

THE Bulletin



NEW BEDFORD
WHALING
MUSEUM

FROM JOHNNY CAKE HILL | SUMMER 2018



A SPECTACLE IN MOTION

The Grand Panorama of a Whaling Voyage 'Round the World



Reflections

By Carol M. Taylor, Ph.D., Outgoing Chair of the Board of Trustees

The New Bedford Whaling Museum is a dynamic institution that continues to impress me each and every time I walk through the doors. Since I joined the Board of Trustees in 2011, I have seen significant growth and achievement in all areas of the Museum. When I began my term as Board Chair in 2016, I was optimistic and eager to be at the helm of this incredible organization. I am still as excited for the future as I was back then. There are spectacular things in the works and I am gratified to have been a part of their beginnings.

When I started as Board Chair, one of the things I charged the trustees with was ensuring that we had the right balance of partnership and outreach in the community. I can say with complete confidence that the Museum has achieved that balance and will continue to celebrate community and cultural ties in the area. The Museum excels at collaborative efforts. These include the partnerships with the Naval Undersea Warfare Center, the U.S. Navy, and Woods Hole Oceanographic Institution, resulting in the expansion of *Whales Today*; as well as the multi-organization cooperation of the *Lighting the Way: Historic Women of the SouthCoast* project that will launch this summer.



Staff and volunteers of the Whaling Museum are consistent in their high-caliber work, innovation and creativity, and in their passion and commitment. I have been honored to serve as Board Chair through some significant projects. From the conservation and exhibition planning of the longest painting in North America, to the design and groundbreaking of the expansion of Captain Paul Cuffe Park, the enthusiasm is palpable and I am eager to see the final products.

Our national-award-winning High School Apprenticeship Program keeps surpassing expectations and is continuously growing into a vital change agent for the youth of New Bedford. An initiative that is close to my heart, this program has been recognized this year as a national model of education and creative youth development, well poised for the future. Illustrative of the program's immense impact

is Victoria Arsenault, a student from one of the very first Apprenticeship Program cohorts, who made history as the first Museum apprentice to earn a doctorate degree. Tori received her Doctorate of Pharmacy this May.

The Museum's talented Curatorial staff has produced some of the most engaging exhibitions in years. From *Inner Light: The World of William Bradford*, to *Power, Performance and Speed to Thou Shalt Knot: Clifford W. Ashley*, the Museum has continued to mount varied and distinctive shows that draw crowds.

I am always impressed with the Museum's extraordinary scholarship, including Michael P. Dyer's seminal book *O'er the Wide and Tract-*

less Sea: The Art of the Yankee Whale Hunt. I have been delighted to see the publication of the biographies of C. Raymond Hunt and Captain Joshua Slocum, both authored by Stan Grayson. I was also pleased with the vigorous work that went into the development of whalinghistory.org, the largest repository of whaling-related data in the world.

There have been some noteworthy changes to the Museum's physical campus during my tenure. We executed a critical initiative to modernize the campus' climate control system, and today, the Museum has a state-of-the-art, energy-efficient system, which helps safeguard the Collections. The transformation of Johnny Cake Hill has breathed new life into the Mariners' Home. The much-anticipated



Captain Paul Cuffe Park expansion will further activate the area while honoring the legacy of one of New Bedford's most remarkable figures. We opened the Casa dos Botes Discovery Center, which has proven most popular and has enhanced the Museum experience for families.

Change is not often easy. Together, we were able to pilot through a transition in leadership and the Museum never skipped a beat. This is a testament to the strength and capabilities of the Museum's staff, volunteers, and the Board. This May, Amanda McMullen took the helm of the Museum as the new President and CEO, and Tony Sapienza will begin his term as Board Chair. As we welcome in a new era of leadership, I am confident that the future of the Museum is bright and that we are in good hands.

Carol M. Taylor

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



Left to right: James Russell; Carol M. Taylor; Carolyn B. and Arthur H. Parker; Bernard and Martha Taradash; Kathy and Gurdon B. Wattles.

Top: Groundbreaking of Captain Paul Cuffe Park in March 2018. left to right: Josh Bowles, Akeia Benard, Sarah Rose, John N. Garfield, Jr., Carol M. Taylor, Michelle Taylor.

"From the conservation and exhibition planning of the longest painting in North America, to the design and groundbreaking of the expansion of Captain Paul Cuffe Park, the enthusiasm is palpable and I am eager to see the final products."



Introducing Anthony R. Sapienza Incoming Chair of the Board of Trustees

Trustees are pleased to welcome Anthony “Tony” R. Sapienza as the new Chair of the Board of Trustees. Tony has been a long-time supporter of the Museum. He was appointed to the Board in 2014, most recently serving as First Vice Chair. Tony also served as Co-Chair of the Museum’s Development Committee, Co-Chair of the 2017 Top of the Hill gala, and Chair of the Executive Search Committee that recently hired the Museum’s new President and CEO.

Tony has been an industry and community leader for many years. He recently retired as the President of JA Apparel Corporation, the parent corporation of the Joseph Abboud Manufacturing Corporation. In 2018, he was named “Person of the Year” by the *Standard-Times*, and in 2017 he received the Jacobs Leadership Award. Tony is also Chair of the New Bedford Economic Development Council and Co-Chair of the New Bedford Regeneration Project. For the past 25 years, he has had many civic and professional affiliations including service as a trustee with the Merrimack Valley Private Industry Council, Merrimack Valley Textile History Museum, Greater New Bedford Workforce Invest-



ment Board, Mass Jobs Council, South Coast Learning Network, International Association of Clothing Designers and Executives, Bristol County Savings Bank, UNITE HERE National Retirement Fund, and Bristol Community College. Tony holds a Bachelor of Arts degree in Sociology from the University of Pennsylvania and a Master’s degree in Urban Affairs from Boston University. He speaks Italian and served in the US Army Reserves. He has two adult children; is an avid golfer, sailor, and skier; and lives in Dartmouth, Massachusetts.

“Having served with Tony on the Executive Committee and the Governance Committee for the past two years, I can say with confidence that he has all the attributes necessary for a competent leader. He has demonstrated his ability to productively work with a group, identify goals, develop a strategy to achieve success, and to share the spotlight with his team. Tony will be a very effective Board Chair who will lead this museum to the next level.”

— Museum Board Trustee and Chair of the Governance Committee



Introducing Amanda McMullen President and CEO

This summer marks the beginning of a new era of leadership for the New Bedford Whaling Museum as it welcomes President and CEO Amanda McMullen to the team. The Museum’s Board of Trustees conducted an international search, in partnership with Koya Leadership Partners, a search firm that specializes in executive placement for cultural, educational, and historical nonprofit organizations.

As McMullen takes the helm of this vibrant and healthy organization, she will develop and articulate a vision for executing the Whaling Museum’s mission. Reporting directly to the Board of Trustees, McMullen will build on the organization’s past successes and will work to maintain the Museum’s position as the landmark cultural organization in the region, and the preeminent whaling era resource in the country. She brings more than 20 years of experience working with nonprofits in senior management and fundraising positions.



McMullen was formerly the Chief Operating Officer of Meeting Street in Providence, Rhode Island, a nonprofit organization that also operates the Schwartz Center in Dartmouth, Massachusetts. As COO, she directed programmatic, operational, marketing, and philanthropic activities. Previously, McMullen served as Chief Strategy Officer and Senior Director of External Relations for Meeting Street. She directed corporate sponsorship activities for the Smithsonian Institution’s Traveling Exhibitions, and was the Director of

Leadership Giving for the United Way of Massachusetts Bay. McMullen also served as the Capital Campaign Coordinator for the Isabella Stewart Gardner Museum in Boston. McMullen holds a Bachelor of Art degree from Syracuse University and is a graduate of Leadership Rhode Island (Theta II Class). She is a recipient of both the 40 under 40 Award and the 2016 Chief Operating Officer of the Year/C-Suite Award from *Providence Business News*. Please join us in welcoming Amanda to the Museum!

McMullen replaces James Russell who left the Whaling Museum last summer to take a position at the Nantucket Historical Association. Outgoing Chair of the New Bedford Whaling Museum Board of Trustees Carol M. Taylor said, “We are delighted to welcome Amanda to the Whaling Museum and New Bedford. With a strong record of leadership and accomplishments, she is poised to contribute to the current momentum and growth within the region’s arts and culture community.”

Leadership Giving for the United Way of Massachusetts Bay. McMullen also served as the Capital Campaign Coordinator for the Isabella Stewart Gardner Museum in Boston.

McMullen holds a Bachelor of Art degree from Syracuse University and is a graduate of Leadership Rhode Island (Theta II Class). She is a recipient of both the 40 under 40 Award and the 2016 Chief Operating Officer of the Year/C-Suite Award from *Providence Business News*.

Please join us in welcoming Amanda to the Museum!

“With a strong record of leadership and accomplishments, Amanda is poised to contribute to the current momentum and growth within the region’s arts and culture community.”

— Carol M. Taylor, Outgoing Chair of the Board of Trustees



Welcome Incoming Trustees

Christina “Chrissie” A. Bascom has been a member



and supporter of the Whaling Museum for more than three decades. An active community volunteer, Chrissie has made significant contributions to many organizations in New Bedford and Marion. She was on the founding boards of the Marion Institute, the Women’s Fund, and Our Sisters’ School, and she has served on the boards of the Zeiterion Theatre and the Sippican Lands Trust. More recently, Chrissie was

the driving force and project designer behind *Lighting the Way*, a collaborative project spearheaded by the Whaling Museum and aimed at amplifying the role of women in the history of this region. Fittingly, she was named Marion Woman of the Year in 2008. Chrissie lives in Marion with her husband Charlie, who served as a Whaling Museum trustee from 2010-2016.



Robert “Bob” H. Kelley, Esq.

has served on the Captain Paul Cuffe Park Advisory Committee since 2017. As a direct descendent (great, great, great, great grandson) of Captain Paul Cuffe, he has been an invaluable addition to the Advisory Committee, working to develop interpretive panels and educational content for the expanded Cuffe Park opening this fall. Bob is an attorney specializing in real estate development law. He holds a B.S. in Civil Engineering from Tufts University and a J.D., *cum laude*, from Suffolk University Law School. He is currently in private practice and, until October 2017, was a partner at Duane Morris LLP in Boston where his main client was CVS Health Corporation. Before that, Bob spent almost a decade as in-house Senior Counsel and Real Estate Council for Staples, Inc., where he drafted and negotiated more than 250 retail store leases and over 700 regional, national, and international contracts on behalf of the company. Bob has served on the Boards of Trustees or Directors of the Paul Cuffe Charter School in Providence, the Boston Bar Association and the Real Estate Bar Association for Massachusetts. Bob and his wife Aundrea have been married for nearly 50 years; they have two sons and one grandchild, and they live in Randolph, Massachusetts.



Brian J. Rothschild, Ph.D.

is returning to the board for a third term. Dr. Rothschild served as the Montgomery Charter Professor of Marine Science and is the Founding Dean of the School for Marine Science and Technology (SMAST) at the University of Massachusetts - Dartmouth. He is currently the Montgomery Professor Emeritus at UMass - Dartmouth. His research interests include population dynamics, biological oceanography, fisheries management, and natural resources policy. In 2004, he received an Outstanding Achievement Award from the American Institute of Fishery Research Biologists, and in 2007 he received the NOAA Sustainability Fisheries Leadership Award. During his first two terms as a trustee, he chaired the Azorean Whaleman Gallery Committee, the Lusophone Steering Committee, and the Education Committee. While chair of the Education Committee, he oversaw the development and launching of the award-winning High School Apprenticeship Program. Active in the community, Brian is the Vice President of the New Bedford Port Society, Vice Chair of the New Bedford Port Authority, and a member of the Schooner Ernestina Commission. He was recognized as the 2008 SouthCoast Man of the Year. Brian and his wife Susan reside in New Bedford, Massachusetts.



David W. Wright is a Senior Vice

President and Financial Advisor with Morgan Stanley in Providence, RI. Growing up in South Dartmouth, he developed a life-long affinity for the SouthCoast. David received his B.S. in Business Administration from Babson College and his Masters in Taxation from Bentley College. He began his career as an Audit Manager and a Tax Senior Manager at Deloitte and Touche in Boston, before becoming Vice President, and later President, of Hoyt Corporation and Westport Environmental Systems. Active in the community, he served on the Board of Directors for the Prince Henry Society and is currently on the Board of Directors for YMCA SouthCoast. David became involved with the Whaling Museum several years ago when he began volunteering with the High School Apprenticeship Program to provide basic financial literacy workshops for the apprentices. David lives in Mattapoisett, Massachusetts, with his wife Lisa and two children.

Thank You Outgoing Trustees



Mary Jean Blasdale began her

second term as a trustee in 2012. She has been associated with the Museum since 1980 as a volunteer, trustee, member of the curatorial staff, and Curator of Collections. Her years of effort and research culminated in the celebrated book, *Artists of New Bedford: A Biographical Dictionary*, published in 1990. During her most recent term, she chaired the Collections Committee, directing the revision and updating of the Collections Management Policy, and overseeing the creation of the Collections Development Plan with special contributions from Steven Lubar, a member of the committee. This new plan was formally adopted by the board in 2015. Mary Jean also served on the Scholarship and Publications, and Executive Committees. Mary Jean has been a tireless champion of the Museum’s collections for decades, for which the trustees are very grateful. Mary Jean and her husband Bill live in Mattapoisett, Massachusetts, and will remain committed friends and supporters of the Museum.

Lawrence “Larry” S. Huntington joined the Board of



Trustees in 2011. Larry was the President and CEO of Fiduciary Trust Company, where he spent more than 40 years until his retirement in June 2000. He has extensive experience in nonprofit governance, having served as a trustee of the Woods Hole Research Center, New York Law School, and World Wildlife Fund, among others. He has also served as Commodore of the New York Yacht Club. Larry lives in Westport, Massachusetts, and New York City with his wife Caroline. During his tenure on the Board, Larry served on the Finance Committee, and the Scholarship and Publications Committee. He also served as Assistant Clerk and as a member of the Executive Committee. The trustees appreciate Larry’s sage financial advice and enthusiasm for special events, particularly the summer gala, of which he is a loyal sponsor.



Elizabeth “Betsy” T. Kellogg

joined the Board in 2012. A career educator, Betsy holds a Bachelor’s Degree in Psychology from Simmons College and a Master’s Degree in Education from Lesley University. She spent the majority of her teaching career in the Brookline Public School system and she specializes in curriculum for children with learning challenges. Betsy utilized her education background as the Chair of the Education Committee, where she championed the Museum’s High School Apprenticeship Program, volunteer docent program, and K-12 educational programs. Betsy also served as Vice Chair of the Governance Committee, where she implemented a formal orientation for new trustees and worked to measure and increase trustee engagement. Betsy and her husband Rusty are residents of South Dartmouth and Wellesley, Massachusetts, and are avid sailors, hikers, and skiers. They look forward to remaining involved with the Museum.

The Hon. Lloyd Macdonald (Ret.) is closing out his



fourth term as a trustee. Drawing on his experience as a Superior Court Judge, Lloyd’s principal contribution to the Board has been on issues of governance, strategic planning, and fiduciary oversight. For years, Lloyd chaired the Governance Committee, which oversaw recruitment of new trustees, issues as to improving the quality of Board member service, and the periodic review and revision of the organization’s by-laws and other governing documents. For the past three years, Lloyd served on the Finance, Audit, and Executive Committees. In 2015, Lloyd was appointed to the Massachusetts Gaming Commission by Attorney General Maura Healey, where he became particularly involved in the federal and state issues pertaining to the Wampanoag Tribes of Aquinnah and Mashpee’s efforts to establish gaming on their tribal lands. Lloyd lives in Dartmouth and Cambridge, Massachusetts, with his wife Ann. He was a founding member of the Cupola Society and is also a member of the Lagoda and Bourne Societies. The trustees appreciate Lloyd’s deep commitment to the mission of the Museum, as well as his wise counsel and philanthropic support of the Museum’s scholarship, fine arts, and community-oriented programs.





A

SPECTACLE IN MOTION

Travel Around the World and Back in Time

Experience the incredible *Grand Panorama of a Whaling Voyage 'Round the World* in two captivating exhibitions.

"Everybody must go to see it, for we assure them it is, without exaggeration, a production of surpassing excellence"

— *Boston Post*, January 11, 1849



A Spectacle in Motion Supporters

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With significant support provided by the City of New Bedford, National Endowment for the Humanities, National Park Service, Massachusetts Office of Travel and Tourism, and the Southeastern Massachusetts Convention and Visitors Bureau.

As of May 10, 2018

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

THE ORIGINAL

At Kilburn Mill, 127 West Rodney French Blvd, New Bedford

Limited Showing July 14 – October 8

Free and open to the public | Open 9 am – 5 pm, 7 days a week

See America's longest painting – longer than the Empire State Building is tall. All 1,275 feet of the *Panorama* will be on exhibit to awe visitors. This is the first time in generations that the entire *Panorama* will be seen by the public. Set amidst an historic textile mill in New Bedford, visitors will be able to travel around the world and back in time without ever leaving the city. The exhibition will also feature interpretive panels and kiosks to enrich the context and content of the *Panorama*. This once-in-a-lifetime experience will be free and open to the public, open during normal Museum hours through Columbus Day.

The *Panorama* is a maritime artwork of national historical importance, authentically depicting a whaling voyage originating from the port of New Bedford in the mid-19th century. It was painted in 1848, by New Bedford artists Caleb Purrington and Benjamin Russell, who traveled it around the country as a commercial enterprise. The panorama as a form of public entertainment was developed in Europe in the late 18th century and subsequently made its way to the United States after demonstrating its commercial potential to an armchair traveler audience. A "panorama" as defined by Robert Barker, who patented this exhibition style, means "all view." He felt that spectators should feel like they were "really on the very spot," that they should feel as if they were part of the scene in a surrogate reality, an imaginary "Grand Tour" of the world. This is precisely what visitors will experience.

Just How BIG is the Panorama?

The *Grand Panorama of a Whaling Voyage 'Round the World* by Benjamin Russell and Caleb Purrington is 1,275 feet long.

That is ¼ acre of fabric!

1 Panorama equals =

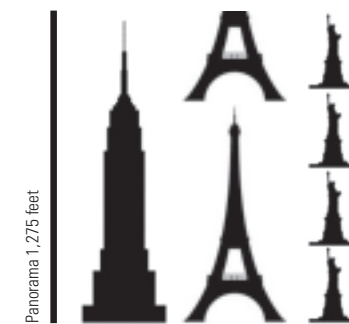
14 Blue Whales

17 Lagodas

28 School Buses

Compare the Panorama to:

- The Empire State Building
- The Eiffel Tower
- The Statue of Liberty



In the late 1840's and early 1850's (proceeding the age of cinema) the *Panorama* was designed and performed as a moving panorama, a form of entertainment where multiple scrolls moved across a stage similar to how a reel-to-reel film would later be shown. After years on display, the wear and tear on the 170-year old painting was so extensive that it was deemed worthless and impossible to conserve. After decades of conservation planning and method strategy research, the Museum brought this national treasure back to life and is proud to share it with the public. However, due to the extensive conservation efforts that have been invested into the painting, it will no longer be shown in its original format – as a moving panorama - as this will undo the extensive work recently completed.

The *Panorama* drew crowds in the era of public entertainment before moving pictures and films. To celebrate this origin, the exhibition will be coupled with dynamic and engaging programming all summer long. Live performances, contemporary artistic presentations, and other unique interpretations will accompany educational programs and cultural celebrations.

AMAZING! WOW! THRILLING!



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

THE EXPERIENCE

Exhibition at the Whaling Museum
Opens July 29

Free for members and included with
regular Museum admission

While the Museum exhibits America's longest painting at the Kilburn Mill, visitors will be able to stand on the bow of the world's largest model whaleship, the *Lagoda*, and watch the *Panorama* scroll by in a life-sized digital format projected in a full theatrical setting, and experience what Benjamin Russell and other whalers saw as they left the port of New Bedford and traveled the sea in search of whales.

As the *Panorama* was being conserved, it was photographed at high resolution and now there is a fully digitized recreation of the entire painting for the first time in history. To re-create the original *Panorama*, the exhibition will feature the digital version of the life-sized *Panorama* projected to simulate the 19th-century experience on a theatrical stage (similar to the concept on the cover of this *Bulletin*). The stage set is based on drawings and prints from the period and will be installed off the *Lagoda's* bow so visitors can experience the performance from the deck, from theater seating on the floor level, or from vantage points to the port and starboard of the iconic whaleship. As the original score and narrative have been lost over time, they will be recreated and remastered for the new installation, and will include new research and points of interest.

Visitors will be able to dive deeper into the specifics of the *Panorama* story on a large, touch-screen, interactive kiosk. The kiosk will have

thematic tabs on various subjects, including a map of the voyage, related Museum artifacts and paintings, and the *Panorama's* conservation history. You will be able to zoom in close to any scene or detail that interests you and get rich context for each section.

Enhancing the experience, artifacts from the Museum's permanent Collections will further illustrate Russell's own global travels and connect locations represented in the *Panorama* with relevant ethnographic material and objects. Exhibitions that tell the stories of Yankee Whaling, the connections with the Azores and Cabo Verde, as well as the many stories told in the existing *Whaling Voyage 'Round the World* exhibition will help amplify the content of the *Panorama*. The *Panorama* in the context of its own time – the era of the “public spectacle” will be explored in the exhibition, and it will include complementing pieces from the Museum's permanent Collection.

Illustration of a moving panorama



Support A Spectacle in Motion

Many long-time members recall the thrill of seeing sections of the *Panorama* hanging in the Museum decades ago. Now, thanks to a remarkable anonymous challenge gift from a Museum friend, our membership can fully participate in showcasing the entire *Panorama* for the first time in many years.

Your gift will support the Museum's ability to provide free access to the original *Panorama* for all audiences, so that new generations can learn about and appreciate the rich history of our region. Students from throughout the area will visit the original *Panorama* this summer and fall, an awe-inspiring experience that will surely resonate with them for the rest of their lives. For local residents, the *Panorama* will increase

civic pride and create new cultural stewards of our global legacy. For visitors and tourists, it will raise the SouthCoast's profile as an up-and-coming arts and culture destination.

How to donate: Return the enclosed envelope or contact Sarah Budlong, Director of Development, at sbudlong@whalingmuseum.org or 508-717-6850.

Donors of \$1,000 or more to the *Panorama* project will be recognized as supporters on all donor lists and exhibition collateral. Donors of \$100 or more will be recognized in the 2018 Annual Report. Your gift will be matched 1:1, up to \$25,000, through July 14. We hope you become a partner in this historic endeavor.

The Grand Panorama Lecture Series

6 pm Reception | 7 pm Lecture

\$10 Members, \$15 Non-Members | Register at whalingmuseum.org

Join museum curators as they present a series of lectures surrounding the opening of *A Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World*.

Tuesday, August 7

A Spectacle in Motion: 19th Century Entertainment and The Grand Panorama of a Whaling Voyage 'Round the World

By Dr. Christina Connett, Chief Curator

This lecture will place the *Panorama* in the larger context of the visual culture of the era surrounding this unique and enormously popular genre of public entertainment.

The *Panorama* is a unique work of art because it is one of only a few surviving American moving panoramas, a popular art and entertainment form that reached its peak in the mid-19th century. In many ways, panoramas were cultural indicators to public interests that fed the massive popularity of World's Fairs starting in the second half of the 19th century, most notably those of Paris, London, Chicago, and New York. Much like the extraordinary adventure writings of authors like Jules Verne and Robert Louis Stevenson, panoramas played to the spectacle of the exotic and the unknown to eager audiences of armchair travelers and the rising middle class in the Industrial Age. Audiences keen on the authentic experience, but without the means nor desire to travel far afield, could be transported into another locale through the spectacle of the moving panorama.

Tuesday, August 14

Industry of Whaling and Maritime Culture of Mid-19th Century America

By Michael P. Dyer, Curator of Maritime History

Join Michael P. Dyer as he introduces the *Panorama* through an industrial lens. When Benjamin Russell actually conceived his idea for a traveling whaling panorama picture show may remain forever unknown. It was probably sometime between 1841, when he shipped onboard a whaler and 1847, around the time when he and Caleb Purrington actually began to paint it. One thing is for certain, this painting coincided with the height of American whaling, both economically, physically, and culturally. In 1846, the American whaling fleet numbered 722 vessels, almost 190,000 tons, carrying cargos of sperm oil, spermaceti, whale oil, and whalebone worth \$6.2 million to both domestic and international markets. The impacts of the whaling enterprise were felt through many segments of American society and its profits later funded local industries as divergent as banking, machine tool manufacturing, and cotton spinning.

Internationally, the growth of the industry demanded an American diplomatic presence in many faraway lands, hence it could be said to have advanced the vanguard of American hegemony in the Pacific. Its prosperity enabled the arts to flourish in the city, not only the fine arts like painting, but the mechanical arts including whale craft manufacture, ship building, architecture, and what we know today as the “Humanities,” including public libraries, lyceums, and benevolent societies. From Wareham to Westport, the New Bedford port district weighed heavily on the industry's numbers and its weight would continue to grow for another decade.

Tuesday, August 28

Globalization and Diversity of Maritime Industries from New Bedford

By Dr. Akeia Benard, Curator of Social History

Dr. Benard will interpret the *Panorama* as an expansive and detailed testimony to New Bedford as a global cosmopolitan hub and its linkages with the rest of the world through the whaling industry. The painting is structured as a whaling voyage “round the world” and illustrates the path of expanding hegemony of the United States through the intersection and injection of American commerce worldwide into remote and “exotic” ports and landfalls. The *Panorama* takes the viewer on a voyage from New Bedford to the Azores, around Cape Horn into the Pacific, and across the Indian Ocean to St. Helena in the South Atlantic. Among the landfalls delineated are Pico and Faial in the Azores, St. Nicholas, Isle of Sal, and Fogo in the Cape Verde Islands, Rio de Janeiro, Tierra del Fuego, Cape Horn, Juan Fernandez Island, the Marquesas, Tahiti, and Hawaii. Details of the ports – their geography, inhabitants, architecture, and maritime infrastructure – are vividly represented in the painting. In its very structure, the *Panorama* represents the connections between these far-flung locations and different cultures forged by the American enterprise of whaling and the global dominance of the American whaling industry.



Captain Paul Cuffe Park Groundbreaking



On March 26, the Whaling Museum broke ground on the expansion of Captain Paul Cuffe Park. The park will honor the history and legacy of one of New Bedford's most remarkable figures, Captain Paul Cuffe (1759-1817). Cuffe was a Quaker businessman, sea captain, patriot, and abolitionist that lived on the SouthCoast. Born on Cuttyhunk Island, he was of Wampanoag and Ashanti descent and helped colonize Sierra Leone. Cuffe built a lucrative shipping empire and established the first racially integrated school in Westport, Massachusetts. He rose to prominence to become one of the wealthiest men of color in the nation. His petition to protest taxation of people of color while withholding the right to vote was an important step in granting full citizenship rights in Massachusetts and he was one of the first black men to have a formal meeting with a sitting U.S. president.

To honor his legacy, the Museum established Captain Paul Cuffe Park in 2011 near the site where he operated his store, Cuffe & Howards. Since the construction of the Wattles Jacobs Education Center, the Museum now has the opportunity to expand Cuffe Park and elevate this tribute to his regional impact as a prominent merchant, community leader, and advocate of equal rights.

The new design has been approved by the New Bedford and Massachusetts Historical Commissions. The design will quadruple the footprint of the park and, in collaboration with an advisory committee, the Museum will install interpretive outdoor exhibits, open a new exhibition within the Museum, and develop a slate of educational programming surrounding Cuffe and his legacy.



Naming and Dedication Opportunities Available for Captain Paul Cuffe Park

\$25,000+: Naming opportunity for one of six interpretive panels in the Park, name etched in slate donor plaque at entrance to the Park, and prime location for brick in your honor or in memory of a loved one.

\$5,000+: Name etched in slate donor plaque at entrance to Park and prime location for brick in your honor or in memory of a loved one.

\$2,000+: Etched brick within a prime location of the Park in your honor or in memory of a loved one.

Please contact Sarah Budlong, Director of Development, at sbudlong@whalingmuseum.org or call 508-717-6750.

Supporters of Captain Paul Cuffe Park*

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

- Island Foundation
- Nye Lubricants
- Massachusetts Cultural Council - Cultural Facilities Fund
- Mass Development
- Anonymous, 1 donor
- Carol M. Taylor & John H. Deknatel
- Anonymous, 1 Donor
- Paul & Elaine Chervinsky
- Elizabeth T. & Morris W. Kellogg
- Roger & Jane Cheever
- Sheldon Friedland, In Memory of Shulamith Friedland
- Mary Howland Smoyer & Meg Howland, In Memory of Rachel Smith Howland
- Marguerite & H. F. Lenfest
- Susan Rich & Anne Strauss, In Memory of Annette Lantzius
- Helen Trumbull
- The Vineyard Family
- John & Patricia Kalisz
- Cordelia W. & James P. Russell

**As of May 10, 2018*

Project Team:

- Architect:** Civitects PC
- Landscape Design:** Sinton and Michener
- Engineer:** Farland Corp
- Project Manager:** Page Building Construction Co.
- Building & Grounds Committee Chair:** John N. Garfield, Jr.



Whaling Museum Welcomes Rod Turner to the Bourne Society

Long-time supporter Dr. Roderick (Rod) H. Turner passed away on July 1, 2017, and left a major planned gift to the Museum. Rod was a distinguished orthopedic surgeon who became a well-known leader in the specialties of hip and knee replacement. Born in Ohio, but raised and educated in Indiana, Rod came to Boston for his residency at Massachusetts General Hospital. Former Whaling Museum Board Chair and fellow orthopedic surgeon Dr. Gilbert (Gil) L. Shapiro met Rod in the 1960s while they were both completing orthopedic programs in Boston. In remembering Rod, Gil commended him for an exceptional career, during which he invented the revolutionary Aufrac/Turner hip replacement, raised the profile of the New England Baptist Hospital as a premier institution for orthopedics, taught at Tufts Medical School, mentored countless surgeons, and authored over 50 publications. Many of Dr. Turner's colleagues remember him as a surgeon who was willing to handle even the most difficult cases and who consistently went above and beyond for his patients and fellow doctors.

Dr. Shapiro also recalled that Dr. Turner was a student of history who read voraciously in reference to that interest. Rod's interest in whaling history began over 40 years ago and he frequently visited the Whaling Museum with his family when it was a much smaller institution. With his move to Round Hill in South Dartmouth as a part-time resident, he enjoyed watching the Whaling Museum flourish into the world-class museum that it is today. Rod was also a passionate collector of scrimshaw who amassed an impressive collection. When the Museum conducted the Adopt-A-Bone Campaign in 1999 to underwrite the blue whale exhibition, Rod and his wife Sandra purchased the hip bones as a nod to his life's work. Rod's enthusiasm for the Whaling Museum never diminished and he made a point to stop by whenever he visited the area from his retirement home in Naples, Florida.

Rod joins the Bourne Society with an extraordinary gift of \$1.2 million to the endowment, which will provide long-term support for the Museum's collections, exhibitions, and educational initiatives. The Trustees are deeply grateful to Rod, his wife Sandra, and the entire Turner family for this transformative gift. To commemorate his gift, trustees will designate a space in the Museum to be named in his memory, with a dedication to be held later this year.



Dr. Roderick H. Turner and his wife Sandra Turner

About the Bourne Society

The Museum's premier gallery, the Bourne Building, was named for whaling magnet Jonathan Bourne through a gift from his daughter, Emily. The Bourne Society honors donors who have named the New Bedford Whaling Museum in their wills or estates, following in the philanthropic footsteps of Emily Bourne.

What will your legacy be?

There are many planned giving opportunities available that combine your philanthropic interests with your financial needs and tax-planning strategies. Planned gifts help to build the Museum's endowment and have lifetime benefits for donors.

For more information, contact Sarah Budlong, Director of Development at (508) 717-6850 or sbudlong@whalingmuseum.org

See Page 32 for a full list of Bourne Society members.

"Members of the Bourne Society provide planned gifts that are critical to the long-term financial well-being and sustainability of the Whaling Museum. On behalf of the trustees, it is my pleasure to thank Dr. Rod Turner and all of the members of the Bourne Society for their generosity and forethought to include the Whaling Museum in their estate plans.

— Barbara H. Mulville, Co-Chair, Development Committee, and Bourne Society Member



Emptying the Oceans

By Robert Rocha, Director of Education and Science Programs

In 2014, I co-authored a paper with the National Oceanic and Atmospheric Administration (NOAA), which was published in their Marine Fisheries Review (MFR 76(4)). This paper titled, "Emptying the Oceans: A Summary of Industrial Whaling Catches in the 20th Century" pulled together 100 years of data compiled by the Industrial Whaling Commission (IWC), and Soviet whaling data that had been recently been corrected by co-authors Philip Clapham and Yulia Ivashchenko. The result was to see, in print, the staggering nearly 2.9 million large whales killed by industrial methods in the 20th century. These numbers generated quite a bit of interest, including that of graduate student Linus Blomqvist of the Yale University School of Forestry and Environmental Studies.

Mr. Blomqvist is doing thesis research into the economics of whaling in the 20th century, with a particular focus on role of substitutes in the decline of the whaling industry. Upon reading "Emptying the Oceans," he contacted me. During that same time frame, an inquiry was received from another whale researcher asking if we had separated out the catch totals by country and species. We had not. Those conversations led to Blomqvist offering to take the data from the most recently updated spreadsheet provided by the IWC to create a set of graphs that would show kills by country and species. This latest dataset includes recent corrections, supplied by Ivashchenko and Clapham, to falsified Soviet whaling reports.

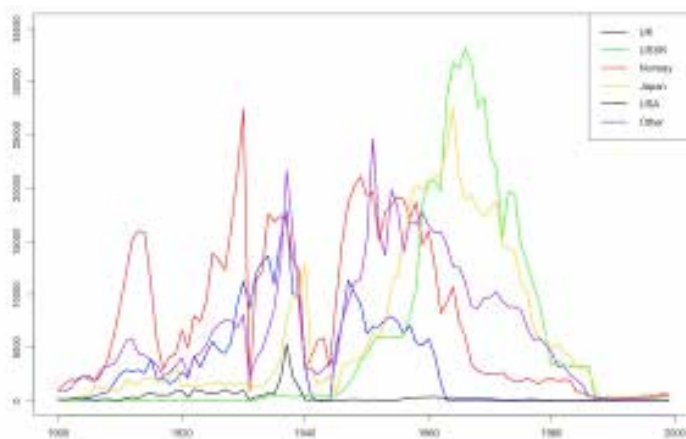
The graphic results created by Blomqvist provide a clear picture of who the most active whale hunting nations were in the 1900s, and how much more active they were than the United States. Norway and England were the most active countries in the first half of the 20th century, whereas Japan and USSR became very active after World War II. Norway and England's primary targets were the two largest species, blue and fin whales. Japan's reported efforts went from fin to sperm to sei whales between 1955 and 1980. The Soviets focused mainly on sperm whales in that same time frame, with a secondary effort on humpback whales. What doesn't show up on the graph is a short but devastating hunt, by the USSR, of North Pacific right whales in the 1960s.



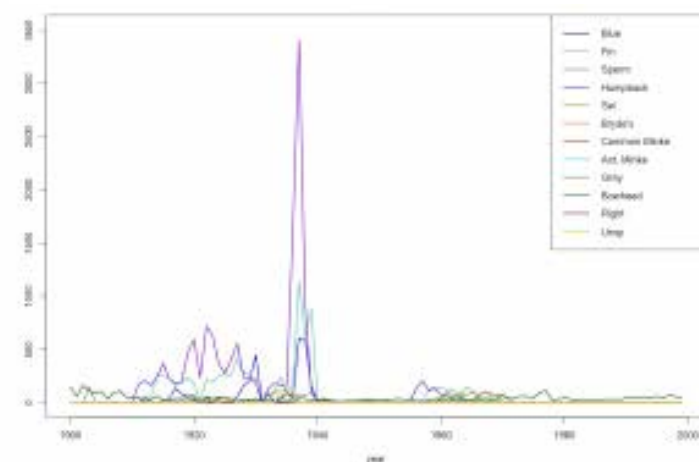
Sperm whale under water

The other conclusion made visible in these graphics is that the United States was a small player in industrial whaling in the last century, especially after World War II. Yankee whaling ended in New Bedford in 1925. Commercial whaling, both shore-based and factory ship-based, took place in the Pacific Ocean and consisted mainly of several short-lived businesses. The last two companies, Golden Gate (1958-1965) and DelMonte (1956-1971) operated from San Francisco Bay. The passage of the Marine Mammal Protection Act ended this industry for good in the U.S. in 1972.

Whaling by Country



U.S. Whaling by Species



New Learning Tool for Whales Today



Blue Whale Heart Model

Visitors to the Whaling Museum will now have the chance to not only see and touch, but enter and crawl through a life-size model of a blue whale heart.

It is as big as a VW Beetle so you can't miss it! It is the first major element in a complete redesign of the Jacobs Family Gallery and other spaces for *Whales Today*, an upcoming exhibition that focuses on ecology, biology, and conservation.



An adult blue whale heart:

- Has four chambers like all other mammals, crocodilians and birds
- Weighs nearly 1000 pounds (455 kg)
- Circulates 1400 gallons (5300 liters) of blood
- Beats 8 – 10 times a minute

An adult human heart:

- Has four chambers like all other mammals, crocodilians and birds
- Weighs 0.75 pounds (350 grams)
- Circulates 1.2 – 1.5 gallons (4.5 – 5.5 liters) of blood
- Beats 60 – 80 times a minute





Whalemen's Natural History Observations and the *Grand Panorama of a Whaling Voyage 'Round the World*

By Michael P. Dyer, Curator of Maritime History

Apart from the specific species that they were targeting during the hunt, whalemen were adequate, but unsystematic observers of wildlife. It is not that plenty of animals were not encountered. Rather, it is challenging for today's researchers and historians to determine what exactly it was that whalemen actually saw. Some whalemen expressed knowledge of different types of fish and birds, calling most tuna-like fish "bonito" or "albacore," and most albatross species "goneys." Storm petrels were "Mother Carey's chickens," and the occasional "woggins" was a toss-up between a penguin and an auk, depending upon which ocean the ship was cruising in.

Whalemen are not to be blamed necessarily. In the first half of the 19th century there were very few reliable guidebooks of any kind, so accurately distinguishing species was nearly impossible. Knowledge of natural history was being actively pursued by academicians and collectors, and by the early 20th century some whalemen, like Captain George Comer and naturalist Robert Cushman Murphy, used the convenience of the whaling voyage to make observations for real science. As a rule, however, natural history observation was casual among whalemen. Sperm whales, right whales, bowhead whales, their habits, habitats, and general appearance were commonly understood at a commercial level, but only a few whalemen made any attempt to systematically identify other species of whales or small cetacea.¹ Blackfish (*Globicephala melas*, the long-finned pilot whale) are an exception as these were also frequently hunted and whalemen had the opportunity to closely observe both their behavior and anatomy.

This all matters a great deal especially when comparing scenes in the *Purrington and Russell's Grand Panorama of a Whaling Voyage 'Round the World* whalemen's logbook and journal entries to make a determination about the intent of the artists. At the very least, whalers were inconsistent in whatever observations they may have made.² This is not to say that whalemen didn't see an astonishing array of the world's species, just that their interests were almost wholly commercial and only rarely systematic in a manner understood today.

1 John F. Martin, whaleman onboard the ship *Lucy Ann* of Wilmington, Delaware, 1841-1844, drew some very beautiful creatures in his journal. They are anatomically superb however their identifications are occasionally suspect.

2 Thomas Beale, *The Natural History of the Sperm Whale* (Edinburgh, 1839); William Scoresby, *An Account of the Arctic Regions* (Edinburgh, 1820); Charles Melville Scammon, *The Marine Mammals of the Northwestern Coast of North America* (San Francisco, 1874) are notable exceptions. These books, written by whalemen are all superb natural history texts, illustrated accurately with a wide variety of species and other documentary pictures. The average whalemen produced nothing even remotely as insightful as these.



Seaman Dean C. Wright drew this profile view of a sperm whale in his journal kept on board the ship Benjamin Rush of Warren, Rhode Island, 1841-1845. KWM #A-145



Third mate Warren D. Maxfield drew these views of a pilot whale and a right whale dolphin in his journal kept on board the bark *Chili* of New Bedford, 1856-1860. KWM #49

The whales, birds, and other cetaceans illustrated and described in Purrington & Russell's *Grand Panorama of a Whaling Voyage 'Round the World* are no exception. Obviously, frequent mentions are made in seamen's logbooks and journals noting a wide variety of birds, fish, and whales, but seldom are these animals illustrated, and even more rarely are they either named or described in any useful way.



Scene described as "brig in a school of porpoises," from Purrington & Russell's *Grand Panorama of a Whaling Voyage 'Round the World*, 1848.



Detail of unidentified small cetaceans from the Panorama scene shown above.

Vernacular, seemingly random, and completely unsystematic terms are commonly employed to which none but a whaler can relate. For instance, one seaman onboard the schooner *Emeline* of Mystic wrote in his journal in 1843, "Shot a number of blue jays and one Goney—had them made into a sea-pie for dinner. 1st rate mess."³ The crew was ashore at Inaccessible Island in the South Atlantic and seem to have killed and eaten an albatross and a number of broad-billed prions (*Pachyptila vittata*), small, slate-blue seabirds with a large nesting colony on nearby Gough Island. Blue jays are native to North America so what bird was actually being described can only be guessed by the plumage. The same journalist observed and drew pictures of other birds "a species of haglet," calling them "Cape Pigeons" or "speckled haglets." There is such a bird, *Daption capense*, but alas, it would be hard to identify it from the pictures.

One particular scene in the *Panorama* (shown above) is described in the handbill text as "brig in a school of porpoises." By no stretch of the modern imagination could the animals painted in this scene be described as "porpoises," yet whalemen commonly applied the term to any number of small cetaceans. Modern descriptions of the porpoises (*Phocoenidae*) describe them as small, blunt-headed, and coastal; "preferring to keep to themselves, porpoises are typically shy

3 Seaman Washington Foster, a.k.a. Washington Fosdick, onboard the schooner *Emeline* of Mystic, CT; William Eldredge, master, kept this model account of a sealing, whaling and trading voyage from Mystic to the South Atlantic and Indian Oceans, 1843-1844. KWM 281.

creatures and rarely perform the acrobatic feats of dolphins."⁴ The only species of porpoise common to the Cabo Verde archipelago, where the *Panorama* is illustrating at that point, is the harbor porpoise, (*Phocoena phocoena*) a small, blunt-nosed creature. However, even with their pointed snouts, a hint of a dorsal fin, a large aggregation and fairly acrobatic portrayal of behavior, one would be hard pressed to say what exactly Purrington and Russell intended these animals to be.

They are obviously some type of cetacea, probably of the dolphin tribe, possibly of the sort called "algerines" or "algerine porpoises" by the whalemen. The animals in the picture also greatly resemble members of the beaked whale tribe of the sort sometimes called the "grampus" by whalers. The region where this scene took place was in the North Atlantic Ocean off the Cabo Verde Islands. These waters are home to a wide variety of oceanic dolphins (*Delphinidae*) however current habitat projection maps do not suggest that any species of beaked whales (*Ziphiidae*) live in the vicinity of the Cabo Verde Islands. Recent observations (2010, 2014) have placed small groups of at least two species of beaked whale, Cuvier's beaked whale (*Ziphius cavirostris*) and Gervais' beaked whale (*Mesoplodon cf. europaeus*), around the waters off Cabo Verde, but these are confirmed as rarities.⁵ Dolphins are another matter. Bottlenose dolphins, common dolphins, spotted dolphins, striped dolphins, and spinner dolphins all live in these waters, are socially gregarious and acrobatic in their behavior. That, combined with the use of the whaler's term "porpoise" suggests that these animals are probably dolphins.

One solid advantage to the relational usage of the term "porpoise" is that most whalemen used the term to describe the multitudes of dolphins encountered in large schools on the high seas. Further, as beaked whales seldom congregate in social schools gamboling about in the waves, the likelihood is very strong that Purrington and Russell accurately described the behavior of a school of dolphins.

Another important example of how the *Panorama* may be interpreted as a natural history document is one of the scenes on the coast of the island of Juan Fernandez, and island in the South Pacific off the coast of Chile. Russell and Purrington deliberately drew large congregations of a certain type of black and white seabirds near Cumberland Bay. There is only one possibility for what those birds might be intended, and it is the Juan Fernández petrel (*Pterodroma externa*), a species of sea bird locally indigenous to this island group.

Probably the best single synopsis of whalemen's vernacular language describing the various whales and small cetaceans encountered is from *Moby-Dick*. A selection of these can be read in Chapter 32, "Cetology," with the following caveats:

There was at the time of its writing considerable inconsistency in the naming of cetacean species and popular language swapped around between actual species as far as Linnaean nomenclature could identify them and Mariners' usage.

4 Mark Carwardine, *Whales, Dolphins and Porpoises* (New York and London, 1995).

5 Hazevoet, Monteiro, et al. "Recent data on whales and dolphins (*Mammalia: Cetacea*) from the Cape Verde Islands, including records of four taxa new to the archipelago," *Zoologia Caboverdiana* 1 (2) 2010: 75-99.



Seaman John Martin drew this superb view of a Rightwhale dolphin (Lissodelphis peronii), what he calls a "Right Whale Porpoise" in his journal.



Seaman Joseph Bogart Hersey drew this fine view of a killer whale in his journal kept onboard the bark Samuel & Thomas of Provincetown, 1846-1848. KWM #364



Seaman Thomas White onboard the bark Sunbeam of New Bedford, 1856, drew these views of whalers harpooning dolphins from a large school swimming about the ship. Whalers ate dolphins and would capture them at every opportunity. Like other whalers, White calls them "porpoises." These particular animals are about the size of a man and are obviously frolicking in the water in a large, social school. KWM #436



Seaman Daniel C. Whitfield wrote exemplary and rare descriptions of a number of whale species in his journal kept on board the bark Dr. Franklin of Westport, 1853-1855. Almost uniquely, Whitfield drew and defined the creature known to whalers as the "Grampus." It is a near-perfect outline of Cuvier's beaked whale (Ziphius cavirostris). This species has the widest known distribution of any beaked whale, and if the grampus was actually the beaked whale, as Whitfield suggests, then whaling logbooks and journals can provide valuable information about the distribution and common sightings of these pelagic animals. While the Dr. Franklin cruised primarily in the Atlantic Ocean, Whitfield describes a number of species from his experiences on other whales in other oceans. KWM #1033.

of whale species compared to the sizes of books, presumably representing the varieties in size of the very books he consulted, hinting that books are the sole source of knowledge of cetacean, and that whalers, while seeing most of the animals in question could not properly identify most of them. Dolphins and porpoises are not distinguished and just because Melville called it a porpoise does not mean that it was one. Numerous whaling references, including early 20th century photographs identify dolphins as porpoises and we know that whalers lowered for dolphins, as well as harpooned them from the bows of the ship for food.

While the bulk of American whalers did not record their observations of sea creatures, some did. Those few who did actually identify species in a useful fashion have contributed some important clues to understanding the prolific life of the oceans. Purrington & Russell's *Grand Panorama* was intended to be educational entertainment, but for all that, it serves today as an important document serving to offer insights into the world as witnessed by American mariners. Whether or not the artists captured the true nature of marine life, they absolutely captured the significance of the American whalers to the growing understanding of the world and its seas in the 19th century.

Melville as a whaler himself adopted whalers' usage.

Melville was mocking the books of science written by persons with no firsthand knowledge of what it was they were describing.

Melville wrote in the first part of that chapter, "...of real knowledge there be little, yet of books there are a plenty." He then goes on to arrange his classifications and subdivisions similar to the table of contents of Robert Hamilton's "On the Ordinary Ceacea, or Whales" in William Jardine's *Naturalists Library*, as well as John Hunter's "Observations on the Structure and Oeconomy of Whales" in *Philosophical Transactions of London* (June 28, 1787); that is Roman numeral, genus, species. Being the satirist that he was though, instead of even attempting to sound "scientific" Melville made up foolish categories



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The members of our Volunteer Council are a dedicated crew of 146 docents, educators, transcribers, translators, catalogers, craftspeople, editors, life-long learners, and museum ambassadors. In 2017 they logged 21,870 hours of service to the Whaling Museum, valued at \$653,475.60! It cannot be said enough, thank you, thank you, thank you! The New Bedford Whaling Museum would not be as productive, as educational, or as welcoming without your time and energy.

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Be a Docent at the Whaling Museum

Whaling Museum volunteers positively impact the lives of thousands of people each year, making a significant contribution to our ability to pursue the Museum's mission, and they have fun doing it! A new docent training session will begin at the end of the summer. For more information, please contact Robert Rocha at (508) 717-6849 or rrocha@whalingmuseum.org



Announcement

Peter Fenton, long-time volunteer, has recently been named the official "Shipkeeper of the whaleship *Lagoda*." Congratulations Peter!

Definition of SHIPKEEPER

- 1: a watchman in charge of a ship in the absence of officers and crew
- 2: the one left in charge of a whaling ship when the captain's boat is lowered



Out of the Collection: Spotlight on Native American Objects from the Rappahannock Tribe

By Dr. Akeia Benard, Curator of Social History



Tomahawk and stone drill from the Museum's Collection

Recently, while organizing and cataloging our Collections, we found several objects from an archaeological excavation that took place in 1904. Objects included arrowheads, a deer antler used for flintknapping, kaolin clay pipes, and pestles. In the same vicinity, we located two different objects with notes that stated that they were given to us by "Chief Black Hawk of the Powhatan Culture of Virginia." The objects were labeled as a tomahawk and a stone drill. These notes were the only record we had on the history of the objects.

As Curator of Social History, part of my task is to understand the cultural significance and the larger historical narrative of our museum objects. I was very intrigued by these objects and with a little bit of research, I was able to find more information on them. There are eight federally recognized Powha-

tan-descended tribes in the state of Virginia. Because the label on the tomahawk had "Rappahannock River" on it, I started with the Rappahannock Tribe. After reviewing the tribal nation's webpage, something that quickly came up in my search was a book by Earl Mills, Chief Flying Eagle, titled *Talking with the Elders of Mashpee Memories of Earl H. Mills, Sr.* (2012). This book contains images of Chief Black Hawk at 1946 and 1962 Mashpee Wampanoag powwows. Although

we are not entirely certain, we can make an educated guess that Chief Black Hawk himself or someone on his behalf likely gave the museum these objects when he was in the region for these tribal gatherings. We now have provenance for these objects and know who Chief Black Hawk was, which tribal nation he was from, and how we may have come to own these objects.

"...we can make an educated guess that Chief Black Hawk himself or someone on his behalf likely gave the Museum these objects...." – Dr. Akeia Benard



Conservation Spotlight: Scrimshaw Desk

By D. Jordan Berson, Director of Collections

The Museum has a vast collection of inlaid scrimshaw. Keeping such "mixed-media" objects intact is challenging. Each type of material reacts differently when exposed to climatic fluctuations, and aging glues eventually lose their strength. The swelling and contraction of different materials at different rates of time means that pieces get squeezed, pushed, or ejected from the object over time. Scrimshaw enthusiast and craftsman Jim Vaccarino has been restoring the inlay on dozens of pieces and, on a good number of occasions, he has had to fashion new pieces of inlay to replace those that have been lost.

The most challenging project Jim has undertaken to date has been the recently completed Eastlake style secretary desk made by Captain Charles Henry Turner (ODHS #2009.16). Standing over four feet tall, this monumental desk is among the largest and most elaborate scrimshaw pieces in the Collection. It is made primarily of mahogany with inlay of other exotic woods, mother of pearl, brass, and whalebone. The clever construction includes concealed secret compartments. According to family lore, it was built over a four year period while Captain Turner was master of the New Bedford whal-



Before (left) and After (right): Whaling master, Charles H. Turner's scrimshaw desk.

ing bark *A. R. Turner* on an Atlantic voyage and made from "floating wood" picked up in the ocean. The desk is said to have been completed on St. Helena, July 4, 1886 – a date that coincides with the birth of his first son, Reginald – in the house where Napoleon Bonaparte died. The desk was passed to Reginald who married in 1918. According to a 1986 letter from his wife Teresa Turner Frawley, "The two doors that open in front have buttons from his wife's wed-



ding dress inserted with small pieces of ivory and pearl. It opens with carved whales teeth and elephant tusks. Acorns carved by hand make the decoration." After Reginald died in 1919, Teresa took care of the desk for 67 years until passing it down to her daughter whose family donated it to the Museum's permanent collection in 2009. After nine years, we are pleased to have brought it back to displayable condition.

ADVERTISEMENT

Note: This is not an object owned by the Museum, nor is the Museum affiliated with Owen Gallery.



WILLIAM BRADFORD

Polar Night, Labrador, 1878

Signed and dated, oil on canvas,
18 x 30 inches

Artwork (left) is for sale

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Whales and Whaling

- Whales Today
- Stewards of the Sea
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- The *Lagoda*
- Go a Whaling I Must, and I would: Life Aboard a New Bedford Whaling Vessel
- A Voyage around the World: Cultures Abroad, Cultures at Home
- Cape Verdean Maritime Exhibit
- Azorean Whaleman Gallery
- Harpoons and Whalecraft
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- The Forecastle: Casa dos Botes Discovery Center
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Rotating

- Celebrating Sippican: The Golden Age of Marion
- After Ryder: Photographs by Nicholas Whitman
- The East Unlocks its Gates: American Whalers and Trade in Asia
- O'er the Wide and Tractless Sea: Original Art of the Yankee Whale Hunt
- Thou Shalt Knot: Clifford W. Ashley
- The Yanks are Coming: Selected World War I posters from the collections of the New Bedford Whaling Museum
- The Spray will Come Back: Solo Circumnavigator Captain Joshua Slocum
- Azorean Whalemen: A Photographic Retrospective
- Photographs by Norman Fortier
- Whaling Prints by Vito de Vito
- Maritime Artifact Installation in the Cook Memorial Theater
- Out There: Peter Pereira Photojournalist
- Claus Hoie: The Log of the Whaler Helena and Related Works
- Famine, Friends & Fenians
- Mapping Ahab's "Storied Waves" – Whaling and the Geography of Moby-Dick
- Early 20th Century Norwegian Whaling in Co. Mayo, Ireland
- Inner Light: The World of William Bradford
- Power, Performance and Speed in 20th Century Yacht Design
- Treasures of the Whaling Museum: Touchstones to the Region's Past

Fine & Decorative Arts

- For the Love of Beauty: The New England Aesthetic Style in Fine and Decorative Arts
- Scrimshaw: Shipboard Art of the Whalers

Regional History

- Energy and Enterprise: Industry and the City of New Bedford
- Harboring Hope in Old Dartmouth (1602-1827)
- Enlightened Encounters: The Two Nations of Manjiro Nakahama
- Captain Paul Cuffe Kitchen
- The Home of William Rotch, Jr. (Historic Mariners' Home)
- Safe Haven, Safe Harbor (Historic Mariners' Home)
- A Working Port (Historic Mariners' Home)
- Timeless Toys



2017 Gifts to the Collection

Your generous gifts build our collection. Thank you!

2017.1 Two historic postcard-size photos of early exhibitions at "the Whaling Museum of the Old Dartmouth Historical Society". *Gift of Dr. Stuart M. Frank*

2017.2 New Bedford Yacht Club burgee. *Gift of the New Bedford Yacht Club*

2017.3 Twenty USPS First Day Issue envelopes, images include Seapex commemoratives, engravings of whalers and other local subjects, 1978-2001. *ODHS Purchase*

2017.4 Two USPS First Day Issue envelopes, images include Bartholomew Gosnold and Herman Melville, 2001. *Gift of Arthur and Susan Motta*

2017.5 Roll of unused milk bottle caps from Dutch Belt Farm, No. Dartmouth Mass. *Gift of D. Jordan Berson*

2017.6 One volume letter book containing two whaling voyages, the ship *Triton* of New Bedford and the ship *Maria* of Nantucket, and a set of jointer Charles Wood's accounts. 1829. *Gift of Mr. Alan Schroeder*

2017.8 Early photograph of the Stephen Hathaway house, Acushnet, a typed Hathaway genealogy, and some 1912 *New Bedford Evening Standard* newspaper clippings with notes from Stephen Hathaway Forbes of Moylan, Penn. *Gift in Memory of Stephen Hathaway Forbes (1910-2003)*

2017.9 Three Pairpoint clear bubble-glass perfume bottles, a Pairpoint purple vine pattern, bubble-glass ball top paperweight, a Pairpoint clear bubble-glass ashtray, a menu from the New Bedford Hotel, Thursday Dec. 31 (no year), a banking envelope from the First National Bank of New Bedford, St. John the Baptist Church Centennial 1871-1971 paperweight, New Bedford semi-centennial 1847-1897 stick pin medal, a change bag from the Southeastern Bank & Trust, and a Gunderson potato glass vase. *Gift of Judith & Robert L. Sterns*

2017.10 Small wooden box of Black Diamond whale oil harness soap, a Standard Oil product. *Anonymous Gift*

2017.11 Eleven letters written to Joseph Grinnell from John Quincy Adams, Abraham Lincoln, James Buchanan and others. *Gift of Robert & Bundy Boit*

2017.12 A set of Argand whale oil lamps originally from the home of Henry Ball in Newburg, NY. *Gift of Horace Wildes*

2017.13 Charles Wing, lecture record and sketch book, New Bedford Textile School, 1900-1901. Examination questions and misc. notes; and a photocopy of N.A.C.M. annual meeting papers published in *New Bedford Evening Standard*, 1912, reporting on yarn standards discussed at the meeting. One volume of Kestenbaum notes on cost keeping and cost sheets, Charles S. Wing Jr. New Bedford Textile School notebook, 1899-1901. *Gift of the American Textile History Museum*

2017.14 Ships papers from the Bark *Eliza* in their original metal box containing a citation signed by the President and affixed with the Great Seal, shipping articles from the Bark *Eliza*, 1860, and a keel bolt from the wrecked whaler *Franklin*. *Anonymous Gift*

2017.15 Bureau set that belonged to Francis Taber Gardner. *Gift of Judie Flanders*

2017.16 Soapine soap, Kendall Mfg. Co. advertising card, New Bedford Bible Society advertising card and a H.C. Hathaway auctioneer raffle ticket. *Gift of Stephen H. Borkowski in honor of Peter Gansevoort Whittemore*

2017.17 Framed photo of hunting with dogsleds in East Cape, Siberia, June 1913. *Gift of Sidney Lockwood Tynan*

2017.18 Iron stair tread from Fairhaven Mills, (1917), Morse Twist Drill Machinist's Practical Guide, (2x 1935 and 1x 1950), Morse Twist Drill & Machine Co. product catalog (undated), Morse Twist Drill & Machine Co. machine screw taps wooden box, straight shank taper length twist drill No. 314 (x3 packages), two drill gauges, receipt for purchase of drills (1883, x2), correspondence and other ephemera. Mechanics Bank: One uncut sheet of four cashier's checks c. 1835, New Bedford Tool Co. receipt for hardware (1876), Commonwealth of Massachusetts Court of Insolvency document re: Frank I. Washburn /Edward S. Taber of the Morse Twist Drill and Machine Co. (1883), Bates Mfg. Co. receipt (1913), Eureka Loan Co. documents (1913), Sawyer Tool Mfg. Co. receipt (undated), Joseph W. Nicklas Drug and Seed Store ruler, C.F. Wing Co. screwdriver advertising premium, G.S. Fales clock spring compressor tool, John J. Gunning Jungle No. 25 folding pocket knife, metal plate molded with relief of Sperm Whaling, The Capture, US Spec Pat Tool Corp. *Gift of Elton W. Hall*



2017.85 Eskimo soapstone blubber oil lamp.

2017.19 Capped bottle of Dawson Lager Beer, 1965, capped bottle of Dawson Gold Crown Beer, 1956 and a letter from Charles R. Tucker to Capt. Sam E. Cooke, dated New Bedford, 1859. *Gift of Nicholas Taradash*

2017.20 Eleven topographical maps of the Azores: Arquipelago dos Acores, c. 1965-1971 including Ilha de S. Miquel, Ilha do Pico, Ilha de S. Jorge, Ilha Terceira, Ilha de Santa Maria, Ilha Graciosa, Ilhas das Flores e Corvo. *Gift of the Consulate of Portugal in New Bedford*

2017.21 Framed print of the bark *Catalpa* and a framed print of 'New Bedford Waterfront,' 1875 by Louis Sylvia. *Gift of Susan Rimmer Desnoyers*

2017.22 three Norman Fortier photographs: *Cherry Trees (planted by GCBB in 1931) at Buttonwood Park, New Bedford, 1967, Children's Museum, Russells Mills Village, 1967, Mrs. Fay's Greenhouse, Nonquitt, 1967. Gift of the Garden Club of Buzzards Bay*

2017.23 A collection of Pairpoint cup plates, c. 1978-1982. *Gift of Mrs. George Jacobs*

2017.24 Ship *Continent* papers. *ODHS Purchase*

2017.25 Late 1950's/early 1960's 8mm home movie footage containing unique scenes of Lincoln Park, Dartmouth, Whites of Westport and Buttonwood Park, New Bedford. *Gift of D. Jordan Berson*



2017 Gifts to the Collection Continued

2017.26 Good Luck Souvenir token, 'Dead Whale or a Stove Boat'.

Gift of Frem's Jewelry Store

2017.27 Log book from the ship *Ann Alexander*. *Gift of the Burnham Family*

2017.28 Albert Van Beest watercolor, untitled view of Palmer's Island Lighthouse. *ODHS Purchase*

2017.29 Oil painting, *Morningstar at Wharveside* and a framed pencil sketch of the Fairhaven waterfront scene by Percy Elton Cowen, c. 1920. *ODHS Purchase*

2017.30 Two Christmas greeting cards from Babbitt Steam Specialty Co. *Gift of Erika Hamer*

2017.31 Sealed tin of Whaling City Bicycle Oil manufactured by Strange & Wing. *Gift of Robert S. Mogilnicki*

2017.32 Three glass plate photographs taken by Herman Parker of the ship model *Wamsutta*, built by Herman Parker for Wamsutta Mills in New Bedford. *Anonymous Gift*

2017.33 Pair of folk art dolls of an Azorean man and woman made by the donor's mother-in-law. *Anonymous Gift*

2017.34 Framed print of the ship *Lagoda* by John G. Kunger, 1970. *Gift of the New Bedford Port Society*

2017.35 Two books: Margu Preus, *Heat of a Samurai* and Manuel Borges de Freitas Henriques, *A Trip to the Azores or Western Islands*. *Gift of Dr. Stuart M. Frank*

2017.36 A photograph of Gregory Peck in downtown New Bedford at the premiere of *Moby Dick* in 1965 by Cecelia F. Conzaga. *Gift of her daughter, Deborah L. Gonzaga-Reed*

2017.37 Personal effects or document box that belonged to Capt. John N. Holmes (grandfather of the donor). *Gift of Lucille D. Baker*

2017.39 Three New Bedford autograph books belonging to Annie W. Ellis, c. 1880's - 1950's. *Gift of Melanie Correia*

2017.40 Bound set of the *Morning Register*, 1855. *Gift of Danae Arone*

2017.41 "Haidee" -- Engraving on paper by W. Brown *given in memory of Dr. Jack H.T. Chang*, and two illustrated brochures from the Taiji Whale Museum in Taiji. *Gift of Dr. Stuart M. Frank*

2017.42 Four postcards with views of The Hotel Sippican Casino, Marion Ma; Town Hall, Mattapoisett; Southworth Library, Padanarum; Purchase Street at the Corner of William, New Bedford. *Gift of Tony Schraub*



2017.45 Tuxedo and shirts of Col. Green.

2017.43 Six land deeds from the collection of the Fairhaven Colonial Club dated 1864, 1836, 1796, 1808, 1798, and 1772. *Gift of Nicholas Taradash*

2017.44 Digital files for original photographs of Greenland scenery taken by Michael Lapidés during his 2012 voyage. *Gift of Michael Lapidés*

2017.45 Two pieces of correspondence and a collection of Colonel Green's clothing including tuxedo and daily shirts. *Gift in memory of Alfred & Isabelle Senez from Philip & Irene Lavoie*

2017.46 Personal items belonging to Isaac Dennis Hall and Hannah Mary Norris Hall of New Bedford including c. 1878 hand-illustrated autograph book, c. 1849 album of pressed leaf specimens, a Japanese lacquer jewelry box willed to Robert P. Hall by Gilbert Hall in 1913, and an 1855 journal containing psalms, stories, correspondence and scraps. *Gift of Mary D. Dillon-Current*

2017.47 Manuscript diary of Susan Gifford, November 15, 1859 - December 30, 1860. *Gift of Ann Briggs*

2017.48 Whaling journal by Frank C. Sawtelle kept aboard the bark *Jacob A. Howland*, October 1, 1877 - August 5, 1881. *Gift of Craig Winters*

2017.49 Collection of whaling related books, mostly collected by Andrew Howard Potter Swift. *Gift of Laurene Swift*



Above and left: 2017.55 Two Scrimshawed sperm whale teeth.

2017.51 Whaling journal from the bark *Osceola II*, 1866-70, whaling journal from the ship *Awashonks*, 1870-71, and the bark *Morningstar*, 1891-1894, and eight letters mailed to bark *Morningstar*, St. Helena. *Gift of Ms. Deborah Perry*

2017.52 Marriage certificate of Miguel Jose Soares and Domingas Rofina Soares and the birth certificate for Joseph Miguel Soares. *Gift of Henrique Soares Silva*

2017.53 Albert Van Beest painting, oil on canvas, probably painted in Holland or France. *Gift of Jane & Tim Howes*

2017.54 Collection of Hough family papers, photos, books, genealogy, sampler, diplomas, etc. *Gift of Garry deNeuville Hough Family*

2017.55 Two scrimshawed sperm whale teeth, one attributed to the Banknote Engraver and one undecorated sperm whale tooth. *Gift of the estate of Philip Clough*

2017.56 A collection from the Colonial Club in Fairhaven including a cylinder butter churn used in the home of Henry Huttleston Rogers; wine glass belonging to Capt. Phillip Nye, 1826; three guest books; bound *Penny Magazine*, 1832; local scrapbook,

1912; eight black and white photographs, New Bedford; six local ledgers, 1846-1849, 1870, 1872, 1874; journal New Bedford to California, 1849, Gold Rush era; framed Taber coat of arms; *Farmer's Almanac*, 1839; Gifford Family coat of arms; *Tug Boats, Fishing Boats and other Old Friends*, sketching in New Bedford Harbor' signed copy by Clement E. Daley; photograph of the *Charles W. Morgan*; copy of Bartholomew Taber's will; lot of local architecture slides; miniature table made by Captain James S. Nye of Fairhaven. c. 1830; tickets to the NESPA, 1933-1940; and misc. parlor games and instructions including playing cards, rules books, and game pieces. *ODHS Purchase*

2017.57 An archive of letters and documents related to the whaling trade written in Panama and Tahiti by Captain George S. Baker, c. 1870s. *ODHS Purchase*

2017.58 Photo of Isaac Fessenden Sawtelle from 1863, his citizenship papers from 1833, and bills of sale related to the barks *Ohio*, *Active* and *Stella*. *Gift of Andy Burnham*

2017.59 A card of pressed seaweed specimens made by Sarah Sutcliffe, probably prior to 1890 and a pair of spermaceti candles. *Gift of Ruth Ekstrom*

2017.60 Photo of Isaac Fessenden Sawtelle, 1863; his citizenship papers, 1833; and bills of sale related to the barks *Ohio*, *Active* and *Stella*. *Gift of Andy Burnham*

2017.61 Two USPS First Day Issue envelopes: Captain Joshua Slocum centennial 1995 and Herman Melville First Day of Issue 1970. *Gift of Martin Lipman*

2017.62 Improved toggle harpoon used aboard the bark *Wave*. *Gift of the Hammond Family of Wareham, MA*

2017.63 Double Bullseye whale oil lamp with detachable lenses. *Gift of Janet Gregory & Judith Bell*

2017.64 A collection of eight original Azorean maps c. 1641-1798. *Gift of William Betts*

2017.65 Nicholas Taber plow plane; Nicholas Taber panel raising plane; Nicholas Taber riveted skate groove plane; John M. Taber plow plane; John W. Smith skate groove plane; John W. Smith tongue plane; Braddock D. Hathaway cooper's adze; Braddock D. Hathaway drop handled draw knife; Braddock D. Hathaway flat draw knife; Braddock D. Hathaway gouge; J. Delano cooper's draw knife; Dean & Sawyer broad axe; Morse Twist Drill & Machine Co. drill chuck; molding plane, and a carpenter's pencil. *ODHS Purchase*

2017.66 1912 New Bedford pin, oval with whale motif and box. *ODHS Purchase*

2017.67 Two prints by Paul Gidley *USCGC Eagle in New Bedford Harbor* and *USCGC Eagle*, 1991. *Gift of Mel Yoken*

2017.68 'New Bedford in 1810', a hooked rug made in New Bedford by Agnes Winsper who was a long-time Star Store clerk, c. 1957. *Gift of Andrew (Chip) & Kim Fontaine*

2017.69 Polychrome scrimshawed sperm whale tooth by Robert Spring, 1977. *Gift of Michael J. Sinsky*

2017.70 Ernest Ludwig Ipsen (1869 - 1951) painting of a landscape of the Coastal Inlet, Slocum River, Dartmouth, Mass. *Gift of Aileen Crawford*

2017.71 Three boxes of 19th century tools. *Gift of Dexter Clough*

2017.72 Ninth International Azorean Whaleboat Regatta copper mug, New Bedford, 2017. *Gift of Azorean Maritime Heritage Society*

2017.73 EMAT expendable mobile target, ABT expendable bathythermograph, early hydrophone with cutaway for exhibition, early hydrophone (black coil) aka "hockey puck," SPOT - limpnet tag (dart tag) with darts for small cetaceans (ARGO's location tag at the surface). *Gift of Azorean Maritime Heritage Society*



2017.76.1 U.S. Navy Manta test vehicle.

2017.74 "Cape Verdean packet *Sunbeam* of New Bedford" by Reynolds Beale (1866-1951) 1910, pencil and watercolor on paper. *Gift of Martha Mullen Taradash & Melissa J. Pelletier, trustees of the Amy Janes Bare Charitable Trust.*

2017.75 Five manuscripts regarding the life and whaling career of Zephaniah Gooding, 1839-1849. *Gift of Elizabeth H. Hilpp*

2017.76 Two bottom mounted hydrophones and a Manta test vehicle. *Gift of U.S. Navy*

2017.77 Sampler made by Edith Steel Swift, July 1907 at Mishaum Point, four original photographs of "Arrowhead," the Swift family home at Mishaum Point, and a partial ledger containing notes regarding the garden at "Arrowhead." *Gift of Edith Steel Swift*

2017.78 1950's life jacket with stamps for yearly Coast Guard certifications, including New Bedford. *Gift of Robbie Gifford*

2017.79 Paper doll collection made by Harriet Elizabeth Pierce of New Bedford (nee: Howard), wife of Albert Russell Pierce. *Gift of Alice E. Pierce Bonifaz*

2017.80 Whaling journal kept by Captain Benjamin Clough onboard the ship *Niagara* of Fairhaven, 1851-1854. *Gift of Alice E. Pierce Bonifaz*

2017.81 Captain Abner Potter Barker's spyglass and boxed compass, 19th century. *Gift of Judith Park-Sylvester*

2017.82 Three books: *Gunks and Goos*, *Tom Bowling and the Book of Knots*, and *Sail Hooks*. *Gift of Des Pawson*

2017.83 Mourning cape passed down from Eliza Dow Norton (nee: Howe), second wife of William J Norton, a wealthy cooper whose business was on Fish Island, New Bedford, also a framed photo portrait of Eliza Dow Norton. *Gift of Judy Axtell*

2017.84 Address book belonging to whaling captain Leander C. Owen of Vineyard Haven, MA, March 1881. *Gift of Mary Gessner*

2017.85 Eskimo soapstone oil lamp for which Jane C. Boardman traded a package of needles, scissors, and a bar of soap with a Cree Indian chief, St. James Bay, Canada, July 1937. *Gift of Jane Canott Boardman*

2017.86 1956 *Moby Dick* premiere papers and ephemera from Madia Hill (aka Mrs. Laurence G. Hill) who was involved with planning of events for the 1956 premiere of *Moby Dick*. *Gift of Galene A. Kessin*

2017.87 Four boxes of archival materials of whaling history including films, microfilms, published imprints, etc. *Anonymous gift*

List of gifts continues on page 44.



PROGRAM CALENDAR

JUNE

Calendar grid for June with dates MON 4 to SUN 30. Activities include Highlights Tour, Azores Members' Trip Information Session, and various exhibitions and lectures.

JULY

Calendar grid for July with dates MON 2 to SUN 31. Activities include Highlights Tour, New Bedford Folk Festival, and various exhibitions and lectures.

For detailed calendar listings visit www.whalingmuseum.org

Event Key: Workshop/Class/Lecture Community Special Event Exhibition Family Tours

AUGUST

Calendar grid for August with dates MON 6 to SUN 31. Activities include Highlights Tour, Curator Tour of Panorama at Kilburn Mill, and various workshops and lectures.

Crankie (pronounced kraNG-kē)

A crankie is an old storytelling art form. In the 19th century, they were called "moving panoramas." It's a long illustrated scroll that is wound onto two spools. The spools are loaded into a box which has a viewing screen. The scroll is hand-cranked while the story is told. It can be accompanied by a narrative, song or tune.

Crankie Making Workshop | Saturday, August 18

Make and take home your own miniature moving panorama called a crankie! Join artist and performer Sue Truman anytime between 11:00 and 2:00 (it typically takes 30 minutes) to make your own moving picture show. For children 6+ (and adults too), no art skills required!



No registration required. First come first served, while supplies last.

Lecture and Book Signing



Delano and Grinnell: A Tale of Two Clippers By Steven Ujifusa, author

Thursday, July 19

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

The New Bedford area was the birthplace of two main characters of Barons of the Sea, Ujifusa's recent book. Warren Delano II (1809-1898) was a China trade merchant and owner of Memnon, the first clipper ship to sail to California during the Gold Rush. He was also the grandfather of President Franklin Roosevelt. Moses Grinnell (1803-1877) was a transatlantic packet operator and owner of Flying Cloud, the clipper which still holds the record for a commercial voyage under sail from New York to California via Cape Horn: 89 days 8 hours. Steven Ujifusa's lecture will discuss the family life and business careers of these two men, the revolutionary ships they owned, and New Bedford's crucial role in the development of the American clipper.

After the lecture, Ujifusa will be signing copies of Barons of the Sea.



PROGRAMS



TEACHING MELVILLE

June 17 – June 30, 2018

An Institute for School Teachers on Herman Melville's *Moby-Dick* and the World of Whaling in the Digital Age

Educators from across the country will be at the Museum to gain insight into the art and context of Herman Melville's iconic 19th-century American novel *Moby-Dick*, while learning new approaches to interpreting the book for 21st-century students.

106 applications were reviewed by a panel of Melville Scholars, teachers, and staff. Every applicant merited admission in the Institute, but only 25 teachers can attend making the selection process particularly tough.

Six Melville scholars from six different states who comprise the Melville Society Cultural Project will serve as principal faculty of the Institute.

Mural by Richard Ellis



Principal faculty

Timothy Marr (University of North Carolina at Chapel Hill), *Institute director*

Jennifer Baker (New York University)

Mary K. Bercau Edwards (University of Connecticut)

Wyn Kelley (Massachusetts Institute of Technology)

Chris Sten (George Washington University)

Robert K. Wallace (Northern Kentucky University)



The Teaching Melville Summer Institute for Teachers is funded by a grant from the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this program do not necessarily represent those of the National Endowment for the Humanities.



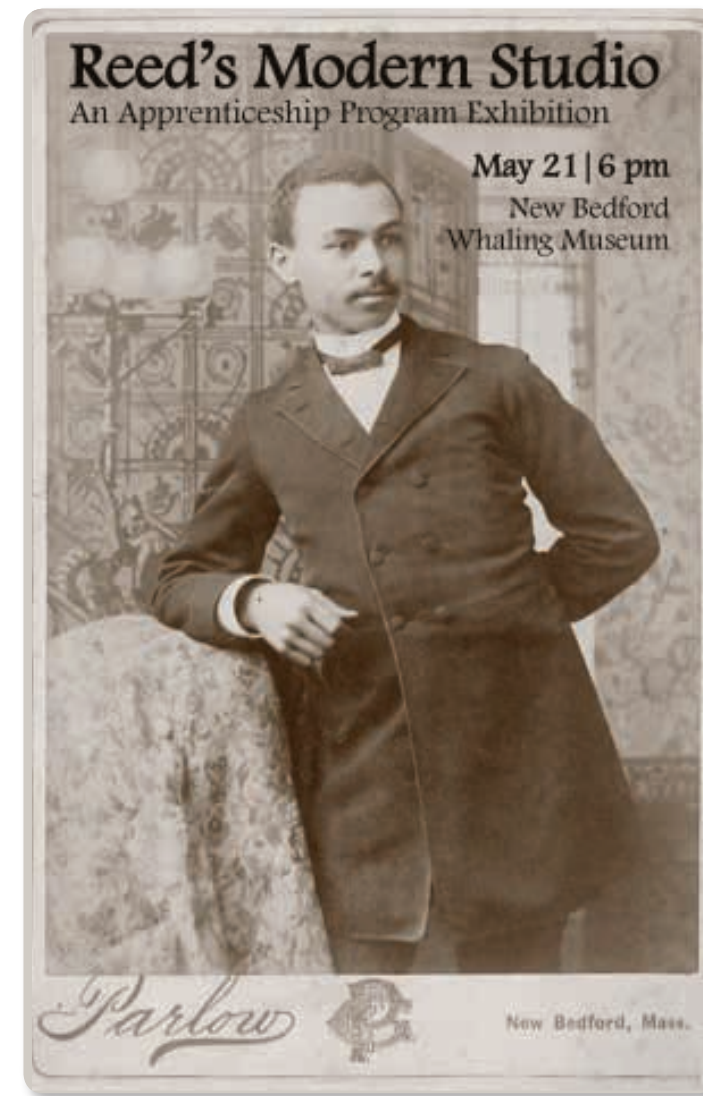
EDUCATION

High School Apprentices Reimagining Reed Student Exhibition Opening | May 21, 6 pm | Free and open to the public

Apprentices applied for and were awarded one of 15 Amplify Grants from the Massachusetts Cultural Council, a grant supporting community projects designed and executed by young people. This grant will help the apprentices continue to learn about their city and its history through the lens of one of its first prominent black photographers, James E. Reed. Reed photographed many well-known people and families in the community including New Bedford's own Frederick Douglass, the most photographed American of the 19th century. In addition to exploring who Reed was and his historical significance, apprentices are learning about photography, photo editing, and conservation.

Apprentices have had the opportunity to meet with a James E. Reed re-enactor, visit the UMass Dartmouth darkroom, and visit locations in the city Reed photographed. For inspiration, apprentices traveled to the Worcester Art Museum to see the exhibition *Rediscovering an American Community of Color: The Photographs of William Bullard*. Apprentices also created and displayed Reed-inspired backdrops at the Museum's vacation week kickoff event.

Using these experiences, apprentices are developing their own photographic projects that celebrate Reed's legacy while representing their city and the people who live in it. The exhibit will open on May 21 at 6 pm in the San Francisco Room. Museum visitors will be able to see the apprentices' final work that re-imagines James E. Reed's artistry and legacy.



Apprentices learning about processing photos.

Apprenticeship Program won the Excellence in Programming Award

On May 7, 2018, the High School Apprenticeship Program received the Excellence in Programming Award from the American Alliance of Museums, the accreditation body for the museum field, and the only organization representing the entire scope of the museum community. The awards are judged by peers in the Museum Education field.

"There are many museums doing great work all across the globe," said Claudia B. Ocello, President & CEO of Museum Partners Consulting, LLC and chair of the EdCom Awards Committee. "Besides elevating individuals and programs as models of excellence in the field of Museum Education, the EdCom Awards also showcase the vital role museums play in society."

Congratulations to the Apprentices!



The James E. Reed Project for the High School Apprenticeship Program is supported by the Mass Cultural Council, a state agency supporting the arts, sciences, and humanities, to improve the quality of life in Massachusetts and its communities.



Lighting the Way: Historic Women of the SouthCoast

Lighting the Way: Historic Women of the SouthCoast explores the historical impact of women from diverse cultural and ethnic backgrounds who shaped their SouthCoast communities, the nation, and the world. The Project is unearthing remarkable stories of women’s callings and their enduring commitment to their families, careers, and communities.

Each issue of the *Bulletin* will feature a woman who deeply influenced the history of this region. Rachel Howland embodies the spirit of this work.

Rachel Howland

By Roseanne O’Connell and Ann O’Leary

Peace, love, and understanding were hallmarks of Rachel Howland (1816-1902). Rachel was devoted to the Society of Friends, where she served as minister for over 50 years. She believed in the “Inward Light,” the direct experience of a loving God in each person. Although the freedom to speak during meetings was given to Quaker women from the movement’s very beginning, Rachel gained respect as a minister by speaking authentically, interestingly and acceptably. Her testimony in New Bedford meetings was recognized as worthy of dissemination through travel in the ministry. Soon she was given permission to minister outside of New Bedford, in Boston and beyond, in city and state reformatory organizations. Locally, regionally and even nationally, Rachel gained respect for her new understandings of the light and her concerns for others. On an 1865 trip to the White House toward the end of the Civil War, Rachel prayed side by side with President Lincoln, both kneeling before the “Supreme Leader.” In 1870, Rachel and her husband, Matthew, funded the Howland Mission Chapel, a nondenominational house of worship for textile mill workers that was constructed near the Wamsutta Mill on Purchase Street.

Peacemaking flowed naturally from Rachel’s Quaker faith. In 1867, during the Howland Mill textile worker strike, she mediated a peaceful settlement between striking skilled workers and mill directors that offered the workers some of their demands, including a 10-hour work day. A vote of thanks was unanimously passed by the strikers and their spokesman stated that no one else could have done what she did. In 1874, Rachel organized a meeting between feuding New Bedford public school teachers and their new superintendent at her home, where she acknowledged the work of the female teachers and asked that the “Great Teacher” bless them. She remained active nationally in the late 19th-century peace movement and was even recognized as author of the movement’s rallying cry “outlaw war.”



Rachel translated her personal experience of God into social activism that addressed the suffering of others. She had founding and leading roles in the Association for the Relief of Aged Women of New Bedford in 1866, the Ladies City Mission Society in 1868, the Children’s Aid Society and the Instructive Nurses Association in 1891.

“Too often the history of women is invisible, or limited to the inclusion of one or two token examples. The truth is, women of all races, classes and backgrounds have made SouthCoast what it is today. Girls and women need to know about the struggles and accomplishments of our foremothers in order to take our full and rightful place in the world. This includes continuing their legacy of social change and leadership that *Lighting the Way* illuminates.

— Valerie Bassett, Executive Director, The Women’s Fund of Southeastern MA

Rachel served as the Association for the Relief of Aged Women of New Bedford’s first president for 19 years, from 1866 to 1885. The organization remains active today having served elderly women in the Greater New Bedford area for more than 150 years. She also served as long-term president of the City Mission, New Bedford’s major private charitable group. Beyond New Bedford, Rachel was a benefactor of Myrtila Miner’s School for free black children in Washington, for which she also served as a trustee alongside her friend Harriet Beecher Stowe.

Rachel Collins Smith was born on May 6, 1816, in Burlington, New Jersey, into a prominent Quaker family that struggled financially for two generations with the early deaths of her father and grandfather. She married New Bedford’s Matthew Howland, co-owner of the whaling business George Howland & Sons. The responsible Matthew and the enlightened Rachel were married on September 8, 1842. The newlyweds settled in New Bedford, where Rachel continued her activity in the Society of Friends and began her work in peacemaking and compassionate philanthropy.

Later in life, Rachel experienced the suffering that she worked so hard to alleviate in others. By the 1870s, as the whaling industry faltered, Rachel and Matthew suffered substantial financial losses. Although Matthew continued to work and give back to his city, he was a semi-invalid for the rest of his life and his letters show signs of recurring depression. After Matthew’s death in 1884, Rachel moved to 21 South Sixth Street and summered at a second home on what is now Hazelwood Park. In 1897, her son William D. Howland, director of three textile mills that were financially failing, jumped into the New Bedford harbor from the Howland family dock and committed suicide. On August 13, 1902, Rachel passed away suddenly in Providence at the age of 87. Her words and actions live on today through the members of the Association for the Relief of Aged Women. Over the course of their lives together, Rachel and Matthew gave away more than half of their income to philanthropic causes.



LIGHTING THE WAY
HISTORIC WOMEN OF THE SOUTHCOAST



SAVE THE DATE

JULY 12
5PM - 7PM
AHA! NIGHT

Lighting the Way will launch a walking trail in downtown New Bedford with an accompanying website, trail map, and mobile app.



A Report from the Treasurer



The 2017 financial statements reflect the outstanding effort and many successes during a year marked by significant organizational change and transition. For the 10th consecutive year, the museum has achieved a positive operating result with operating revenues exceeding expenses and a 6% increase in net assets.

Paid visitors to the museum increased 7% and there was a 4% increase in total revenue and support. This growth funded new exhibits, education programs, publications, and digital initiatives.

During the year, the Museum continued investment in its campus with two major projects that serve to activate Johnny Cake Hill. Four new galleries in the newly renovated Mariners' Home add to the visitor experience and connect the Museum and the Seamen's Bethel. Success in fundraising for the Captain Paul Cuffe Park allowed that project to move forward this spring with a ribbon cutting planned for the fall. With the full Museum campus activated, inside and out, opportunities for growth in community programming abound.

The endowment has grown to \$14 million with new legacy gifts plus earnings. The bridge loan note related to the Wattles Jacobs Education Center was paid off and the Museum is now debt-free.

The annual audit was conducted and a clean opinion was issued. In addition, the Museum has achieved:

- The highest GuideStar "Platinum Seal"
- The top four-star rating from Charity Navigator for financial health, accountability, and transparency.



Old Dartmouth Historical Society (New Bedford Whaling Museum) is a GuideStar Platinum Participant

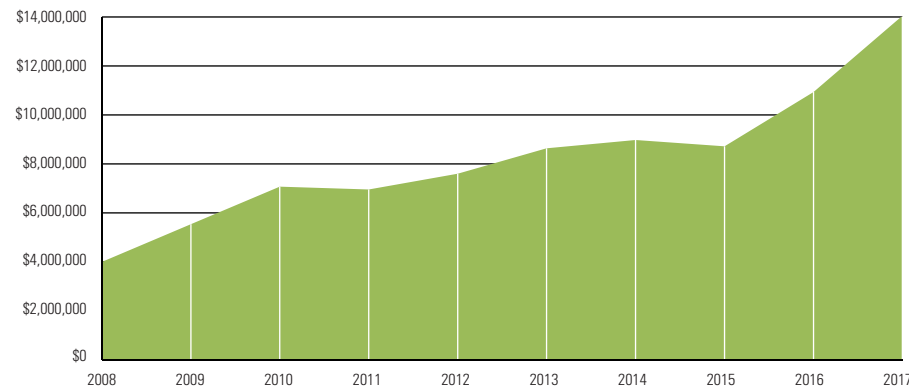
The management and staff deserve a huge thank you for these extraordinary accomplishments. 2017 was an especially challenging year since the museum operated without a CEO during the latter part of the year. Special thanks to Michelle Taylor for very effectively assuming the additional responsibility of interim leader during this period.

We are also grateful to the volunteers who shared their time, expertise and enthusiasm by donating more than 21,000 hours of service in 2017.

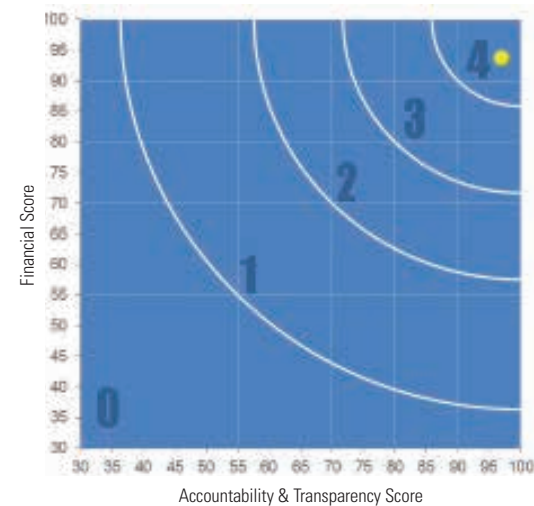
Congratulations to all and a special thank you to Museum donors for their generous and unwavering support.

Joseph E. McDonough
Treasurer

Growth of Long-term Investments



Charity Navigator Score



Condensed Statement of Financial Position

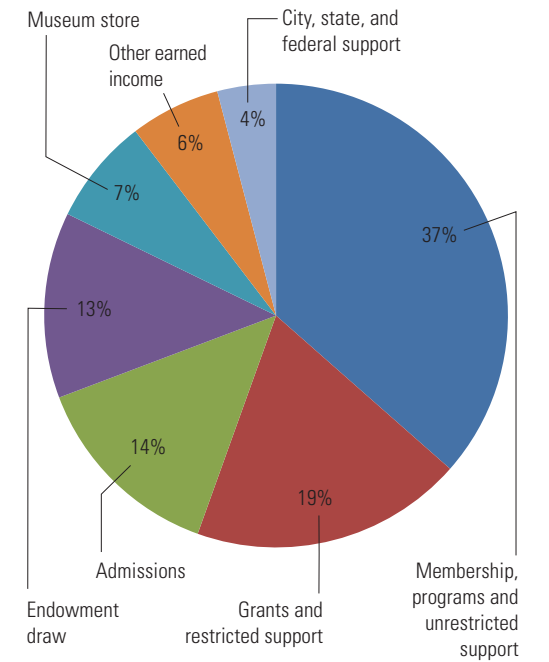
| | 2017 | 2016 |
|--|----------------------|----------------------|
| ASSETS | | |
| Cash and cash equivalents | \$ 616,725 | \$ 510,587 |
| Accounts receivable | 227,420 | 262,135 |
| Pledges receivable | 120,785 | 106,198 |
| Inventory | 129,726 | 117,762 |
| Prepaid expense | 29,329 | 35,627 |
| Long-term investments | 14,048,572 | 10,937,466 |
| Charitable remainder trust receivable | 500,711 | 1,634,989 |
| Beneficial interest in perpetual trust | 682,500 | 608,245 |
| Land, building and equipment, net | 15,435,690 | 16,149,101 |
| TOTAL ASSETS | \$ 31,791,458 | \$ 30,362,110 |
| LIABILITIES | | |
| Accounts payable and accrued expenses | 262,289 | 243,162 |
| Liability under split-interest agreements | 211,103 | 221,639 |
| Deferred revenue | 532,621 | 409,708 |
| Custodial funds | 30,566 | 30,550 |
| Note payable - bridge financing for new education center | - | 554,853 |
| TOTAL LIABILITIES | 1,036,579 | 1,459,912 |
| TOTAL NET ASSETS | 30,754,879 | 28,902,198 |
| TOTAL LIABILITIES AND NET ASSETS | \$ 31,791,458 | \$ 30,362,110 |

Condensed Statement of Activities and Change in Net Assets

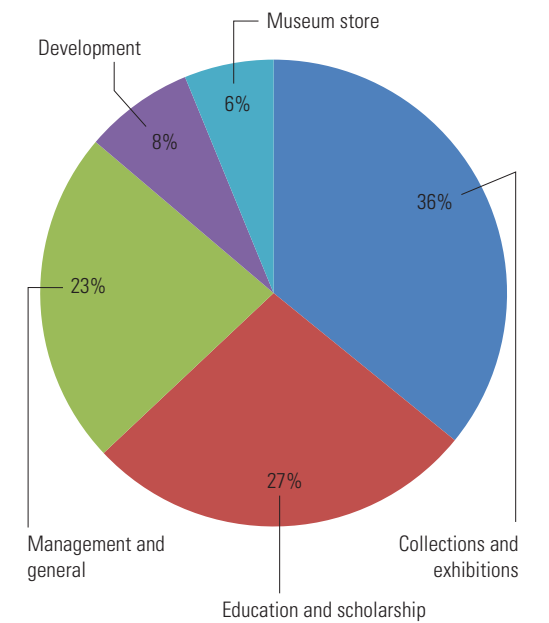
| | 2017 | 2016 |
|--|----------------------|-----------------------|
| REVENUE AND SUPPORT | | |
| Membership, programs and unrestricted support | \$ 1,456,950 | \$ 1,427,071 |
| Grants and restricted support - private foundations and donors | 758,576 | 694,712 |
| City, state, and federal support | 163,119 | 235,565 |
| Admissions | 549,475 | 501,030 |
| Museum store | 296,075 | 292,622 |
| Other earned income | 250,965 | 264,450 |
| In-kind gifts and services | 679,114 | 568,577 |
| Net investment return designated for operations | 517,632 | 520,826 |
| TOTAL REVENUE AND SUPPORT | 4,671,907 | 4,504,853 |
| OPERATIONAL EXPENSES | | |
| Collections and exhibitions | 1,411,190 | 1,434,130 |
| Education and programs | 842,996 | 798,703 |
| Library, scholarship, and digital initiatives | 224,401 | 205,088 |
| Management and general | 913,909 | 895,682 |
| Development | 299,124 | 300,110 |
| Museum store | 243,819 | 232,934 |
| In-kind gifts and services | 679,114 | 568,577 |
| TOTAL OPERATIONAL EXPENSES | 4,614,553 | 4,435,224 |
| NET OPERATING ACTIVITIES | \$ 57,354 | \$ 69,629 |
| NON-OPERATIONAL ACTIVITIES | | |
| Capital campaign contributions and gifts to endowment | 1,304,424 | 1,038,658 |
| Facility consolidation and relocation expense | - | (43,258) |
| Interest expense | (10,247) | (35,316) |
| (Accession) deaccession of objects for collection | (46,392) | 29,514 |
| Net investment return, less amount designated for operations | 1,309,285 | (209,480) |
| Change in value of split interest agreements | 185,458 | 99,809 |
| NET NON-OPERATIONAL ACTIVITIES | \$ 2,742,528 | \$ 879,927 |
| CHANGE IN NET ASSETS (OPERATING & NON-OPERATIONAL ACTIVITIES) | \$ 2,799,882 | \$ 949,556 |
| NON-CASH ADJUSTMENTS TO FIXED ASSETS | | |
| Depreciation expense | (947,200) | (972,940) |
| Loss on sale of long-lived asset | - | (1,019,098) |
| CHANGE IN NET ASSETS | \$ 1,852,681 | \$ (1,042,482) |
| NET ASSETS, BEGINNING | 28,902,198 | 29,944,680 |
| NET ASSETS, ENDING | \$ 30,754,879 | \$ 28,902,198 |

This is a Condensed Financial Statement. For a complete copy of the 2017 Audited Financial Statements of the Old Dartmouth Historical Society audited by Allan Smith, CPA, please call 508-997-0046, Ext. 126.

2017 Operating Income



2017 Operating Expenses





2017 List of Donors

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The Bourne Society permanently honors those who have included the Old Dartmouth Historical Society – New Bedford Whaling Museum in their wills or other estate plans.

| | |
|--------------------------------------|--|
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The Lagoda Society honors the Museum's most generous and loyal supporters, recognizing donors with cumulative giving of \$100,000 or more.

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The Cupola Society recognizes the Museum's most generous individual supporters. Members of this society sustain the Museum with contributions of \$1,000 or more.

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The New Bedford Whaling Museum is grateful to those organizations and individuals who support the Museum with a donation of goods or services.

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PROGRAMS

Summer Days at the Museum July & August

All summer programs are free for members or with Museum admission.

Mondays

11:00 am Highlights Tour

Group tours led by docents throughout the Museum focus on some of the most historically significant artifacts and visitor favorites.

1:00 pm Volcanic Eruptions & Craft

Enjoy watching and learning how a volcano erupts, while making your own volcanic craft to match the island of Fogo scene of Cape Verde in the Panorama.

Tuesdays

10:30 am Make Your Own Panorama!

Learn about different scenes from the Panorama and enjoy creating your own version in a mini-Panorama craft.

11:00 am Highlights Tour

2:00 pm Curator Tour

Wednesdays

10:00 am – 2:00 pm Loom Weaving

Understand what materials were used to create the Panorama and learn the "ins and outs" about how fabric is made through loom weaving!

11:00 am Highlights Tour

Thursdays

11:00 am Highlights Tour

1:00 pm Sun Catchers & "Scrimshaw" Necklaces

Have fun painting a sun catcher or creating a piece of scrimshaw! Choose to use it as a decoration or wear it as a necklace, showing off your best design!

2:00 pm Curator Tour

Fridays

10:00 am All Aboard the *Lagoda*

Join the crew of Captain C. Weede on board the largest model whaleship in the world – the *Lagoda* – for an adventure on the high seas! Travel the world, interact with new cultures, learn the ropes of a whaleship, and go-a-whaling.

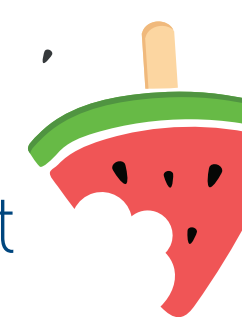
11:00 am Highlights Tour

Saturdays

11:00 am Highlights Tour

Sundays

11:00 am Highlights Tour



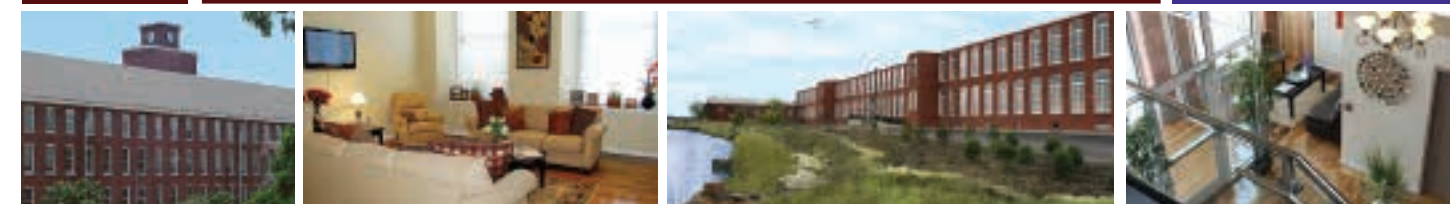
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Honoring Lusophone Connections

museudabaleia-newbedford.org

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

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

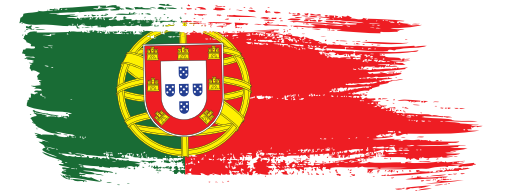
Audio Tours em Português

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



PROGRAMS

June is the Month of Portugal!



The Month of Portugal has been organized to celebrate the National Day of Portugal. Led by the Consulate of Portugal in New Bedford, in partnership with the New Bedford Whaling Museum.

To RSVP for any and all events listed below, visit whalingmuseum.org

Parte da agenda cultural dedicada a junho de 2018 como o Mês de Portugal, organizado por ocasião do Dia de Portugal, o Consulado de Portugal em New Bedford, em parceria com o New Bedford Whaling Museum, apresenta os seguintes eventos :

June 13 | 13 de junho

Free and Open to the Public | Entrada livre | 6:30 pm – 9:00 pm

Exhibition Opening “These are My People!”: The Story of Aristides de Sousa Mendes

This nationally touring exhibition, appropriate for audiences of all ages, tells the gripping true story of the largest rescue action by a single individual during the Holocaust, that of Aristides de Sousa Mendes, Righteous Among the Nations. In twenty panels, the exhibition interweaves biographical details about Sousa Mendes with the story of the largest refugee migration in history—the one following the Nazi invasion of the Benelux countries on May 10, 1940 and the fall of Paris on June 14, 1940. Famous Sousa Mendes visa recipients include Hans and Margret Rey (authors of Curious George), Salvador Dali, the Rothschild family, the Habsburg family, as well as the families of the rock singer Huey Lewis and the actor Michel Gill (House of Cards). But most visa recipients were ordinary families escaping the horrors of the Nazi occupation of Europe.

Film: *With God Against Man*

In June 1940, Aristides de Sousa Mendes, the Portuguese Consul-General in Bordeaux, France, issued life-saving visas to thousands of Holocaust refugees in defiance of his government's direct orders – an action for which he paid a heavy personal price. In June 2013, filmmaker Semyon Pinkhasov followed a group of visa recipient families, along with members of the Sousa Mendes family, as they embarked on a pilgrimage retracing their families' footsteps of 73 years earlier. They were “searching for Sousa Mendes” – looking for traces and clues of a lost history in an effort to understand their personal pasts. Pinkhasov interweaves the testimonies of the “searchers” with compelling documentary footage and insights from experts to tell this little-known story.

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June 22 | 22 de junho

NY Portuguese Short Film Festival 2018

Free and Open to the Public | Entrada livre | 6:30 pm
Seating is limited!

NY Portuguese Short Film Festival by Arte Institute (<http://www.arteinstitute.org/>) promotes Portuguese cinema around the world. It offers contact with a contemporary Portugal full of creativity while bridging audiences with different cultural backgrounds. It brings to the big screen the perception of the latest generation of future Portuguese filmmakers. In a modern and diversified way, it showcases a unique Portuguese perspective about the world through cinema. The evening will include the screening of a series of short films produced in Portugal and abroad by Portuguese filmmakers.

NY Portuguese Short Film Festival do Arte Institute (<http://www.arteinstitute.org/>) promove o cinema português em todo o mundo. Oferece contacto com um Portugal contemporâneo cheio de criatividade e cria pontes entre públicos de diferentes contextos culturais. Traz para a tela as percepções da última geração de futuros cineastas portugueses. De forma moderna e diversificada, apresenta uma perspectiva portuguesa e única sobre o mundo através do cinema.

June 27 | 27 de junho

Toast to America

Free and Open to the Public | Entrada livre
6:00 pm – 8:30 pm. RSVP Required

The “Toast to America” celebrates one of the defining moments of the signing ceremony of the Declaration of Independence in 1776. The Founding Fathers raised a glass of Madeira wine for a joyful commemoration of the institution of the United States of America. There could not be a more suitable event to end the Month of Portugal than the joining in one cheerful moment the Independence of the United States, the longstanding Portuguese-American friendship, and the quality of the Madeira wine.

O “Toast to America” celebra um dos momentos decisivos da cerimônia de assinatura da Declaração de Independência em 1776. Os fundadores brindaram com vinho da Madeira por ocasião da comemoração da criação dos Estados Unidos da América. Não poderia haver um evento mais adequado para terminar o Mês de Portugal do que juntar em um só momento a celebração da Independência dos Estados Unidos da América, a longa amizade luso-americana e a qualidade do vinho da Madeira.



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New Publication

Dutch and Flemish Old Master Paintings in the New Bedford Whaling Museum

By Dr. Stuart M. Frank, Senior Curator Emeritus

This remarkable publication highlights the New Bedford Whaling Museum's Collection of Old Master paintings. The artworks represent one of history's most remarkable eras of cultural, artistic, nautical, and scientific florescence: The Dutch Golden Age, and include some of the earliest marine paintings in North America, as well as the first-ever oil painting of a whaling scene.

These works are by far the largest and most important maritime collection outside the Netherlands and are, without rival, the envy of even the great institutional collections in England and Holland. Featured artists include: Esaias van de Velde, Cornelis Verbeeck, Heerman Witmont, Abraham Matthuys, and Adam Willaerts – to name a few.

In line with the current renaissance of a Dutch and Flemish art movement in New England, the Museum will aim to partner with institutions such as the Museum of Fine Art and the Harvard Art Museum on sharing exhibitions as well as this book.



On Sale NOW!
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\$14.95 for soft cover
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2018 Fall Members' Trip

The Wonders of the Azores
October 28 – November 7

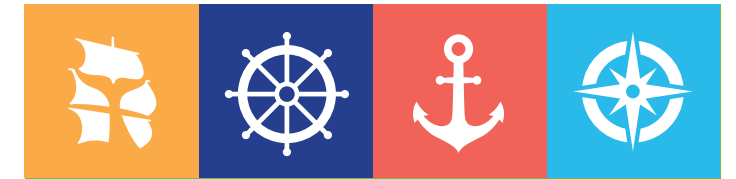
\$2,849 per person

Tour the Azorean islands of Terceira, Faial, Pico, and Sao Miguel on a magical nine-night trip. Enjoy 17 meals, private transportation to and from Logan International Airport, round-trip airfare and inter-island flights, and private tours of each island.

Join us for an information session:
June 5th | 5:30 p.m.

For additional information or to RSVP for the information session:

Audrey Spina, Development Assistant
(508) 717-6846 or
aspina@whalingmuseum.org



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2017 Gifts to the Collection Continued

2017.88 Illustrated London News pages, (Jan. 2, 1858 p. 13, and March 20, 1858 p.289) and an anonymous engraved view entitled "The Island of St. Paul, Southern Indian Ocean: The Entrance of the Crater". *Gift of Dr. Stuart M. Frank*

2017.89 Signed lithographic print of the research vessel *Abel-J* by D.A. Remley, and three photocopies of blueprints of *Abel-J*. *Anonymous gift*

2019.90 Sign asking public to "Help North Atlantic Right Whales!" and report whale sightings to the National Oceanic and Atmospheric Administration (NOAA). *Gift of National Oceanic and Atmospheric Administration*

2019.91 Collection of ca. 1820's - 1920's Farmers' Almanac, Centennial Calendar or Almanac, Ayer's American Almanac and others. *Gift of Ruth Ekstrom*

2019.92 Items from the Lawrence Grinnell Family Collection, Birchfield, Padanarum including: a half hull yacht model of either *Flying Cloud III* or *Quickstep*; a yachting trophy, *Quickstep*, 1889 converted to a lamp; a life ring from *Flying Cloud New Bedford*; and a clock and barometer in a display stand. *Gift of Lawrence Grinnell*

2019.98 Collection of papers, ephemera, manuscripts, documents including two bound volumes and a spyglass relating to whaling master A.L. Stickney. *Gift of Nancy Conlon*

2019.99 Local advertising premiums: c. 1930's Dawson's Ale & Lager beer can/bottle opener, "batter whipped" Sunbeam Bread thimble. Two original copies of the Official Guide: New York World's Fair, 1964/1965 containing mention of the *Panorama of a Whaling Voyage 'Round the World* on loan from the New Bedford Whaling Museum to the New England States Pavilion, pp.189-190. *Gift of D. Jordan Berson*

2019.100 An agreement between Charles W. Fisher, owner and agent of the bark *Gay Head* of San Francisco, and Frank E. Taber, dated December 14, 1901, that Taber will go as first mate and a letter from Captain J.B. Carpenter [onboard the bark *Costa Rica Packet* of Sydney] dated Laboca [Buenos Aires], February 20, 1888, regarding sperm whaling on the Rio de la Plata grounds to Sydney merchants Burns, Philp & Co., Ltd. *Gift of Julia Sansone*



2017.103 Model of Sidewheel Steamship Nantucket.

2019.93 Grave digger's accounts and day book of Howard Potter, Dartmouth Mass. 1827-1853. *Gift of Judith N. Lund*

2019.94 Scrimshaw letter opener by Amos Baker, made for Mary Jane Baker. *Gift of Richard Donnelly*

2019.95 Collection of papers compiled by the late Melville C. Brown, head of the Slocum Society for the purpose of documenting the genealogy of Joshua Slocum. *Gift of Karen Clifford*

2019.96 Portrait of Clement P. Covell, Master of the ship *Parnasso*, oil painting on canvas, c. 1820; a customs document dated December 18, 1820; and a document from the Port of New Bedford stating there are no contagious diseases, prevailing fever, or mortal sickness in New Bedford. *Gift of Grimshaw-Gudewicz*

2019.97 Two framed watercolors by New Bedford artist Frank Clinton Tobey (1865-1892). One depicts a factory /mill, possibly Westport and the other shows the inner waterways in the New Bedford area. *ODHS Purchase*

2019.101 Two letters from William Grinnell, New Bedford, concerning coppering whaling ships November 6, 1829 and November 16, 1829 to Harmon Hendricks, a New York merchant. *ODHS Purchase*

2019.102 One glass bottle with tag labelled "sperm oil." Found under the stairs of home at 19 Bayview Ave., South Dartmouth. *Gift of Carol & Clint Aldrich*

2019.103 Scratch built radio-controlled model of side-wheel steamer *Nantucket*, 1886 for the New Bedford, Martha's Vineyard & Nantucket Steamboat Company. Model Built by Gerald Thomas Smith in the late 1980's/early 1990's. *Gift of Mr. Christian Smith*

2019.104 A diary and narrative whaling journal kept by Cullen Ward, age 21, of Perry Centre, NY, April 22, 1833-July 11, 1835. *Gift of Mr. & Mrs. Douglas Smith*

2019.105 Membership card for Colonel Edward R H Green for 1917-1918, to the New York Athletic Club. *Gift of Bob Lytle*

2019.106 Menu and ashtray from the Millstone Restaurant & Lounge at the New York World's Fair, 1964/65 where Purrington & Russell's *Grand Panorama of a Whaling Voyage 'Round the World* was loaned for display. *ODHS Purchase*



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Mission

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

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

On the cover: *A Spectacle in Motion* illustration by Tyler Steff



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January – March: Tuesday – Saturday 9 a.m. – 4 p.m. | Sunday 11 a.m. – 4 p.m.

Museum is fully accessible

LIBRARY HOURS Tuesday – Friday 10 am – 4 pm
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SPECTACLE IN MOTION

New Bedford Whaling Museum Summer Gala 2018

Saturday, July 28th

6:00 pm

Co-Chairs Cynthia and Douglas Crocker II invite you to the party of the year!

Join us for a grand celebration of the Whaling Museum’s spectacular, newly conserved 1,275’ *Grand Panorama of a Whaling Voyage ‘Round the World*. The night will highlight this national treasure with the launch of *A Spectacle in Motion: The Experience*, off the bow of the *Lagoda*.

Attendees will enjoy a cocktail hour with live performances, silent auction, fine libations, gourmet appetizers, and a special seated dinner while enjoying the launch of the *Panorama* digital experience.

Thank you to our sponsors!

Tickets on sale now! \$250 per ticket.

Please visit www.whalingmuseum.org or contact Audrey Spina at 508-717-6846 or aspina@whalingmuseum.org to purchase tickets.

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For more details, please contact Sarah Budlong at 508-717-6850 or sbudlong@whalingmuseum.org.

