Verdean and Azorean whales were skilled and sought after by New Bedford captains. Ask your child why so many Cape Verdians and Azoreans ended up sailing on New Bedford whalers?

1. What type of game board is on display in the Cabo Verde section?
2. Look out through the telescope in the Vigia. What did Azoreans look for?

Well done!

Now go to the brand new Caso dos Botes Discovery Center for more fun!

Answers: Fact or Whale of a Story?

FACTS: 1, 3, 4, 5, 7, 8, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, 27 and 28

Let’s set the record straight on all the rest:

1. There are no known stories of whales swallowing humans when provoked. .
2. Whales give birth to live young.
3. Whales feed in Arctic waters. Their Whaler protects them from the cold.
4. There are no known stories of whales attacking mariners in this way.
5. Whales have spines like humans and their tails move up and down, unlike a fish that moves from left to right.
6. The name “whale shark” comes from the fish’s size, being as long as some species of whales and also that it is a filter feeder like baleen whales.

America’s Cup Tour - Schooner America

June 1, 2016 | Hours TBD

State Pier

Come aboard the modern replica of the world’s most famous racing yacht, America, on tour this summer in the U.S., Canada, Mexico and the Caribbean.

This could be a once in a lifetime opportunity - America heads to Europe after the America’s Cup in 2017. Visit www.newbedfordwhaling.org for details.

Day of Portugal

June 9 - 12

Street festival, feast, road race, ceremonies, cultural programming and kids’ activities celebrating the Day of Portugal, a worldwide event held every June 10th. It is a national holiday in Portugal, commemorating the life of Luis Vaz de Camoes – Portugal’s greatest poet – and recognizes the valuable contributions of the many other Portuguese Communities worldwide. For details visit www.nb-dayofportugal.com.

44th Annual Cape Verdean Recognition Parade

July 2 | 11 am

Buttonwood Park

The parade starts at Rockdale Avenue and Union Street and ends at the Cape Verdean-American Veterans’ Memorial Hall. Celebrate Cape Verdean culture with food, entertainment and vendors.

21st Annual New Bedford Folk Festival

Saturday, July 9 - Sunday, July 10 | 11 am - 9 pm

Presented by Zeiterson Performing Arts Center

In and around ZPAC and Whaling National Historical Park.

Enjoy an impressive lineup of the best in contemporary, Americana, traditional, blues and Celtic folk music. Livingston Taylor, Kate Taylor, Cheryl Wheeler and national blues treasure Rory Block are joined by over 50 performers. Ticket prices through June 10: VIP Weekend Passes $110; Single Day $21; Weekend Pass $23; Children under 12 are free. Tickets: www.zeiterson.org, www.newbedfordfolkfestival.com, 508-994-2900, or the Zeiterson box office, 684 Purchase Street, New Bedford.

2016 National Park Centennial

Celebrate the National Park Service Centennial by visiting New Bedford Whaling National Historical Park. Learn more about the centennial at www.nps.gov, and check www.destinationnewbedford.org for more programs and events.

Bierstadt: Nature & National Identity

June 3 - September 18

New Bedford Art Museum

Showcasing the work of Albert Bierstadt and some of his contemporaries, this exhibition features a recently discovered Bierstadt, on public view for the first time. During this National Park Service centennial year, the exhibition reminds us that paintings of these wild and scenic places were influential in shaping public opinion about preserving these natural wonders.

SUMMERTIME is Family Time at the New Bedford Whaling Museum
### JUNE

<table>
<thead>
<tr>
<th>Sun 05</th>
<th>Mon 06</th>
<th>Tue 07</th>
<th>Wed 08</th>
<th>Thu 09</th>
<th>Fri 10</th>
<th>Sat 11</th>
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<tbody>
<tr>
<td>Global Learning Public Charter School graduation.</td>
<td>Hamilton School</td>
<td>West Rohingya School</td>
<td>East Asian School</td>
<td>Rockland School</td>
<td>Family Day of Portugal</td>
<td>Armistice Day of Portugal</td>
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<tr>
<td>Sun 12</td>
<td>Mon 13</td>
<td>Tue 14</td>
<td>Wed 15</td>
<td>Thu 16</td>
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<td>Sat 18</td>
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<td>Day of Portugal</td>
<td>Haven Trail Middle School</td>
<td>Renaissance Community School</td>
<td>Renaissance Community School for the Arts</td>
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<tr>
<td>Monomoy Middle School</td>
<td>Rock Dancer Renaissance Community School for the Arts</td>
<td>Fossum High School</td>
<td></td>
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<td>Museum Highlights Tour for Young American Leaders</td>
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<tr>
<td>Sun 26</td>
<td>Mon 27</td>
<td>Tue 28</td>
<td>Wed 29</td>
<td>Thu 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Story Time</td>
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### JULY

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<td>2nd Annual New Bedford Fish Festival</td>
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<td>4th Annual Cape Cod Veterans Recognition Parade</td>
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<td>Sun 10</td>
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<tr>
<td>Sun 17</td>
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<td>Thu 28</td>
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<td>Sat 30</td>
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<tr>
<td>Sun 31</td>
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### AUGUST

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<th>Fri 05</th>
<th>Sat 06</th>
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<tr>
<td></td>
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<td></td>
<td></td>
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<td>Lagonda Centennial Gala</td>
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</table>

For detailed calendar listings visit [www.whalingmuseum.org](http://www.whalingmuseum.org)!
The Grimshaw-Gudewicz Reading Room

The Next Chapter

By Mark D. Procknik, Librarian

The Whaling Museum’s long and storied history began in 1903 when the Old Dartmouth Historical Society was, according to its founding charter, incorporated for the purposes of “promoting historical research” while “collecting documents and relics, and to provide for their proper custody.” Over a century later, these core tenets still ring true, as the Museum proudly boasts the largest and finest whaling research library, amassed through years of meritorious collecting and diligent stewardship.

The Library’s collection, initially stored in a basement vault, eventually outgrew its quarters. Dedicated in 1981, the Museum’s first official Library, complete with a secure storage room, a processing area, and a reading room, afforded the collection with the proper home it rightfully deserved. Over the next two decades, the Library flourished in its new accommodations, with the Museum officially naming the reading room the Grimshaw-Gudewicz Reading Room in 1989. The Reading Room was named in honor of the Grimshaw-Gudewicz Charitable Foundation, which has provided significant support to the Museum for over twenty years. Following the Kendall acquisition in 2001, the Museum bought and renovated the former Compass Bank building on Purchase Street to house the Library’s now burgeoning collection. Another move soon followed, culminating in a new Library with the second iteration of the Grimshaw-Gudewicz Reading Room as its stately centerpiece.

Prompted by the addition of the Warloe Jacobs Education Center in 2015 and the sale of the Purchase Street building, Library collections have relocated once again. This massive undertaking consolidates the entire Museum collection on one campus and provides the Grimshaw-Gudewicz Reading Room with its third home. Although its locale has changed over the years, the Library’s central mission has not, as its Reading Room strives to offer the highest level of reference services, allowing distinguished scholars, researchers of all ages, and enthusiasts with a myriad of interests the chance to consult the Library’s world-class collection.

Library services will resume May 20, 2016. Please call (508) 717-6849 for further details.

About Left: Edwin and Kathy Wells (left) along with Sue and Jack Feeney (right) eagerly prepare to enter the new Grimshaw-Gudewicz Reading Room. Sarah Malk, photographer.

Below Left: Library staff members actively devote hours in preparation for the 2001 dedication of the Museum’s first formal Library.

Right: Librarian Mark Procknik prepares Library collections for their move from the Purchase Street Library into the Whitten Gifts Education Center. Arthur Melin, photographer.
### Consolidated Statement of Financial Position

Year Ending December 31, 2015 & 2014

<table>
<thead>
<tr>
<th>2015</th>
<th>2014</th>
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<td>Cash and cash equivalents</td>
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<td>Accounts payable and accrued expenses</td>
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<td>TOTAL LIABILITIES</td>
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<td>TOTAL NET ASSETS</td>
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<td>NET ASSETS, BEGINNING</td>
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<td>NET NON-OPERATIONAL ACTIVITIES</td>
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<td>Change in Net Assets from Operations</td>
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<td>NET ASSETS, ENDING</td>
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### Consolidated Statement of Activities and Change in Net Assets

<table>
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<tr>
<th>2015</th>
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<tbody>
<tr>
<td>REVENUE AND SUPPORT</td>
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<td>Membership, programs and unrestricted support</td>
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<td>Grants and restricted support - private foundations and donors</td>
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<td>City, state, and federal support</td>
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<td>Admissions</td>
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<td>TOTAL REVENUE AND SUPPORT</td>
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<td>OPERATIONAL EXPENSES</td>
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<td>Collections and exhibitions</td>
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<td>Education and programs</td>
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<td>Library, scholarship, and digital initiative</td>
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<td>Management and general</td>
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<td>Development</td>
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<td>TOTAL OPERATIONAL EXPENSES</td>
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<td>NON-OPERATIONAL ACTIVITIES</td>
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<td>Capital campaign expenses</td>
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<td>Net investment return, net of amount designated for operations</td>
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<td>Change in value of split interest agreements</td>
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<td>Depreciation expense</td>
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<td>Grant and gift revenue</td>
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<td>TOTAL NON-OPERATIONAL ACTIVITIES</td>
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<td>NET OPERATING INCOME</td>
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### Growth of Net Assets

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<th>Year</th>
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<td>2013</td>
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<tr>
<td>2014</td>
<td>0</td>
</tr>
<tr>
<td>2015</td>
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### Charity Navigator Score

- **Score**: 99 out of 100
- **Star Rating**: 4 stars
- **Outstanding**

While the new building is mostly focused on educational programs, its completion also facilitated the consolidation of the collection onto the Johnny Cake Hill campus – an important goal outlined in the Museum’s five-year strategic plan. The library collection, formerly located in the recently sold building on Purchase Street, is safely housed in new climate-controlled storage and in the Grimshaw-Gudewicz Reading Room.

The annual audit was conducted and the auditor issued a “clean opinion”. In addition, the Museum has achieved GuideStar Gold status and has once again earned the top four-star rating from Charity Navigator for financial health, accountability, and transparency. The management and staff deserve a huge thank you for these extraordinary accomplishments during 2015.

The new Education Center is fully funded by donors and the project also encompassed some significant improvements to existing museum buildings. These included theater renovations and the relocation of administrative offices to the Sandra Building to make way for beautiful new gallery spaces within the museum.

The financial results for 2015 were outstanding due to the efforts of management, staff, and volunteers. This was the 8th consecutive year of positive financial results with operating revenues exceeding expenses. It is particularly satisfying since this was accomplished while:

- Completing the new Walt Disney Education Center
- Renovating much of the existing facility
- Maximizing disponi for visitors
- Moving over 750 thousand items into the new building’s museum quality storage
- Expanding the various museum programs and exhibits
- Maintaining the highest ratings from Charity Navigator and GuideStar

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The management and staff deserve a huge thank you for these extraordinary accomplishments during 2015.

The new Education Center is fully funded by donors and the project also encompassed some significant improvements to existing museum buildings. These included theater renovations and the relocation of administrative offices to the Sandra Building to make way for beautiful new gallery spaces within the museum.

The financial results for 2015 were outstanding due to the efforts of management, staff, and volunteers. This was the 8th consecutive year of positive financial results with operating revenues exceeding expenses. It is particularly satisfying since this was accomplished while:

- Completing the new Walt Disney Education Center
- Renovating much of the existing facility
- Maximizing disponi for visitors
- Moving over 750 thousand items into the new building’s museum quality storage
- Expanding the various museum programs and exhibits
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The Bourne Society

The Bourne Society permanently honors those who have included the Old Dartmouth Historical Society in their estate plans.


The Lagoda Society honors the Museum's most generous individuals, recognizing donors with cumulative giving of $50,000 or more.


2015 List of Donors


The Cupola Society

The Cupola Society recognizes the Museum’s most generous individual supporters. withdrawals in any of its programs.


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This page is not intended to be a definitive account of the Museum’s list of donors for the year 2015. The information provided is based on publicly available resources and may not include all donors or details about their contributions. For the most accurate and comprehensive list, please refer to the Museum’s official records or contact the Development Department.
Annual Contributors, cont.

Andrew Patellas
Elizabeth Permansky
James G. & Barry W. Perry
Maria & Victor Pitcairn
Alexandra & Robert Pozzo
Richard Prasse
John P. Quinn
Chief Justice Philip C. Roque
Jean & Maria H. Russock
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Whaling Museum’s Shopping List
Widmayer Foundation

Annual Contributors

For the purpose of this report, cumulative contributions of $100 or more are listed. The following individual contributors support the Mission with gifts of membership to the annual fund, or other program specific initiatives.

$500 - $999
Joan L. & Peter S. Barney
Jill A. & Robert L. Rinaldi
William & Betsy Rinaldi
Maureen & Mark Rinaldi

$1,000 - $2,499
Mary & James Gregory
Sara & John Benjamin
Margaret & Robert Gelles
Sally & James Farnham

$2,500 - $499
Alison & William Linkletter
Charles & Diane Linkletter

$5,000 & up
Jean & James Linkletter
Thomas & Linda Linkletter

For up-to-date calendar listings visit www.whalingmuseum.org
Interns 2015 - 2016

Support for the internship program is provided by the Howard Bayne Fund and Kenneth T. & Mildred S. Gammons Charitable Foundation.

Ian Bordeleau, Spring 2016
Ian, a senior at the University of Massachusetts Dartmouth, began his internship at the Whaling Museum in January. He currently works in the Archives and the new Research library, working closely with Librarian Mark Procknik and Senior Maritime Historian Michael Dyer. He has worked on various projects including cataloging manuscripts and other texts and constructing labels for painting and exhibits.

Adam Bartnett, Spring 2016
Adam is senior at Bridgewater State University, expecting to graduate in the spring of 2016. He has worked on numerous projects during his time with the curatorial department, from collections cataloging to furniture storage. Adam is writing his internship thesis on the importance of cataloging and how proper cataloging practices can benefit any institution of public history.

Kelly Tice, Spring 2016
Kelly, a student from UMASS Dartmouth, currently serves as an intern in the Museum’s curatorial department working on various projects.

Tisha Carver and Rebecca Sandler, Spring 2015
Tisha and Rebecca processed collections relating to Jacob Handy and Rachel E. Wing, respectively. Both are enrolled at Simmons’ Graduate School of Library and Information Science.

Kristin Segura, Spring 2015
Kristin worked with the Museum in spring of 2015 on a Digital Curation project focusing on digital asset management. Kristin is a student at the University of Maine.

Nora Katz, Summer 2015
Nora joined the Museum in summer 2015, Nora, a student from Carleton College, worked on numerous projects in the curatorial department. She prepared exhibitions, assisted with auctions and wrote and edited captions for the Museum’s publication, “Treasures of the Whaling Museum.” Nora’s invaluable contributions are still present throughout the Museum.

Cassie Poirier, Summer 2015 - present
Cassie Poirier is an intern in the Development Department at the Museum, where she is receiving invaluable experience in the field. She will be going into her sophomore year at Emerson College this fall to pursue an Acting and Arts Management degree with a minor in Women’s Studies. Cassie is also a graduate of the Museum’s High School Apprenticeship program.

Tatiana Grace, Summer 2015
Tatiana, a current Salem State University undergraduate and former Whaling Museum apprentice, worked last summer with the Museum’s High School Apprenticeship program assisting with the preparation of activities and events. Tatiana will be joining the museum again this summer working alongside the marketing department, aiding in the development of the Lagoda Centennial Gala.

Ian Bordeleau, Spring 2016
Ian is a senior at the University of Massachusetts Dartmouth, began his internship at the Whaling Museum in January. He currently works in the Archives and the new Research library, working closely with Librarian Mark Procknik and Senior Maritime Historian Michael Dyer. He has worked on various projects including cataloging manuscripts and other texts and constructing labels for painting and exhibits.

Emma Wynne polishing silver for the opening of the Shapiro Gallery in 2015
Emma is a long time contributor to the Museum. She first joined the museum as an intern in 2013 and has been involved with numerous curatorial projects throughout her tenure. Last summer Emma catalogued a collection of over 700 prints created by Floyd Francis Cary of Pairpoint and Gunterman fame. Emma is currently a student at Johns Hopkins University.

Kelly, a student from UMASS Dartmouth, currently serves as an intern in the Museum’s curatorial department working on various projects.

Support for the internship program is provided by the Howard Bayne Fund and Kenneth T. & Mildred S. Gammons Charitable Foundation.

Connecting Coastal Communities
Apprentices travel to Iceland

On April 16, 2016, six students from the Museum’s Apprenticeship Program traveled to Iceland for an ocean literacy, eco-tourism and whale conservation youth exchange project. The Connecting Coastal Communities Project, funded by a Museums Connect grant, is a joint initiative of the U.S. Department of State’s Bureau of Educational and Cultural Affairs, and the American Alliance of Museums. While visiting Iceland, the New Bedford students explored and exchanged information with their Icelandic counterparts about their economic and cultural heritage in the context of their ocean environment. Their itinerary included a visit to the U.S. Embassy, a meeting with the Mayor of Húsavík, Kristján Thor Magnússon, visits to museums and schools, a whale watching trip and sightseeing. The second half of the project kicks off when Icelandic students arrive in New Bedford on May 29.

Learn more about the project on the Connecting Coastal Communities website http://bit.ly/1VCPXES or follow the apprentice program and their adventures on Twitter at https://twitter.com/Apprentice_NBWM.

But that was not all. Martin beautified his tidy scrapes, and dashed hopes, described in a rollicking, faraway ports, good times, bad food, close companions, and particularly whales of many types), exotic strangers, whaling encounters, and distant island landfalls. Small wonder his journal is widely regarded as the best of its genre. Over many decades, maritime scholars and enthusiasts have published Martin’s quotable essays by Dr. Christina Connett, and Trustees of Museums, a comprehensive new publication, designed as a keepsake volume illuminating the history of the arts and their appeal to art lovers as well as to whaling history enthusiasts, author Stuart M. Frank remarks, “For four hundred years these prints were in the vanguard, they influenced decorative arts and souvenirs worldwide, especially in the Netherlands, the British Isles, and America, and they remain the most striking and memorable images of the whaling industry and its resonant impact upon mainstream culture.” Available in hardcover and softcover versions.

“Cursed whaling and quit it. Dam them [who] will not get up after night and burn their shirts to make a fight to curse a whaleship.” With that final journal entry, written in June 1844 after a homeward bound, John F. Martin kissed off his eventful, eight-year whaling career. But he retained his journal. How fortunate for posterity! Martin went to sea in his teens. By his last whaling voyage, a thirty-one month circumnavigation aboard the William Whaling ship Lucy Ann, he was a seasoned, savvy observer with a humorous take on the whaling trade. His shipboard journal was a vivid, detailed account of life aboard Lucy Ann: dangerous encounters, shipboard shenanigans, faraway ports, good times, bad food, close scrapes, and dashed hopes, described in a rollicking comic style worthy of a professional author. But that was not all. Martin beautified his tidy daily entries with dozens of exquisite watercolors, large and small: ships, sea creatures (especially whales of many types), exotic strangers, whaling encounters, and distant island landfalls. Small wonder his journal is widely regarded as the best of its genre. Over many decades, maritime scholars and enthusiasts have published Martin’s quotable tidbits and handsome paintings in piecemeal fashion because they engage casual readers and specialists alike. Now, at last, his masterpiece will be handsomely published, in its entirety, for all to savor. John Martin deserves no less.

If you would like to sponsor these publications, please contact Sarah Budlong, at sbudlong@whalingmuseum.org. Donors of $250 or more will be listed in the credits; donors of $1,000 or more will be listed as patrons and receive deluxe editions.

The best of its genre.

The most striking and memorable images of the whaling industry and its resonant impact upon mainstream culture.

Available in hardcover and softcover versions.

Donate

Shop Now

Online or at The White Whale gift shop

Classic Whaling Prints from the permanent collection of the New Bedford Whaling Museum

By Stuart M. Frank, Senior Curator Emeritus

Over the centuries, the hazards and pleasures of sea-faring, the high drama of the whaling hunt, and the beauty of exotic whaling ports around the world attracted highly accomplished artists and printmakers to whaling subjects. As the repository of the world’s largest and most comprehensive collection of whaling prints, the Whaling Museum has published Classic Whaling Prints to showcase the benchmark masterpieces and most influential images of the last 400 years. Describing the cultural significance of the artworks and their appeal to art lovers as well as to whaling history enthusiasts, author Stuart M. Frank remarks, “For four hundred years these prints were in the vanguard, they influenced decorative arts and souvenirs worldwide, especially in the Netherlands, the British Isles, and America, and they remain the most striking and memorable images of the whaling industry and its resonant impact upon mainstream culture.” Available in hardcover and softcover versions.

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Call to Artists
Introducing the San Francisco Community Gallery at the NBWM

What do Our Sisters’ School and UMass Center for Portuguese Studies have in common? Both institutions held exhibits in the San Francisco Room, adjacent to the new Harbor View Gallery. Buoyed by the community-building nature of these partnerships, we want to go a step further and open this space up to our membership on a trial basis. If you wish to present an exhibit of your artwork at the museum for a short duration, consider this space. Themes must comport with the mission statement.

Inquiries to Christina Connett: cconnett@whalingmuseum.org

Arthur Motta, Jr., Curator, New Bedford & Old Dartmouth History
Joseph A. Ninci, Museum Store Associate
Frank Parrella, Facilities Associate
John F. Prumil, Development Assistant
Mark Procknik, Librarian
Amanda Quintin, Graphic Designer
Robert C. Bechta, Jr., Director of K-12 & Science Programs
Robert Hodgdon, Facilities Associate
Sarah Rose, Curator of Education
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John M. Silva, Operations Manager
Sarah Trocha, Facilities Associate
Michelle Taylor, Vice President – Operations & Chief Financial Officer
Josephine Title, Education Program Coordinator
Christina Torres, Director – Approaches of Inquiry
Cheryl L. Wilson, Museum Store Associate

Mission
The mission of the Old Dartmouth Historical Society- New Bedford Whaling Museum is to educate and inspire 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

Stay Connected
Take NBWM with you!

Our new responsive website is now live across a range of devices, from mobile phones to televisions. Designed by Pidalia, the new site features simplified navigation, a cleaner look on your smaller devices, and a better user experience.

NEW!

Birthday Parties in the Discovery Center

Give your child an unforgettable birthday experience this year. We are now booking birthday parties in the Discovery Center! Parties for groups of up to 20 guests can be scheduled for either 11am or 1:30pm on Saturdays and Sundays. Most packages include Museum admission, guided tour, and a party host. Many options and add-ons are available, including photography, DJ, T-shirts and more. Prices start at $299. For information or to book a party contact grouptours@whalingmuseum.org or 508-717-6885.