


# THE Bulletin



NEW BEDFORD  
WHALING  
MUSEUM

FROM JOHNNY CAKE HILL | SUMMER 2019



## Inside this issue:

Museum Receives Transformative Gift

De Wind is Op! Summer Exhibition

2018 Annual Report

Bourne Building Restoration

Days are getting longer and warmer here in New Bedford and the growing excitement for the coming summer is palpable. It's been a little more than a year since I've taken the helm of the Whaling Museum and I remain just as invigorated today as I was on day one. This institution never ceases to amaze me.

We had an incredibly successful 2018 and saw record-breaking visitation thanks to the special exhibition of the *Grand Panorama of a Whaling Voyage 'Round the World* and we couldn't have been able to share this national treasure without your steadfast support and energy. This year we are working hard behind the scenes to ensure the painting's safety and security while carefully planning out a dynamic traveling exhibition.

The science, biology, conservation, and cultural impact of whales is being celebrated in the recently opened *Whales Today* exhibition. The Jacobs Family Gallery is now chock full of interactive teaching tools that help expand guests' understanding of whales, including a life-sized right whale head and a comparative anatomy station.

This summer, the Whaling Museum will be sharing its extraordinary collections of Golden Age Dutch and Flemish paintings through a fresh lens. Through the exhibition *De Wind is Op!* these works will be interpreted around the themes of wind, climate, and sea as the drivers behind a uniquely Dutch national identity represented in maritime works of art of this period. Dutch artists arguably invented seascape painting, and were the first to specialize in this genre. Planned to open early July, this will be an exhibition you'll not want to miss!

Another exhibition to look forward to this summer is the exploration of Norman Fortier. Although this artist is revered as a talented local maritime photographer, he was also an extraordinary watercolor painter. *The Photographer's Brush* will open in June with many works from the private collections of old friends, family, and fans of Fortier.

This year marks the 10th anniversary of the Museum's High School Apprenticeship Program as it continues to support local youth with unbounded success. Last year, the program earned the American Alliance of Museum's Excellence in Programming Award and it continues to be a national model of success as a creative youth development program. This June, four more seniors will complete the Apprenticeship Program and will soon begin their post-secondary education journeys.

Finally, there is a donation envelope in these pages, and we are hoping to inspire you to help us close the gap needed to finish our Bourne and Wood Building restoration. The beloved Cupola stands proudly overhead as an iconic symbol of the Museum and City. To tackle the damage done by many years of New England weather, we have phased our restoration efforts to make much-needed improvements to these legacy buildings. To fully achieve our restoration goals we need about \$50,000 more. We are so close and we hope you will consider lending your support.

Amanda D. McMullen  
President and CEO

## Douglas and Cynthia Crocker Give Transformative Gift to Whaling Museum

Long-time members Douglas and Cynthia Crocker have made a \$1.5 million gift to the Whaling Museum's endowment, the largest single gift to the endowment by individuals in the Museum's history. This gift will permanently fund the Chief Curator position and support the Museum's acquisition of new artifacts and works of arts for the permanent collection.

Art enthusiasts themselves, the Crockers value the critical role museums play as active and thoughtful collectors and stewards of curatorial excellence. They have life-long ties to Marion and are longstanding patrons and supporters of the Museum, having been actively involved with the Board of Trustees and other advisory committees since 2009.

In particular, the Crockers have been moved by the vision and passion of the Museum's curatorial team, led by Dr. Christina Connett Brophy, whose title will now be "The Douglas and Cynthia Crocker Endowed Chair for the Chief Curator."

"We have been continually impressed by the vibrant and creative exhibitions that have been thoughtfully curated by the Whaling Museum," said Douglas Crocker. "Cindy and I wanted to make sure that those inspiring efforts will continue into the future."

The Crocker's gift represents the first endowed staff position in the Museum's history and will bring the Museum's endowment to close to \$15 million. The endowment serves as a core source of funding for exhibitions, educational programming, collections care, and public programs. In establishing their gift, the Crocker's felt it was imperative that it inspire other legacy levels of support for the Museum. "In just a few years, the Whaling Museum will celebrate 125 years as a cultural leader reflecting and amplifying the region's rich past," shared Amanda McMullen, President and CEO. Gifts to the endowment allow the Museum to boldly charge ahead for decades to come. We have the power of the past to inform our future. Sustained support through our endowment is critical to our success. If you are interested in establishing an endowed gift at the Museum, please contact Amanda McMullen to discuss the range of opportunities available.

We are deeply grateful to Doug and Cindy for this extraordinary investment in the Whaling Museum. Thank you!



Cynthia and Douglas Crocker

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"We have been continually impressed by the vibrant and creative exhibitions that have been thoughtfully curated by the Whaling Museum." — Douglas Crocker

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# Welcome Incoming Trustees

## Paulina Arruda



Paulina Arruda is the co-owner and Vice President of New Bedford's WJFD 97.3 FM, the biggest Portuguese radio station in the country. Paulina, a long-time supporter of the Whaling Museum, is also an advocate of the Whaling Museum's partnerships with the Portuguese community. Paulina holds a Master of Arts degree in Counseling Psychology from Boston College and lives in South Dartmouth with her husband Henry.

## Ricardo Bermudez



Ricardo Bermudez is the President of Sensing Systems Corporation in New Bedford. Born in Nicaragua, Ricardo is an engineer with degrees from the University of Rhode Island and the University of Texas. An avid sailor, Ricardo is a former commodore of the New Bedford Yacht Club. Ricardo lives in South Dartmouth with his wife Pam.

## Edward M. Howland II



Edward M. Howland II is returning to the Whaling Museum board for a third term. In his previous term, Ed served as chair of the Buildings and Grounds Committee during the construction of the Wattles Jacobs Education Center, where he worked tirelessly to ensure the building was completed on-time and on-budget. Ed is the President of Howland

Company, Inc., a full-service residential construction company. Ed lives in Marion and Sherborn with his wife Marianna.

## Bernadette Souza



Bernadette Souza has served as the Executive Director of Youth Opportunities Unlimited (Y.O.U.) since 2012. Y.O.U. provides inspiring experiences for New Bedford youth. Bernadette grew up in New Bedford and received her certification in Youth Ministry Studies from The Diocese of Worcester and Assumption College. Active in the New

Bedford community, she is a founding board member of Our Sisters' School, a member of the Board of Corporators for BayCoast Bank, and a member of the Greater New Bedford Youth Alliance. Bernadette lives in New Bedford's North End.

## R. Davis Webb



R. Davis Webb is a mechanical engineer and management consultant. He holds a Ph.D. in Mechanical Engineering from MIT, as well as multiple certifications in project management and business leadership. He has served on the board of trustees of the Braitmayer Foundation, Canton Country Day School, and the Canton Montessori School. A passion-

ate sailor, Davis participated in eight of the first nine Marion Bermuda races. Davis and his wife Jennifer moved to Marion full-time in 2014, where they enjoy sailing their boat *Ardent* in Buzzards Bay.



# Thank You Outgoing Trustees

## James G. DeMello



James G. DeMello joined the board in 2013 and served on the Investment Committee and the Portuguese Advisory Committee. A resident of Dartmouth, Jim is the owner of the DeMello International Center (DIC), an innovative business and educational hub in downtown New Bedford.

During his time as a trustee, Jim provided significant support for the Whaling Museum by donating high-quality furniture for the administrative offices, as well as storage space at the DIC for some Museum Collections.

## Hon. Armand Fernandes, Jr. (Ret.)



Hon. Armand Fernandes, Jr. (Ret.) of New Bedford joined the board in 2009. He served as Clerk in 2012 and as Board Chair from 2013-2016, overseeing the completion of the Navigating the World Capital Campaign and the construction of the Wattles Jacobs Education Center. As Chair,

Armand managed the development of the 2014-2019 strategic plan, setting the course for the Museum's future. Armand also served on the Executive Committee and as Co-Chair of the Portuguese Advisory Committee, promoting valued partnerships between the Museum and the Portuguese community.

## Joaquim "Jack" Livramento



Joaquim "Jack" Livramento joined the board in 2013. A member of the New Bedford School Committee, Jack served on the Museum's Education Committee and was an avid supporter of developing a strong relationship between the Museum and the New Bedford Public Schools.

Jack also served as co-chair of the Cape Verdean Advisory Committee, helping to drive Cape Verdean programs and initiatives at the Museum.

## Maryellen Sullivan Shachoy



Maryellen Sullivan Shachoy of Marion is completing her fourth term as a trustee, having served 12 distinguished years on the Whaling Museum's board. During her most recent tenure, she chaired the Development Committee, spearheading fundraising efforts for the Annual Fund, capital

campaigns, and special exhibitions, especially the 2016 *Famine, Friends, and Fenians* show. Maryellen also co-chaired the 2016 Top of the Hill Summer Gala and served as a valued member of the Governance Committee, helping to develop the board and mentoring incoming trustees. Most recently, Maryellen has served on the steering committee for *Lighting the Way: Historic Women of the SouthCoast* and has helped raise significant funds for that project.



# High School Apprenticeship Program Celebrating a Decade of Success!

Summer 2019 marks the beginning of the ten-year anniversary of the High School Apprenticeship Program. Conceived in 2009, the Apprenticeship Program aims to provide low-income, motivated New Bedford students with access to resources and experiences that deepen community engagement, promote personal and professional development, and cultivate college and career success. Over the course of three intensive years, apprentices develop twenty-first century career and life skills while learning about the Museum’s mission and content areas, particularly marine science, maritime history, and regional social and industrial history. As the program enters its 10th year, over 60 apprentices have graduated and gone on to college, trade school, or the military.



To date, 100% of alumni have graduated from high school and more than 94% have continued on to post-secondary education.

Left: 2018 apprentices  
Below: 2010 apprentices

The Board of Trustees launched the Apprenticeship Program as a response to the substantial economic and public education challenges facing New Bedford a decade ago. Championed by trustee Gurdon B. Wattles, who based the Apprenticeship Program on the Newark Museum’s Science Explorers Program, the program quickly became a pillar of the Museum’s mission and education vision. The trustees are proud that 100% of apprentices have graduated from high school and 94% have been accepted to post-secondary educational institutions.

The Apprenticeship Program is a Creative Youth Development Program, which means that its goal is to help young people build attributes and skills needed to participate successfully in adolescence and adult life. Much of the program is student-led, allowing the Apprentices to be active participants and to shape their own learning experience.

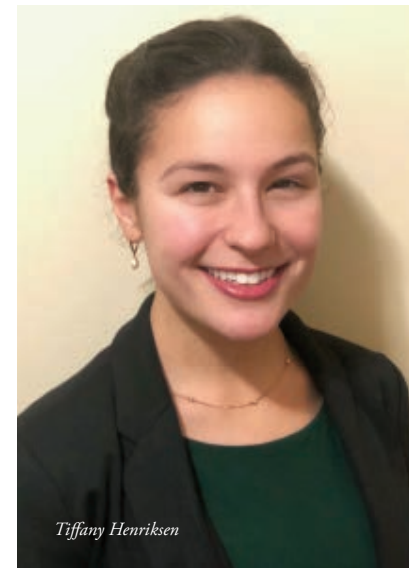
Apprentices use the Museum as their classroom and receive intensive instruction on the Museum’s humanities and marine science content from curators, historians, and scientists. In addition, students receive training in public speaking, group dynamics, and audience engagement. At the same time, the program helps Apprentices prepare for their futures, visiting college campuses, listening to career speakers,



and going on career shadows while receiving support through the college application and financial aid process. Students also receive personalized support during and after the transition to college to increase the likelihood of success.

Since the program began, it has become a national model for creative youth development programming and has earned recognition throughout the country, including a National Arts and Humanities

WELCOME



## Welcome Tiffany Henriksen, Manager of Young Adult Programs

The Museum welcomes a familiar face back to the Apprenticeship Program with the arrival of Tiffany Henriksen as the new Manager of Young Adult Programs. Henriksen previously supported the Apprenticeship Program in 2018 as the Summer Program Associate, working with first-year apprentices to discover the museum and its stories and then helping them create and lead their own personalized tours for family, friends, and museum staff.

“There are so many aspects of this position that I look forward to, but I am especially excited for the opportunity to work in this rich environment and with the focused and dedicated apprentices to help them meet their goals. Having worked for the Program in the past, I know that the support and experiences that the museum provides are unique, practical, and come at a critical time for students,” said Henriksen.

## Graduating Class of 2019

- Sofia Bibars, Providence College
- Joshua Goncalves, UMass Dartmouth
- Kelton Souza, UMass Amherst
- Cindy Duran-Ayala, Undecided

Youth Program Award in 2017, which was known as the country’s highest honor for afterschool arts and humanities programs. Last year, the program earned the American Alliance of Museum’s Excellence in Programming Award, which recognizes exemplary creativity in museum educational programming.

Other dynamic achievements throughout the years include establishing an international exchange program with the Húsavík Whale Museum in Iceland in 2015. The “Connecting Coastal Communities” program expanded ocean literacy among youth in Massachusetts and in Húsavík and helped to amplify the global attitudinal shift from hunting whales toward conservation and protection.

In celebration of the anniversary, apprentices have reflected on the program’s previous nine years through an exhibition titled *Young and Powerful* where they document stories and experiences of apprentices past and present. It is an audio-based exhibition that offers a glimpse into the history and impact of the program as well as the personalities and identities of the apprentices themselves.

There’s a lot to celebrate in the upcoming months for the Apprenticeship Program – new apprentices, new projects, and new leaders. The Apprenticeship Program continues to redefine what it means to be a youth development program based in a museum, and perhaps more importantly, it continues to positively impact the students who call the Museum home.



Photos above show students recording for their 2019 exhibition.

From its inception, the Program has received deep and broad support from Museum trustees and members, as well as community partners that help to provide dynamic programming and services for the Apprentices. The Program has also received substantial financial support from individuals, private foundations, local corporations, and government agencies. The Board of Trustees thanks all who have contributed to the Program’s success – it would not be possible without them!



# Panorama on the Move

*A Spectacle in Motion: the Original*, the 2018 exhibition of the entire *Grand Panorama of a Whaling Voyage 'Round the World* will long be fondly remembered by all. The entire 1,275-foot-long painting was digitized and the Museum has recreated the experience of the moving panorama in a current exhibition for guests to enjoy. You can experience the Grand Panorama from the comfort of your home as well by going to [www.digitalgrandpanorama.org](http://www.digitalgrandpanorama.org).

As for the original painting, the Museum has designed special storage containers that ensure the artifact's safety and security. The *Panorama* will be stored on-site at the Museum until it's ready to go on the road in the next couple of years. The safe travelling of this treasure takes detailed planning, which is well underway to ensure that any host institution meets industry standards.

## Potential Tour Cities

- Boston, MA
- Mystic, CT
- St. Louis, MO
- Washington, D.C.



# The North Atlantic Right Whale

By Robert Rocha, Director of Education and Science Programs

A special delivery arrived at the Whaling Museum - a life-sized sculpture of the head of a North Atlantic right whale (NARW). This sculpture is 21 feet long, 8 feet tall, and 6 feet wide. Its enormous mouth is open as if ready to skim feed through a swarm of copepods. These proportions are to scale; right whale heads comprise approximately 1/3 of the animal's total length.

One of the largest predator to prey ratios exists between right whales and their favorite food, copepods. An adult NARW will often grow to a length of 50 feet (15,240 millimeters). A copepod grows to a maximum of 4mm in length. Thus, the right whale is 3,810 times longer than its food. In terms of mass (50,000 kg to 1 mg), the difference is 50 billion to one.<sup>1</sup> There's no way an animal this large could survive on food so small unless it possessed such a large trap of a mouth with +/- 500 plates of tall, flexible baleen.

This sculpture is one of many important educational resources installed as part of the new *Whales Today* exhibit. Having a life-sized, anatomically accurate teaching tool has made it much easier for docents and staff to explain how the skim, or ram, method of filter feeding works for all three species of right whale and for bowhead whales. It, also brings more attention to this species' status as critically endangered, and to important conservation issues, especially entanglement.



**Species Update** The population of the NARW seems to be hovering around 420. After no births last year, there have been seven calves born this season. This is certainly welcome news. One of the calves was born to a first-time mother. Conversely, another was born to a female that had her last calf in 2011. This interval is twice as long as normal. These births are not enough to reverse the losses of the past two years (at least 20 whales died), but they are a step in the right direction.



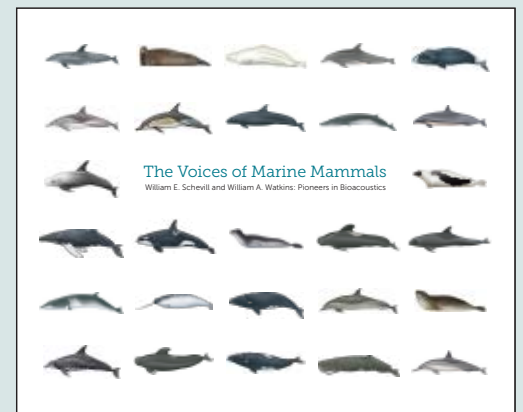
**A SPECTACLE IN MOTION**  
 The Grand Panorama of a Whaling Voyage 'Round the World

## Upcoming publication | Coming fall 2019

### The Voices of Marine Mammals

William E. Schevill and William A. Watkins: Pioneers in Bioacoustics

In its ongoing mission to document humanity's evolving interactions with whales the Whaling Museum is publishing a book focusing on whale research in the 20th century. While there are many books on whale vocalizations and current threats to overall ocean ecosystem health in regards to noise pollution and other acoustic impacts, none focus specifically on the remarkable contributions of Watkins and Schevill. Using these two scientists and their work as the focal point, the book will fill a significant gap in scholarship and explore the connections Watkins and Schevill bridged amongst various institutions, from Harvard's Museum of Comparative Zoology, to the US Navy, to the Woods Hole Oceanographic Institution, and now to the New Bedford Whaling Museum.





# Cultures of Whaling: Folklore & Mythology

By Dr. Akeia Benard, Curator of Social History

Apart from the specific species that they were targeting during the hunt, whalers 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 whalers actually saw. Some whalers 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.

*Cultures of Whaling*, a companion exhibit to *Whales Today* explores the issues discussed above and more in historical and cultural context. Visitors gain a deeper understanding of human interaction with whales throughout history and in the present, and observe how one's culture influences how we as individuals view whales and their place in the world.

Folklore, mythology, and cultural memories about whales can tell us a great deal about human interaction with whales across cultures. In every culture, such stories function to encapsulate cultural beliefs about the origins of people, nature, and the universe, and provide insight into the meaning of the universe and people's place within it. For most of human history, these myths were not written, but passed down orally from generation to generation. They reinforced cultural beliefs, taught children about the world around them and revealed the place of humans and whales in the world. Many myths, including those about whales, are stories of creation, stories about

God or the gods that give us a sense of our own place in the world and our relationship to other creatures. Whether envisioned as gentle brothers that give themselves to us for sustenance—but only if we are upright human beings—or monsters that are to be both feared and respected, these myths and folkloric tales shape the way people in cultures throughout the world view whales.

Many indigenous peoples around the world view the whale as a totem, a sacred ancestor, and/or a brother. Among many aboriginal tribes of Australia for example, there is a story of the sacred Rainbow Serpent, often depicted as a whale, who is believed to come from the center of the Milky Way. As Rainbow Serpent descended to and moved around the earth, the sacred whale ancestor carved rock for-

**Above:** Art Thompson, *Not a Good Day*, 1993. Northwest Native American artwork with a baleen whale, an eagle (or Thunderbird) and a serpent. The "trickster" Kwakwaka'wakw uses the guise of a raptor to try and catch an injured whale.

mations across the Australian landscape. Rainbow Serpent can be called upon through song. Tribal elders visit sacred sites and call to the whales in song and the whales come to shore.

A creation tale among the many Arctic peoples, including the Inupiat of the North Slope of Alaska, explains how Raven, who created the world, became so enamored by and intrigued with Whale that he paddled close to Whale and was swallowed when Whale yawned. Inside the belly of Whale, Raven saw a beautiful maiden who radiated light. When the maiden twisted, Whale swam through the water. When the maiden leapt, so did Whale. Whale mimicked all of the maiden's movements. Raven, in love with the maiden, took her from Whale so he could marry her. As Raven flew away with her, the whale began to die. It was then that Raven realized the maiden was Whale's spirit. Raven gained a deeper understanding of his creation through his interaction with Whale.

Among the Inupiat, whales fit into an overall cosmology and belief in human connections to all of creation. Whales are viewed as brothers who position themselves close enough to the surface to be taken during a hunt. In this way, whales give themselves to those who are deserving.

Other cultures view whales as fearsome creatures, foes, or evil beings. In Greek mythology, Poseidon became enraged when the king and queen of Ethiopia declared their daughter Andromeda to be more



Marten-Jacobsz van Veen Heemskerck, *Jonah and the Whale*, 1566. Depiction of the biblical story of Jonah. Jonah being expelled from the belly of the whale onto dry land.

beautiful than his sea nymphs. In retaliation, Poseidon sent Cetus (whale) to destroy Ethiopia and chained Andromeda to rocks for Cetus to consume. She was rescued by Perseus, who fell in love with her and killed the beast Cetus right before she was devoured.

Among cultures that follow Judeo-Christian traditions, such as Yankee whalers and Azorean whalers, there is the story of Jonah being swallowed by a whale when he tried to run away from his duties to God. When Jonah repents the whale spits him back on to the shore. There are also biblical mentions of the Leviathan, the "dragon of the sea" whom God will slay with his great sword.

In a Japanese folktale, village fisherman thought they spotted a large whale offshore and excitedly gathered up others to help in the hunt. However, regardless of how many times they harpooned the whale, it would not die. Bakekujira, the "Ghost Whale" turned around and went back to sea. The frightened fishermen realized it was a whale turned into a merciless ghost. Bakekujira later cursed the village, bringing plagues and beaching whales upon the shore.

Nordic cultures, such as in Iceland have a catalogue of myths about different illhveli, or evil whales. These creatures are unfit for consumption and wreak havoc on ships. Evil whales devote themselves to and take pleasure in the destruction of humans and friendly whales. For example, Stökkul sinks any ship it sees and can leap a mile to accomplish it. Another illhveli, Sverðhvalur pursues and slices through ships.

As outsiders, we can read these cultural myths as "stories," but they contain fundamental moral truths about human interaction with whales for the people who pass these stories on to children and adults alike for centuries or even millennia. The stories can also provide information about how different cultures view whales, whale hunting, and the relationship between whales and humans. These belief systems regarding whales often came into contact with one another such as when Yankee commercial whalers encountered Arctic subsistence hunters.



Anonymous, *Alexander's Descent to the Depths of the Sea*, Late 14<sup>th</sup> or Early 15<sup>th</sup> century



# DE WIND IS OP!

CLIMATE, CULTURE AND INNOVATION IN  
DUTCH MARITIME PAINTING



OPENS JULY 2, 2019

The New Bedford Whaling Museum stewards one of the most important maritime Dutch and Flemish paintings and prints collection outside of the Netherlands. Many of these pieces straddle or were produced at the height of the Golden Age of Dutch painting during the 17<sup>th</sup> century, in an extraordinary time of unprecedented wealth in Northern Europe.<sup>1</sup> This summer, the Museum will explore its exceptional collections through a fresh lens as they are interpreted with the themes of wind, climate, and the sea as the drivers behind a uniquely Dutch national identity.

Dutch artists arguably invented seascape painting, and were the first to specialize in this genre. Their influence reverberates in all that followed, from the work of J.M.W. Turner to Winslow Homer to New Bedford artists William Bradford and Albert Pinkham Ryder. As works of art shifted from the religious to the secular, and towards celebrating national and mercantile achievements rather than royalty, accessibility of the subject themes to a broader audience within the Republic was a characteristic of Dutch painting during this Golden Age of Dutch art.

From 1481-1579, most of what is now the Kingdom of the Netherlands, was ruled under the Holy Roman Empire governed by the Habsburg kings. Under the particularly harsh rule of Habsburg King Philip II of Spain (1527-98), the provinces declared independence in 1579, although rebellions had been underway since the start of the “Eighty Years War” in 1568. During the Twelve Years Truce with Spain starting in 1609, the Dutch were extraordinarily prosperous, and the formation of what would become the Dutch Republic, a collaboration of provinces with their own representatives and stakeholders, was well underway. Their independence was not officially recognized by the Crown until 1648 with the Peace of Münster, but already the Dutch had become well positioned for the economic and cultural explosion that drove the Golden Age.

The sea and seafaring shaped the Dutch collective identity. They were a political entity without precedence, and the art world followed the new cultural and societal models unique to the newly formed Dutch

Left: Ludolf Backhuysen (1631 - 1708). Whaling in the Polar Sea, c. 1700. Oil on canvas, 38 1/2 x 48 1/2 inches. 2001.100.4435



## DE WIND IS OP!

*The wind lashes the beach, howls fiercely where I stand, and blows into my face a very sea of sand.  
The tide seethes and foams, and gusts of hail are urging shoreward the pelted waves, billowing, splashing, surging.  
So that the brine exceeds all marks and leaves the dune hardly sufficient height to rise above the spume.*

— Hendrik Snakenburg (Leiden, 1674 - 1750)

Republic. The Dutch were a dominant superpower in all things maritime, including worldwide trade, military strength, and whaling. They were a world emporium, trading timber, grain, salt, cloth, luxury materials throughout the global waterways. This was a time of great artistic production to keep up with a high demand for collecting, when a baker was as likely to have fine artwork in his home as a banker, although perhaps not as many. Laborers also collected, but were more likely to own a few prints rather than originals.<sup>2</sup> Popular taste was for greatly refined compositions, exquisiteness of detail, and plausible reality.

The Golden Age in painting, where artists enjoyed great patronage and influence throughout Europe, is recognized for several distinct genres, which were dominated by scenes of daily life in the Netherlands, including landscapes, still life paintings, domestic and social scenes, and seascape paintings. While some were just decorative, it was typical of Dutch artists to include subtle moral themes within any work of art, from memento mori pictures, which reflected the transience of life in still life painting through skulls, blown out candles, and wilting flowers, to tempest scenes, where the fury of the sea reminds one of the fragility of man and the need for humility in the face of God and nature.<sup>3</sup> One in ten men of the Dutch Republic was at sea at any given time during this period, and seascapes therefore resonated deeply with audiences of the region.

Recent scholarship has added a fascinating new layer of context through which to consider painting, industry, economy, and culture of the Golden Age. Dutch openness to innovation and their unique precocity allowed them to manipulate their own watery landscapes with dams and wind power. Additionally, they designed ship modifications that maximized successful access to the Northern seas, lucrative global trade routes, and the dramatic fluctuating climate during the Little Ice Age, while this global phenomenon had dire consequences for other societies around the world.

A period of well-documented climate variations began in the 12<sup>th</sup> century and lasted for 600 years. The impact on human history was

most dramatic from 1560 to 1720, during the Grindelwald Fluctuation (1560-1628), and the Maunder Minimum (1645-1720), when weather was its most unpredictable and Europe experienced its harshest winters.<sup>4</sup> The resulting fluctuations of weather and ocean currents had impacts not only on Europe but throughout Asia and the Americas with varying degrees of significance.

For the Dutch, this shift in climate created some interesting advantages, as they were well equipped and geographically well positioned to exploit the changes, much unlike other European societies. Those in the more southerly latitudes and throughout Asia suffered drought, famine, pestilence, and social and political chaos resulting from dramatic changing weather patterns, raging storms, drought, and temperature swings, particularly in the first half of the 17<sup>th</sup> century. There are records of the harshest of winters ever remembered; the worst recorded in 1684, of people freezing in their homes overnight, birds falling frozen from the sky. A permanent Frost Fair was installed on the frozen River Thames in London, complete with printing presses, carnivals, brothels, and trades of all kinds.<sup>5</sup>

*Europe where the sun dares scarce appear  
For freezing meteors and congealed cold.*

— Christopher Marlowe, London 1578<sup>6</sup>

The Dutch had access to the Baltic farmlands as reserves for the more difficult winters, and were able to capitalize not only on the production of cash crops to sell to their less fortunate consumer market, but they also benefitted from the changes in sea currents, which shortened their trade routes to Asia and America.<sup>7</sup> They were innovative in their solutions to changing weather patterns from using land and ice yachts to transport goods over frozen waterways and beaches, to using their nimble and shallow draft ships to access whales in the rich icebound whaling grounds off of Norway, where, for a time, they dominated the industry.

The Whaling Museum's Dutch and Flemish collections range from c. 1595 through the 19<sup>th</sup> century, and span the breadth of much of the most impactful times of the Little Ice Age and a large part of the Dutch Golden age. While there are, of course, many other factors to consider, there is no question that the climate of the time perfectly coincided with one of the most culturally and economically lucrative eras in Dutch history.

*De Wind is Op!* is timed to coincide with the inaugural *Summer Winds 2019* Festival led by the New Bedford group Design Art Technology Massachusetts (DATMA), a creative and educational city-wide platform for discussion and exploration of wind energy. Multiple partners in the cultural sector will contribute programs, exhibitions, and educational events to this initiative throughout the summer.

The Museum will also partner with the Museum of Fine Arts, Boston (MFA) and Harvard Art Museums to collaborate on a major symposium in fall 2019 to examine Dutch maritime artwork in accordance with the major exhibition themes. Both organizations have recently secured significant new Dutch acquisitions. The MFA is developing a Center for Netherlandish Art, to launch in 2020, and the Harvard

Art Museums established the Erasmus Scholars program, which will include Dutch Art Historians in residence in the coming years. This exhibition and symposium will deepen the Whaling Museum's relationship with these two organizations and other partner institutions in anticipation of future collaborations. There will also be a complementary exhibition in the fall of 2019 of European and American prints, paintings, and charts related to wind and climate themes.

Co-curated by Dr. Christina Connett Brophy, the Douglas and Cynthia Crocker Endowed Chair for the Chief Curator; and Dr. Roger Mandle, Co-Founder of Design Art Technology Massachusetts (DATMA), Former Deputy Director and Chief Curator of the National Gallery of Art, and former President of the Rhode Island School of Design

**Exhibition Partners:** The New Bedford Whaling Museum; Design Art Technology Massachusetts (DATMA); the Center for Netherlandish Art at the Museum of Fine Arts, Boston; and Harvard Art Museums.

1 See Schama's iconic work on this period: Schama, Simon. *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age*. New York: Alfred A. Knopf, 1987.

2 Westermann, Mariët. 2004. *A Worldly Art: the Dutch Republic, 1585-1718*. New Haven, CT: Yale University Press, Reprinted ed. Edition, 2005. 33-34.

3 For a wonderful discussion of tempest paintings, see Goedde, Lawrence Otto. *Tempest and Shipwreck in Dutch and Flemish Art*. University Park: The Pennsylvania State University Press, 1989.

4 See Degroot, Dagomar. *The Frigid Golden Age: Climate Change, the Little Ice Age, and the Dutch Republic, 1560-1720. Studies in Environment and History*. Cambridge: Cambridge University Press, 2018, p. 2; White, Sam. *A Cold Welcome: The Little Ice Age and Europe's Encounter with North America*. Cambridge: Harvard University Press, 2017; Parker, Geoffrey. *Global Crisis: War, Climate Change and Catastrophe in the Seventeenth Century*. New London: Yale University Press, 2014.

5 Blom, Philipp. *Nature's Mutiny: How the Little Ice Age of the Long Seventeenth Century Transformed the West and Shaped the Present*. New York: Liveright Publishing Corporation, a division of W.W. Norton & Company, 2019. 225-227.

6 Blom, Philipp. *Nature's Mutiny: How the Little Ice Age of the Long Seventeenth Century Transformed the West and Shaped the Present*. New York: Liveright Publishing Corporation, a division of W.W. Norton & Company, 2019.

7 Degroot, D. "Some places flourished in the Little Ice Age. There are lessons for us now." *The Washington Post*, February 19, 2018. [https://www.washingtonpost.com/national/health-science/some-places-flourished-in-the-little-ice-age-there-are-lessons-for-us-now/2018/02/16/455fb2d8-0c25-11e8-8b0d-891602206fb7\\_story.html?utm\\_term=.d43d5131061f](https://www.washingtonpost.com/national/health-science/some-places-flourished-in-the-little-ice-age-there-are-lessons-for-us-now/2018/02/16/455fb2d8-0c25-11e8-8b0d-891602206fb7_story.html?utm_term=.d43d5131061f)





## DE WIND IS OP!

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### Save these dates!

**July 2, 2019** De Wind is Op! exhibition opening

**August 10, 2019** Harnessing the Wind: The Concert

**October 18-19, 2019** Symposium: De Wind is Op! Climate, Culture, and Innovation in Dutch Maritime Painting

**October 18, 2019** Opening of companion exhibition, which takes a broader global perspective on science and art focused on wind, weather, and currents through national and international paintings, prints, and other media from the Museum's permanent collections.

To support this exhibition, contact Sarah Budlong, Director of Development, at (508) 717-6850 or sbudlong@whalingmuseum.org

### Painting Politics

This painting, also featured on the cover, is one of the most interesting examples from the collection. It arguably illustrates political commentary on the recent efforts with Catholic Spain through a tempest at sea. Diminutive in scale and exquisite in detail, the earliest maritime painting in the collection, circa 1595, and possibly of its genre in North America, reflects moralistic undertones common in the dominantly Protestant Dutch Republic.

The impossibly high vantage point places the viewer as an observer rather than as a participant, overlooking as many as ten ships battle a raging storm. Some have plowed bow first into the waves, rigging snapped and no crew apparent, whereas in the foreground, crew clamber aloft the rigs to shorten sails. Wonderful big-toothed sea monsters, reminiscent of early depictions of whales, await in the dark waters.

Dutch ships of this period were often decorated with painted carvings or "counters" on the transom. The only carving visible and identifiable on any of the ships in the painting is on the left, of the Virgin Mary and Christ. Above the carving is what appears to be a bust of Habsburg King Philip II himself, from whom the Dutch had recently declared independence. The crew on the port side is attempting fruitlessly to save a broken boom laden with heavy sails from falling into the sea and dragging the ship over. The presumably doomed officers appear in the stern looking out from the Master's quarters under the Madonna, waiting for their fate to be realized; the Dutch fleet under Catholic Habsburg reign is sinking. However, as is often the case in Dutch tempest paintings, there is hope – a bright ray of light protrudes from the dark skies on the horizon, perhaps alluding to the dawning of a new age after the seas are swept clean of Habsburg rule.

*The PdP Monogrammist, a follower of Hendrik Cornelisz Vroom (circa 1566-1640). Ships and Whales in a Tempest, detail, c. 1595. Oil on wooden panel, 14 1/2 x 23 1/4 inches. 2001.100.4469*



### What's in a color?

It is tempting to consider palette variations throughout this period as evidence of atmospheric and sea conditions. However, historic trends in color and clarity fluctuations in works of art can reflect factors outside of environmental fluctuations. Using some aspects of paintings, particularly color, as proof of scientific data is inherently problematic. While artists of the Golden Age were usually amazing observers of the natural world around them, they painted from memory, drawings, and earlier prints as sources for their work, rarely if ever painting *en plein aire*, or directly from nature. The availability of pigments in the market, prohibitive costs of some pigments, cultural trends, and the volatility of pigments themselves all need to be considered. Some colors have historically been difficult to acquire, and were therefore expensive. These were usually reserved for royal portraits and religious images, such as ultramarine blue, derived from lapis lazuli mined in what is now northern Afghanistan.<sup>8</sup> This pigment was so precious it came to symbolize kings, queens, and the Virgin Mary, as patrons from the throne and the church were often the only ones who could afford it. In addition, many colors fade quickly or over time, and therefore their veracity to indicate what the artist intended can be held in question.<sup>9</sup>

<sup>8</sup> Finlay, Victoria. *Color: A Natural History of the Palette*. New York: Random House Trade Paperbacks; Later Printing edition, 2004. Pg. 287.

<sup>9</sup> J.W. Turner's works are perhaps one of the most famous examples of these variations, where his reds faded so quickly that patrons complained, but his intention was the intensity of the color at the moment he was painting, not longevity after works left his studio.

**Above:** *Abraham Matthuus (1581 - 1649). Ships in Convoy, c. 1620s. Oil on canvas, 41 x 57 3/4 inches. 2001.100.4486*



# George Gale

## *A Sea-Nurtured Artist*

By Michael P. Dyer, Curator of Maritime History

The exhibition *George Gale: 'A Sea-nurtured Artist,'* highlights the whaling and maritime themes explored by Gale, one of the last important artists to document the New Bedford's whale fishery from firsthand observation. Drawing largely from the collection of James Harvie of Topsham, Maine, who was a boyhood neighbor, friend, and admirer of Gale when they both lived in Barrington, Rhode Island, Gale's etchings and watercolors will be augmented by objects from the collections of the Museum.

George Albert Gale (1893-1951) was born in Bristol, Rhode Island and went to sea in 1914 on an American-Hawaiian Line general freighter *S.S. Hawaiian*, running between Baltimore, New York, and ports in South America including Buenos Aires, Montevideo, and Rio de Janeiro. He sailed on square-riggers, worked at the Herreshoff yacht yard, and sailed onboard the schooner *Coral* of New Bedford on a coastal voyage. He worked on the ferry between Bristol and Portsmouth, Rhode Island before the Mount Hope Bridge was built in 1929. During the First World War he served as quartermaster on the transport *SS Hawaiian* in convoy and watched as the ship *New Sweden* was torpedoed off Alboran Island in the Mediterranean Sea as he stood the helm on the Hawaiian. His firsthand accounts of the transatlantic crossing in wartime are riveting, although there is no evidence that he sketched or painted any wartime scenes.

Two of his personal journals from this period, held in the Whaling Museum library, clearly demonstrate his extensive experience as a deep-sea sailor, his sense of humor, acuity for those nautical details that struck his fancy, and a tendency to sketch favorite scenes, ships, or other details several times and incorporate those details that he had already mastered. Elements from these sketches or sometimes even the main subjects of the sketches themselves then turn up years later in his more formal works. These illustrated journals will also be on display.

He entered the Rhode Island School of Design in 1919 further advancing his superb draftsmanship into the development of new skills in oil painting, watercolor, and etching. It is in his etchings that he achieved his greatest success as a marine artist. The medium of etching enabled him to build near-photographic verisimilitude with all the drama and intensity inherent in his subjects. His ability allowed him to shape these scenes into snapshots of heroism. He had an intense interest in all of the details of everything to do with the scenes he conceived. He would sketch a hand or a boot or a shackle, blubber hook, or horse, over and over again. He liked sketching horses and would incorporate them into his nautical scenes. This focus on real details including wrinkles in pants, hats, knots, gulls in every position and view imaginable, men walking, standing, climbing, kneeling, sitting, and working with their hands became a reservoir from which he drew the subjects for his etchings. He drew the tools; saws, adzes, planes, hammers, and caulking mallets, just as he drew

the hands. In so doing he understood exactly how the hands gripped the tools and how those tools were used.

He formed a universe of detailed understanding of New Bedford's maritime culture in the early 1920s. These details then emerge fully integrated into his formal works, particularly the etchings, and their



George Albert Gale (American, Barrington, RI, 1893-1951) *Preliminary sketch for "Discharging the Oil,"* undated, Pencil on paper  
NBWM Collection. Gift of Christopher G. Gale. 1995.09.971

lineage can be traced through the sketches. His level of documentary research is extraordinary. While Gale's sketchbooks are similar in many ways to those of other artists, with notes of all sorts accompanying the sketches in the predictable fashion, his are also obviously preparatory to getting the facts correct, not once or twice, but repeatedly, boldly, and from every angle. Everything is correct down to the knots. He thoroughly understood his subjects. Of all the maritime trades, whaling was easily the most fascinating and obviously captured his interest greatly. It was also a chapter of the American experience that was declining yearly in every way, and Gale, much like other artists of the period including Clifford W. Ashley and Clement Nye Swift saw it as a chance for future generations to "evoke an image," of this curious, specialized, once far-reaching branch of American industry.

The aforementioned horses he often incorporated into his views of the working waterfront, and these horses strain, pull and move in unusual views of unusual topics. Other commenters on Gale's art use the phrase "brute force," to describe his vision that the art reflects. His certainly dynamic scenes of whale ships and whaling



George Albert Gale (American, Barrington, RI, 1893-1951) *Etching plate for Discharging the Oil,* undated, Copper plate with etching  
Note how the image on the plate, just like the preliminary sketch is reversed to allow the finished etching to appear in the desired perspective.  
NBWM Collection. Gift of Mrs. George Gale and Christopher G. Gale, 1995.18.334

scenes include sailors at work in the rigging and at the try works, dolphins in the sea, any number of views of ships, boats, and schooners, and thus provide a unique artistic insight into the failing days of the industry. He achieves something in these etchings that only the most skillful of photographers achieved; labor in obscurity and a memorial to once-pervasive but now near-invisible crafts. These latter points one can surmise not only from the fact that many of the handcrafts employed in the age of sail documented by the artist have been either lost or reduced to great rarity, but strikingly, in his etchings Gale's subjects are largely faceless. Most of the men (and he drew men exclusively) are viewed from behind, have hats pulled low, are shown in shadowy profile with pipes clenched in their teeth, or simply lack facial features entirely. He always drew the complexions of the men, but often in his etchings, the faces, if they are visible at all, are gaunt and lantern-jawed, the faces of laborers immersed in their work. Quite apart from the accurate "brute force," descriptor, there are elements of grace, subtlety of position, a celebration of skills and a lasting documentary of the legacy of maritime America.



George Albert Gale (American, Barrington, RI, 1893-1951) *Discharging the Oil,* undated, Etching on paper, numbered "12"  
Combining his three favorite themes, nautical New Bedford, whaling, and horses, "Discharging the Oil" offers a superb glimpse into the mind and perceptions of its maker. For such a common practice, few such images exist of the process by which the large casks of oil, some as large as 200 gallons weighing one ton, were raised from the hold of the ship and deposited onto the wharves.  
NBWM Collection, 2001.100.6713



# THE PHOTOGRAPHER'S BRUSH

Watercolors by

# NORMAN FORTIER

Opens June 7

This exhibition is dedicated to the memory of  
Calvin "Cal" Siegal, 1924-2018,  
Museum Trustee and Long-Time Friend



**N**orman Fortier is best known nationally as a photographer, particularly for his maritime pictures of yachts and regattas taken in and around Buzzards Bay, Narragansett Bay, and other popular waters of New England. His photographs have been featured in publications and exhibitions at the Whaling Museum in recent decades, and over 100,000 of his negatives of these and other subjects are archived in our permanent collections. However, Fortier was also a terrific watercolor painter and his charming renderings of boats, people, and places in his beloved Padanaram and farther afield also benefited from his gifted eye for light and composition. At his harbor front studio on Elm Street, Fortier would host friends and fellow sailors, many of whom would commission a boat portrait or two by the charismatic artist. In the upcoming exhibition, old friends, family, and fans have loaned the majority of the watercolors on display, which together display his extraordinary range of style, from broad planes of colorful spinnakers at the starting line to playful light flickering off the trees of Elm Street, to images of clapboard houses reminiscent of Edward Hopper. *The Photographer's Brush* presents a unique opportunity to see many works from private collections by a truly remarkable local artist.



## Sailors' Series Lecture

June 7, 2019  
6:00 pm

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

**Left:** Norman Fortier, Norman Fortier's Elm Street Studio and the Packet. Watercolor on paper. Collection of Nancy Wheelwright  
**Left page:** Norman Fortier, Buzzards Bay Regatta. Watercolor on paper. Collection of Blair and Carol Brown

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Extraordinary range of style, from broad planes of colorful spinnakers at the starting line to playful light flickering off the trees of Elm Street, to images of clapboard houses reminiscent of Edward Hopper.



# Cape Verdean Voices: An Exhibition of Cape Verdean and Cape Verdean American Art in honor of Judge George N. Leighton

June 28 – July 29

George Leighton was born on October 22, 1912 in New Bedford to agricultural laborers Anna Silva Garcia and Antonio Neves Leitão, natives of Brava, Cabo Verde. Throughout his career as a lawyer, George Leighton was a champion of Civil Rights and social equality. Leighton is the only known person of Cape Verdean descent to be appointed to a Federal Judgeship in the U.S. He passed away at 105 years old in 2018 and is an inspiration to Cape Verdeans and Cape Verdean Americans throughout the diaspora.

In honor of Judge Leighton, the Whaling Museum will host *Cape Verdean Voices*, an exhibit showcasing work in multiple media (painting, photography, sculpture and others) that speaks to the Cape Verdean experience, the diaspora, longing/sodade, industry, and Cape Verdean creativity.

Opening Reception

July 3, 2019

FREE and open to the public



Right: Maurice Costa, *Woman Digging at place of discovery of Cape Verde*. Oil on canvas, ca. 2012.



# Tracing Cape Verdean Roots

By Dr. Akeia Benard, Curator of Social History

The Museum is an amazing resource, not only for Old Dartmouth and whaling history, but it is a place where people can make interesting genealogical discoveries. As Curator of Social History, I wasn't intending on becoming one of those genealogical explorers myself. However, I have unexpectedly uncovered some family history of my own.

After returning from a trip to Cabo Verde as part of an ongoing collaborative effort with the Cape Verdean Ministry of Culture on the Museu da Pesca in Tarrafal, São Nicolau, my Auntie Joanie asked me if I could try to find the name of the ship her father (my great-grandfather) came in on from Cabo Verde. She said that he never really talked about it, but she knew he came in through New Bedford and she knew "the only reason he was allowed to stay here is because something happened to the ship and they couldn't sail back out."

Through the Museum's vast resources, I found my great-grandfather's name, Philip Gomes, on a crew list for the bark *Wanderer* as a boat-steerer. The *Wanderer* wrecked when she dragged her anchors in a gale of wind in 1924 and drifted on the rocks off Sow and Pigs Reef on the southwest corner of Cuttyhunk Island. I thought, "That's it! He was on the *Wanderer* when it ran aground and that's how he got stuck in New Bedford. Mystery solved!"

He wasn't listed on the 1924 crew list. However, there was a Philip Gomes recorded as crew on a 1921 voyage. But, although the date seemed about right, his name, Philip Gomes is common enough that there were probably many Philip Gomeses that came through New Bedford. I thought it was a fruitless effort and gave up at that point.

About a year later, in preparation for the Museum's Cultures of Whaling exhibition, I was scrolling through some images in the Collection. One of the pictures stopped me in my tracks. A man steering a boat who bore a striking resemblance to every single man on my mother's side of the family – he even had the same facial features as my own son.

The picture's caption read, "Bark *Wanderer's* boat, boatsteerer at steering oar." The picture was taken during a voyage in 1921 (the same year Philip Gomes was listed as boat-steerer). I showed it to my family and they confirmed that it was in fact my great-grandfather in the photo. I found him!

Subsequently, at my aunt's house, I saw my great-grandfather's immigration and naturalization paperwork, which revealed that he came into New Bedford on the *Indiana* as a sailor in 1917. The *Indiana* was likely a Providence packet ship and while it was docked in New Bedford its captain died, and it never shipped back out. Because Philip was an experienced sailor, and so many other Cape Verdeans were involved in whaling at that point, signing up to crew the *Wanderer* made perfect sense.



William H. Tripp, *Bark Wanderer boat, boatsteerer (Philip Gomes) at steering oar, 1922.*

"One of the pictures stopped me in my tracks. A man steering a boat who bore a striking resemblance to every single man on my mother's side of the family – he even had the same facial features as my own son."

Because of the Museum's wealth of information on Cape Verdean immigration, seafaring, and whaling I found a photo of my great-grandfather! I was able to confirm the stories he told my Auntie with the Museum's vast records of whaling crews. And thanks to the expertise of the Museum's historians, I was able to accurately piece together the whereabouts of my family member.

When I came to the Museum, I knew my mother's family was Cape Verdean, but I didn't know much beyond that. Now, not only am I in touch with the greater Cape Verdean community, but I am closer to the roots of my own family. I am anxious to see what else I will learn about Cape Verdean heritage and my family history. My next assignment – my great-great-grandfather who was Cape Verdean, but said to be born in St. Helena.



# Ties to Mainland Portugal

By Dr. Akeia Benard, Curator of Social History



Although most Portuguese-descended immigrants in the region came from the Azores, a number of Portuguese immigrants traveled from the mainland. The men who migrated to New Bedford and other areas of New England were skilled fisherman and came from areas where they made a living fishing for cod. They came from a maritime culture and found their skills in high demand in the harbors of New Bedford, Gloucester, throughout Rhode Island, and as far north as Maine and Newfoundland. Once here, they found communities of Azoreans, Madeirans, and Cape Verdeans who spoke the same language and shared their Roman Catholic faith along with similar cultural practices and cuisine. Many mainland Portuguese immigrants sent for their families and made New England their home.

The community is thriving and the New Bedford Whaling Museum hosts many Portuguese community events from Day of Portugal events to film screenings and exhibitions and lectures. During the summer of 2018, the President of Portugal visited the New Bedford Whaling Museum as part of his trip to the United States and was met on our plaza by community members who performed traditional dance for him and welcomed him to the city. Shortly afterwards, we also hosted two mayors from the area of Figueira da Foz, one of whom gifted the Museum a beautiful sculpture of a cod fisherman—the tie that binds us (shown above).

Portugal was the world's first global empire – one of the largest in human history. The breadth of the Lusophone diaspora and New Bedford's connections to Portugal are apparent when one thinks of a typical whaling voyage—from New Bedford to the Azores on to Cabo Verde and then Brazil and Hawaii. As Azoreans, Cape Verdeans, and mainland Portuguese migrated into New Bedford and the Lusophone communities became the largest immigrant population in the area, New Bedford became an integral part of the Lusophone diaspora and became intimately connected to mainland Portugal through culture, religion, and cuisine.



## 2019 Fall Members' Trip

Explore the Best of Portugal  
September 25 – October 4

\$3,599 per person\*

Join us for the Whaling Museum's annual Members' Trip and enjoy four nights in the Algarve and four nights in Lisbon as you explore Portugal - guaranteed to be an exciting trip and a memorable experience!

With a robust itinerary, you will have the opportunity to revel in the beauty of the Algarve's stunning beaches and picturesque fishing towns, explore the vibrant and charismatic city of Lisbon (Portugal's capital city), and unleash your curiosity as you experience Sagres, the home to Prince Henry the Navigator and the Age of Discovery.

For more information contact:

Steven LePage, Membership Manager  
508-717-3832 or [slepage@whalingmuseum.org](mailto:slepage@whalingmuseum.org)

\* Trip price includes round-trip airfare from Boston, transportation to and from the airport, 8-night accommodation, 15 meals, and an English-speaking, private tour guide for the duration of the trip - Based on double occupancy. A \$500 non-refundable deposit per person is due at time of booking to secure reservations - Final balance due by June 24, 2019.



# Conservation Spotlight: Ceramics

By D. Jordan Berson, Director of Collections



Before



After

*The swan ornament on the top of the sugar bowl lid was missing so the conservator molded and cast one from a similar bowl to replace it. The team also repaired the edges on the lid and filled the flared handles on the side of the bowl.*

There are several hundred objects in the New Bedford Whaling Museum collection that fall under the umbrella category “ceramics”, including pottery, dishware and sculpture among others. Fragile antique ceramic pieces often exhibit damage that is visually detracting (chips and stains) or that render them susceptible to further damage (such as hairline fractures). An ongoing project has been underway behind-the-scenes in recent years to restore such pieces. They not only display considerably better after treatment, but can even be safer to handle without risk of further breakage. Chips and losses are filled and sculpted to shape, and then in-painted as required. Glazing can be reapplied in most cases for a seamless visual transition between the old and new material. Where features are broken off and missing, molds can be made where there is a repeating pattern,

and then exact replacements are cast from the molds. If it is a unique feature such as a teapot spout tip, or jar lid finial then research must be done to determine a historically appropriate form for creating a replacement. In cases of darkened or stained objects, pieces can be immersed in a concentrated hydrogen peroxide bath for a period of time. The peroxide can be effective at drawing out stains such as dark greases through a network of miniscule cracks (crazing) on the surface and also acts as a bleaching agent. The result is a brightened piece with renewed brilliance. But be warned – the kind of hydrogen peroxide sold at the pharmacy is not strong enough to effectively do the job, so please do not try this technique at home!



# The Museum Honors Members of the Bourne Society

In late 2018, the Whaling Museum lost two long-time supporters and dear friends of the organization. Trustees and staff join the membership in paying tribute to these remarkable individuals, both of whom transformed the organization through their service as trustees and by championing the Museum in the community.



Cal Siegal and his wife Sue, in the Jacobs Family Gallery.

**Calvin “Cal” Siegal** passed away in Dartmouth on November 15. Cal and his beloved wife Sue became members of the Museum in 1971. Cal served as a trustee from 1979-1982 and again from 1995-1998. In 1998 he was selected as Assistant Treasurer, and in 2002 he was appointed Treasurer, a position he held for four years. Cal chaired the Museum’s Finance and Investment Committees, served on the Executive Committee, and provided support through three significant capital campaigns. In 2007-2008 he served as Interim President & CEO, providing valuable leadership during a time of organizational transition. Cal’s devotion to the Museum extended to mentoring staff and his fellow trustees, as he continually advocated for the Museum to allocate its resources as strategically as possible to achieve its mission. To honor Cal’s service to the Museum, the Cupola Lights were named for him in 2006 and he was officially deemed the Museum’s “True North.” Most recently, Cal was a valued member of the Museum Advisory Council. Cal’s close friends remember him as a generous person who financially supported many cultural and civic organizations in the community. Cal was also notable for his extraordinary personal achievements – including graduating Phi Beta Kappa from Yale University, earning a Purple Heart in World War II from his actions during the Battle of the Bulge, and his successful contribution to the clothing management industry as President of Calvin Clothing Company and Palm Beach Company. The upcoming Fortier watercolor exhibition will be dedicated to his memory.



Betty Weinberg and fellow museum supporter, Dick Young, at a museum event.

**Elizabeth “Betty” Houghton Weinberg** passed away in Marion on Christmas morning. She was the wife of the late Sidney J. Weinberg, Jr. Betty joined the board in 1995 and served with distinction as the co-chair of the Lighting the Way capital campaign. As a leader of that campaign, Betty spearheaded an ambitious fundraising effort that raised a record \$12 million for the Museum – surpassing the campaign’s initial goal of \$10 million two years ahead of schedule. Betty is credited with igniting a strong interest in the Museum among her friends and neighbors in Marion and she singlehandedly introduced many current supporters to the organization. One of those individuals, Jack Braitmayer, remembers Betty for her fundraising talent and her mantra to always “give generously,” as well as for her unbounded enthusiasm for the Whaling Museum. Trustee Maryellen Sullivan Shachoy remains grateful to Betty for insisting that she join the board and is proud to continue Betty’s philanthropic work on behalf of the Museum two decades later. Betty is remembered as a wonderful friend and neighbor with an incomparable zest for life. She was beloved in the community for her spirit of philanthropy, great sense of humor, and enthusiasm for her favorite causes. Since Betty’s death, her friends and family have donated over \$30,000 to the Museum in her memory, a testament to her unforgettable legacy.



# Active Members of the Volunteer Council

The members of our Volunteer Council are a dedicated crew of 140 docents, educators, transcribers, translators, catalogers, craftspeople, editors, life-long learners, and museum ambassadors. In 2018 they logged 21,787 hours of service to the Whaling Museum, valued at \$679,101! 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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- James Grinnell, *Library*
- John Brindisi, *Digital Initiatives*
- Cookie Ketches, *Excursions*
- Diane Sullivan, *Special Programs*
- Clifton Rice, *Speakers Bureau*

- Rosemary Lucas, *Tuesday Caller of the Day*
- Liz Wohlstenholm, *Wednesday Caller of the Day*
- Susan Barnet, *Thursday Caller of the Day, Memorial Board*
- Mary Lorenzo, *Friday Caller of the Day*
- Mary Feary, *Nominating Committee*

## Volunteers Providing 400+ hours in 2018

- John Finni
- James Grinnell
- Judy Lund
- Cody Oliveira
- Michael Taylor
- Stanley Zalenski

## Volunteer Class of 2018

- Charles Chase
- Jerome Cline
- Perry Gilbert
- Maryann Nelson
- Victor Samolis Jr.
- Ellen Stone
- Bette Tripp

## Total Hours

21,787 = \$679,101

## In Memoriam

- Richard Daniels, Class of 2002
- Cynthia Farrell, Class of 2000
- Morton Kobrin, Class of 1997
- George Salvador, Class of 1999
- Thomas Wholley, Class of 1989
- Eloise Ricciardelli, Class of 2004

## 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! For more information contact Brittany Taylor at (508) 717-6885 [btaylor@whalingmuseum.org](mailto:btaylor@whalingmuseum.org)





# SUMMER CALENDAR

## EVERY DAY (except the month of June)

### Group Tours

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

**11 a.m.** | FREE with Museum admission  
Meet at front desk

## THURSDAYS

### Extra Highlights Tours

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

**1:00 p.m.** | FREE with Museum admission  
Meet at front desk

## SATURDAYS

### Go Below Deck on the Lagoda

Venture below deck of the world's biggest ship model and get a feel for what whaling life was like.

**10 a.m.** | FREE with Museum admission  
Meet at the Lagoda

## EVERY OTHER SATURDAY

### To Catch a Whale: A Whaling Voyage Around the World – Docent Performance

Take a voyage aboard the whaleship *Kutusoff* in 1842.

**1:00 p.m.** | FREE with Museum admission  
Meet at the Lagoda

Schedule and details subject to change.  
For the most up-to-date information go to  
[www.whalingmuseum.org](http://www.whalingmuseum.org)

## JUNE 1

**Whales Today Live: Celebrating the beauty, behavior, and vulnerability of whales through music and dance**

**6 p.m.** | Ticketed | Museum Theater

## JULY 2

**Exhibition Opening: De Wind is Op!**

**All day** | FREE with Museum admission  
Wattles Family Gallery

## JULY 3

**Exhibition Opening: Cape Verdean Voices**

**6 p.m.** | FREE and open to the public  
San Francisco Room

## JULY 18

**Sailors' Series Lecture: De Wind is Op!**

**6 p.m.** | Ticketed | Museum Theater

## JULY 28

**Summer Sails Gala**

**6 p.m.** | Ticketed

## JULY 31

**Party for the Ocean: Wind and Waves**

**10 a.m. – 3 p.m.** | FREE and open to the public  
Jacobs Family Gallery

## AUGUST 9

**Free Fun Friday!**

**All Day** | FREE and open to the public | All Museum

## AUGUST 10

**Harnessing the Wind: A Concert**

**6 p.m.** | Ticketed | Museum Theater

## SEPTEMBER 26

**Sailors' Series Lecture: Azorean Whaleboats**

**6 p.m.** | Ticketed | Museum Theater




**PARTY FOR THE OCEAN:  
WIND AND WAVES**

**JULY 31, 2019 | 10 AM – 3 PM  
READY TO MAKE WAVES?**

Celebrate the ocean by participating in hands-on experiments and activities that explore how waves are made and their impact on marine life and ocean health.



**TO CATCH A WHALE  
EVERY OTHER SATURDAY**



# A Report from the Treasurer



It is a pleasure to report on the Museum's financial performance for 2018. For the 11th consecutive year, the Museum achieved a positive operating result with operating revenues exceeding expenses.

We attracted 102,000 visitors to the Museum and nearly 26,000 visitors to the display of the *Grand Panorama* at Kilburn Mill. This was a better than previous year and better than budgeted result for attendance. Overall, there was an 18% increase in total revenue and support. This growth funded

new exhibits, education programs, publications and digital initiatives.

The Museum continued to invest in its campus with the completion of the Captain Paul Cuffe Park last September. And we remain committed to the care and stewardship of our assets on Johnny Cake Hill. In 2019, we began critical restoration work on the iconic Bourne Building, its cupola, and the adjacent Wood Building; preserving these treasures for generations to come.

The value of the endowment was \$12.3 million at year end after a tough fourth quarter. It has since rebounded to \$13.7 million with earnings growth and new gifts. Our financial position remains strong with no long-term debt and \$28.5 million in net assets.

The annual audit was conducted and a clean opinion was issued. In addition, the Museum has achieved the highest GuideStar "Platinum Seal" and earned the top four-star rating from Charity Navigator for financial health, accountability, and transparency.

We sincerely appreciate our dedicated Volunteer Council whose 140 members enthusiastically donated more than 21,000 hours of service in 2018.

Congratulations to the hardworking and talented Museum team for an exceptional year. And a special thank you to Museum members and donors for their generous and unwavering support.

Joseph E. McDonough  
Treasurer

"The word "amazing" is not enough to describe the experience of visiting this museum."

– Randy L. (TripAdvisor)

## 2018 FAST FACTS

22 full-time employees

23 part-time employees

17 high school apprentices

140 volunteers contributed a total of **21,787** hours valued at **\$679,101** and the equivalent of

11 full-time employees

102,024 visitors and 1,766 member households

49 corporate members

### THE GRAND PANORAMA EXHIBITION

25,896 visitors to the off-site exhibition *Spectacle in Motion: The Grand Panorama of a Whaling Voyage 'Round the World*

"1 of the 10 Brilliant Art Exhibitions Worth Traveling for in 2018" – MSN

14,047 students and chaperones participated in field trips to the Museum

5 consecutive 4-star ratings from Charity Navigator for demonstrating strong financial health and commitment to accountability and transparency

566 5-Star Reviews on TripAdvisor

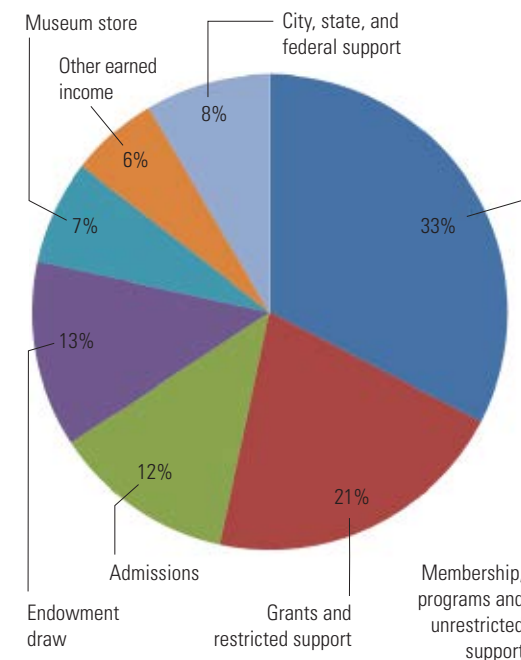
Recommended by 1,243 visitors on Facebook

## Operating Income and Expenses for the year ending December 31, 2018

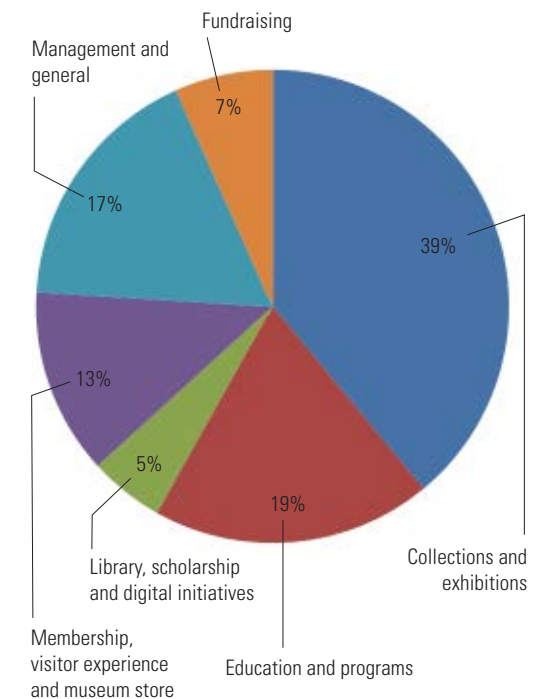
	2016	2017	2018
<b>Operating Income</b>			
Contributed Income	\$2,925,925	\$3,057,759	\$3,708,170
Earned Revenue	\$1,578,928	\$1,614,147	\$1,833,338
<b>Total Operating Income</b>	<b>\$4,504,853</b>	<b>\$4,671,906</b>	<b>\$5,541,508</b>
<b>Operating Expenses</b>			
Program Services	\$3,239,432	\$3,554,802	\$4,261,950
Supporting Services	\$1,195,792	\$1,059,751	\$1,188,657
<b>Total Operating Expenses</b>	<b>\$4,435,224</b>	<b>\$4,614,553</b>	<b>\$5,450,607</b>
<b>Net Operating Income</b>	<b>\$69,629</b>	<b>\$57,354</b>	<b>\$90,901</b>
Investments in Capital Improvements from Net Operating Income	\$56,544	\$36,650	\$77,738
<b>Operating Surplus</b>	<b>\$13,085</b>	<b>\$20,704</b>	<b>\$13,163</b>



## 2018 Sources of Operating Funds



## 2018 Uses of Operating Funds



"I've visited the Whaling Museum nearly every year for the last 30 years. And each time I go there's something new - I've even done yoga in the lobby under the skeleton of a sperm whale. Kids love the *Lagoda* (scaled down sized whaling ship) and adults will enjoy the history of whaling and its whalemens from the Azores." – Christina N. (TripAdvisor)





# 2018 List of Donors

## The Bourne Society

*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

*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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### In Memoriam

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Ruth Atkinson  
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## The Cupola Society

*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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Joan K. & Irwin M. Jacobs  
Sandra & Roderick H. Turner, M.D.  
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# 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.

## Marian Shaw Smith

By Kathleen M. Lafferty

Walk into the International Gallery at the New Bedford Whaling Museum, and there you will meet Marian Shaw Smith (1866-1913) in a photo card of her outfitted in a kimono, kneeling side by side with the wife of the U.S. Ambassador to Japan in 1901. Then, turn right and open the double doors to the Grimshaw-Gudewicz Reading Room. There you will discover the treasure trove of Marian's photographs and correspondence, written in the days when sending a letter across a long distance meant knowing that it might not ever reach its intended receiver, yet hoping it would.



Marian Shaw Smith

The letters that did reach their destination and are retained by the Whaling Museum reveal a woman willing to take on the adventures as well as the gore of hunting for whales. Born in 1866 in South Dartmouth to Dumpling Rock lighthouse keeper Charles C. Smith and his wife, Sarah Davenport Shaw Smith, Marian spent her early years on that rock, surrounded by the sea. She attended New Bedford High School, graduating in 1885 at the top of her class.

On December 26, 1889, Marian married Horace Perry Smith. Over the next few years, Horace continued to sail out of San Francisco and winter-over in the Arctic, so Marian traveled back east and returned to a teaching position at the Clarke School for the Deaf in Northampton. By 1895, however, they agreed that she would join him on subsequent voyages, and the two sailed out of San Francisco in March of that year. In her seven months aboard the *Narwhal*, she wrote many letters home, 13 of which survive. In these and subsequent letters, she presents a unique perspective in a male-dominated world, revealing details of whaling life as she slowly adjusted to her role as the captain's wife on a whaling ship.

Marian would soon acquire a Kodak roll-film camera and would learn to develop and print her own photographs at sea, producing some of the earliest photographs ever taken of life aboard a whaleship. Her picture book, *Cutting In a Whale*, presented 25 photographs taken on board the bark *California* in 1902 and was published by Hutchinson and Co. in 1903; some of these photographs were made into postcards and are "as fine such images as have ever been taken," wrote Michael P. Dyer in his book *O'er the Wide and Tractless Sea* (New Bedford Whaling Museum, 2017). Another of her photographs is reproduced in Richard Benson's art book, *A Maritime Album: 100 Photographs and Their Stories* (Mariners' Museum/Yale University Press, 1997).

From January 1899 to July 1901, Marian joined Horace three more times and took to the sea again aboard the bark *California* from

San Francisco to the Pacific and Japan. They then came east and made two voyages aboard the *Josephine* from New Bedford to the Atlantic and Indian Oceans from 1903 to 1907. She and Horace would end their careers in 1913 as owners of the schooner *A. M. Nicholson*, making four voyages in search of whales in the Atlantic. On her last voyage, she is listed as the official Assistant Navigator.

At sea, Marian expanded the role of captain's wife to that of photographer, navigator, correspondent, and business partner. On shore at home, she gave lectures and wrote of her travels. She broke many barriers: between the hearing and the deaf, between men and women aboard a whaleship, and especially between people of different cultures. Besides showing the world to New Bedford, Marian Shaw Smith also showed New Bedford to the world.



**LIGHTING THE WAY**  
HISTORIC WOMEN OF THE SOUTHCOAST



*Lighting the Way*, an initiative of the New Bedford Whaling Museum, explores the historic impact of women of the South Coast. Launched in summer 2018 as a website and a walking trail that visitors can access through guided tours, a map, or mobile app, the project aims to enhance our understanding of history and enrich the cultural life of the SouthCoast by amplifying the untold stories of historic women.

One might assume that when winter in New England hits, projects like *Lighting the Way* go into hibernation. However, *Lighting the Way* has taken no vacations during the winter months. In fact, the museum's education department, supported by an active *Lighting the Way* committee, has launched indoor tours at the museum, hosted a spoken word contest for women's history month and connected its resources to a number of school and community-based projects. Alma Del Mar School and the YWCA have both hosted *Lighting the Way* supported courses or projects this winter and another school is schedule for the spring.

This spring, the Museum welcomed a new *Lighting the Way* project coordinator, Catherine Saunders, who will take on the role of guiding the project into 2020. Saunders will be tasked with mapping out the future for the project that may include an exhibit, symposium, city-wide events in New Bedford, public art, and other engaging programs. Saunders comes to the museum with three decades of leadership experience in museum education and outreach at Science Museum of Minnesota, Providence Children's Museum, and Lippitt House Museum. *Lighting the Way* ties together some of my key interests: museums connecting with communities, voting rights, and underrepresented histories," Saunders said.

With the summer months here, the *Lighting the Way* Committee under Catherine's guidance will map out the rest of the year. Outdoor tours will resume and other pieces of the *Lighting the Way* project will take root. Research will continue to expand the number of women who are featured in the project which now stands at 72.

*Lighting the Way* will launch some big education components before the year is up. In June, the first educator professional development workshop will be hosted at the museum. The goal of the two-day workshop will be to expand the reach of the *Lighting the Way* content by supporting educators to bring the content into classrooms and out-of-school time programs. There is also talk about a potential collegiate-level partnership that would bring *Lighting the Way* content into college classrooms as early as fall 2019.

While the *Lighting the Way* schedule may already seem full, the centennial celebration of the 19th amendment is just around the corner. As the project enters its second phase, it's full steam ahead to 2020.



YWCA students presenting their special project at the Museum



Indoor tours took place throughout the cold-weather months.



# Historic Preservation Work Underway on Johnny Cake Hill!

This summer, the Whaling Museum's Bourne Building, Wood Building, and Cupola are receiving critical exterior restoration work. Keen observers will have noticed that these buildings have needed attention for several years, particularly the 50 windows spread between them, which are suffering from blistering and peeling paint, as well as rotted trim and deteriorating sealants. Much more than a simple painting job, this major historic preservation project will restore the original conditions of the windows, wood trim, and masonry of the two buildings and Cupola, preserving their original character and remarkable exterior features.

The Bourne Building, which houses the famous half-scale *Lagoda* ship model, and its distinctive Cupola were constructed in 1916. Commissioned by Emily Bourne as a memorial to the whaling industry and to her beloved father, Captain Jonathan Bourne, the Bourne Building stands as a spectacular tribute to New Bedford's past. The Wood Building was built in 1934 to house the Museum's growing collection and provide additional gallery space. Today it houses the Turner Gallery with its unforgettable Sperm Whale centerpiece. Together, these buildings are iconic images of New Bedford's history and are a source of civic pride for the entire SouthCoast region.

The Museum is committed to maintaining these historic structures to the highest possible standard. In 2000, the Museum restored the Cupola's copper roof. In 2010 the Museum replaced the Bourne Building roof and finished a full interior restoration of the building, adding modern heating, cooling, and fire protection systems. It is now essential to restore the exteriors of these buildings to the same high standard as the interior restoration. As the Museum is on the State Register of Historic Places, the Museum must follow the U.S. Secretary of the Interior's Standards for Rehabilitation for all aspects of the project. Due to the height of the Bourne Building and Cupola, the scope of work requires extensive staging and lifts for workers to access their worksite. When you visit this summer you will be treated to quite the sight, as our Project Team painstakingly works seventy-five+ feet in the air.

This work will re-establish water-tight conditions in both buildings and the Cupola, protecting the exhibitions, artifacts, and programs held within them. Because these buildings are an essential part of the New Bedford Whaling National Historical Park, this project is important to the City of New Bedford and has been endorsed by city and state officials. The Massachusetts Historic Commission awarded the project a competitive Mass Preservation Projects Fund grant last year and the project was recently approved by the New Bedford City Council for funding through the Community Preservation Act. The Museum is proud to work with a local project team and to receive support from individuals and corporate donors. Together, we will ensure that three of the Museum's most valuable assets are preserved for generations to come.



*The Jonathan Bourne Whaling Museum is seen under construction in this silver gelatin print dated Nov. 27, 1915 from the Benjamin Baker Collection. The west-facing palladium windows in the rear of the Old Dartmouth Historical Society's Rogers Building are visible in the lower left corner of the photograph. NBWM 2000.100.89.3.326*

**Preservation Works!** The Bourne and Wood Buildings, which are listed in the State Register of Historic Places, have received partial funding through a matching grant from the Massachusetts Historical Commission, Secretary of the Commonwealth, William Francis Galvin, Chairman.

## Support this project with a gift today!

You can help the Whaling Museum complete the preservation work on the Bourne Building, Wood Building, and Cupola before winter arrives. Originally scheduled over two years, the Project Team is confident that all work can be complete this summer and fall due to careful planning and resource allocation. This would result in significant cost savings in scaffolding and site prep and the Project Team is eager to move full steam ahead. We have raised 75% of the funds needed for this project and an additional \$50,000 will allow us to complete the full scope of work without delay. To support this project, return the enclosed envelope or contact Sarah Budlong, Director of Development at sbudlong@whalingmuseum.org or (508) 717-6850.

### Project Team

Architect: Civitects, PC  
Contractor: CeMat Contracting, Inc.

### Lead Supporters

Massachusetts Cultural Council – Cultural Facilities Fund  
Mass Development  
City of New Bedford – Community Preservation Act  
Massachusetts Historical Commission  
Nye Lubricants



*Photo courtesy of Peter Pereira/Standard-Times.*



# 2018 Gifts to the Collection

Your generous gifts build our collection. Thank you!

**2018.1** Whaling voyage dataset to be used on website Whalinghistory.org, gifted jointly to the Old Dartmouth Historical Society and Mystic Seaport. Gift of Judith N. Lund

**2018.2** Job specifications for Kilburn Mill, New Bedford, from Barnes Textile Associates, dating to January 1949. Four volumes including Carding and Spinning, Finishing, Knitting, Dyehouse, Thread Division, Fire Room, Shop, Yard and Waste House. Gift of the American Textile History Museum, Lowell, Mass.

**2018.3** DVD containing twelve minutes of film made by Al Kandarian Sr. at the 1964-65 New York World's Fair. The footage contains scenes at the Millstone Restaurant in the New England States Pavilion, where a section of Purrington and Russell's Panorama was displayed as interior decor during the World's Fair. Gift of Mr. Albert Kandarian.

**2018.4** Coin bank advertising premium from the New Bedford Institution for Savings. Two photographs of Ferdinand Annaheim, owner of coin bank, at work at Morse Twist Drill Co., New Bedford. Gift of Linda Lavigne

**2018.5** Framed photograph of R/V Abel-J in Antarctic waters, ca. 1993. Gift of Sarah Kendall Mitchell

**2018.6** Large collection of original slides taken 1971-80 by donor at whaling sites in Point Hope, Alaska and other locations. Gift of John R. Bockstoce

**2018.7** 1859 marriage certificate of Horatio Hathaway and Ellen H. Rodman. Gift of Christina Sewall

**2018.8** Governor Charles D. Baker's Proclamation for Paul Cuffee Day, January 17, 2017. Gift of the Office of the Governor

**2018.9** A maquette of Louis Temple statue. Gift of his children Gordon D. Manson, Jamilliah Toatley Mussington, and Peter J. Toatley

**2018.10** Whaling logbook of bark Active of New Bedford, 1871 - 1874. Portrait image engraved of unknown man. Letter to Edward Howland from B.F. Homan, Nov. 3, 1868. Gift of Deborah Dunham

**2018.11** Bale of cotton. Gift of the American Textile History Museum, Lowell, Mass.

**2018.12** One Hathaway hewing axe head, and sample of bog iron. Gift of Danforth W. Davis in Memory of William F. Davis

**2018.13** One framed watercolor on paper, view of Cuttyhunk Harbor by Norman Fortier, 1984. Gift of Kenneth Benjamin

**2018.14** A variety of AEROVOX brand capacitors and resistors. One 1950 Aerovox product catalog. ODHS Purchase

**2018.15** Two oil on tin portraits of Captain and Mrs. Tobey. Gift of Pamela Gifford Hallaren, Ann Gifford Podany, and Elizabeth Gifford Drury in memory of Preston Winslow Gifford

**2018.16** Seven books: "Ship Modeling Simplified", "Ship Modeling from Stern to Stern", "A Seafaring Legacy", "Ships-in-Bottles", "Coastal Maine", "Maritime Law", and "Merchant's and Sea Master's Guide". Gift of Robert Brackett

**2018.17** Nine charts: Japan, Kyushu-West Coast, Southern Approaches to Hirado Kaikyo, 1906; Canada-East Coast, Island of Newfoundland, 1955; Australia-North Coast, Goulburn Islands to Melville Bay, 1954; Tasmania-North Coast, Port Dalrymple and River Tamar, 1908; Australia-West Coast, Approaches to Fremantle, 1955;



2018.15 a

North America-West Coast of Newfoundland, Port Saunders and Keppel and Hawke Harbors, 1911; North America, Newfoundland-West Coast, Hawke Bay to Ste. Genevieve Bay including St. John Bay, 1915; North America, Newfoundland-West Coast, Bonne Bay, 1903; North America, Newfoundland-West Coast, Saint Margaret Bay and Approaches, 1917. A set of prints of Uniforms of the United States Navy, 1776-1898. Gift of Donald Boger

**2018.18** Circa 1817 Bible that belonged to Russell Taber and records Taber, Russell, Watson and Howland births, deaths, and marriages. Copies of New Bedford Evening Standard and Mercury newspapers. Copies of Simpson Hart's South Pacific letters. Old photo book of New Bedford street scenes. Ephemera of local subjects. Gift of Russell Hart

**2018.19** Clock spring compression tool made by G.S. Fales, New Bedford. ODHS Purchase

**2018.20** Miniature photo album with tintype photos. Abraham Taber and Brother, New Bedford Mass. Gift of Dianne Lethcoe

**2018.21** Ambrotype photograph of Sea Captain New Bedford, photographed by Charles Ebenezer Hawes circa 1856. ODHS Purchase



2018.15 b

**2018.22** Two whaling journals kept by J. Elwood Bradley, from 1855 to 1865 for the New Bedford whaleships Kutusoff and Thomas Dickason. One wooden triple whale stamp, ca. 1855, used in the logbooks. ODHS Purchase

**2018.23** Bible, photos, papers and artifacts related to kinship group including Coggeshall, Almy, Wall and other families. Gift of Bob Harding

**2018.24** Maury Whale Chart, circa 1853. ODHS purchase in part with donated funds from Dr. Stuart M. Frank

**2018.25** Small photo album made by ABR Taber & Bros., New Bedford. Gift of Marcia Butman

**2018.26** Objects related to whaling master and Union Navy officer Simpson Jenney including: leather ammunition pouch, Civil War belt with brass buckle, 25 embossed brass buttons, a 3-1/2" bodkin made by Captain Samuel L. Braley on board the ship Harrison of New Bedford 1855, 5" whalebone bodkin, 3" bodkin with turned rings, 2" whimsy, 4" bodkin with clenched fist and swing handle in a handmade needle-work case with floral design, a chip of wood from Fort Sumter, a leather bound 19th century photo album belonging to John Ryder of Fairhaven. ODHS Purchase

**2018.27** Fourteen black and white photographs of the C.W. Morgan and other New Bedford and Cape Cod Canal scenes. Gift of Judi and Bob Sterns

**2018.28** New Bedford Yacht Club Board of Directors meeting minutes, 1946 through 2004. Gift of New Bedford Yacht Club



2018.39

**2018.29** The book "A Journal of the Life, Travels and Gospel Labours of a Faithful Minister of Jesus Christ", by Daniel Stanton, 1772. Belonged to William Rotch. Gift of Charles M. Cann Jr.

**2018.30** Transcription of a logbook kept onboard the bark Elizabeth Swift of New Bedford on voyage captained by George W. Bliven, 1868 and a copy of an article on Alfred C. Walkup. Gift of Tom and Barb Conley

**2018.31** 130 original contact prints from Henry Plummer's book, "The Boy, Me and the Cat". Gift of Peter McCormick

**2018.32** Journal of a voyage from New Bedford towards the Pacific Ocean in the Ship Roman of New Bedford, 1835. Gift of Emily Gerry

**2018.33** Small photograph Civil War Navy Master Joseph W. Tuck, c. 1860. ODHS Purchase

**2018.34** Bowhead Whale Logbook Data Project including data files on tape reel and paper notes, ca. 1975 - 2005. Gift of John R. Bockstoce

**2018.35** Wooden doll cradle and hutch made by George Grafton Phillips of South Dartmouth, c. 1900. Gift of Maura Phillips Mackowski

**2018.36** Tin jug for denatured alcohol from George Kirby Jr. Paint Co., New Bedford. Gift of Sanford Moss.

**2018.37** Circa 1980 promotional mailer from The Whale Protection Fund/Center for Environmental Education, Washington D.C.; Early 20th century Washburn Kor-Lok pinboards (spool holders) made in New Bedford. Three volume set of books: "The Memorable 1940's -- The War Years as Reported in New Bedford's Standard-Times". Gift of D. Jordan Berson

**2018.39** Jackson Family papers. Rev. Jackson's GAR hat and Rhode Island Militia document. Gift of the Jackson / Youngblood family.

**2018.40** Charcoal on paper by Capt. Benjamin Clough of Sharon. Gift of John W. Clough



## 2018 Gifts to the Collection Continued



2018.47

**2018.41** Joseph Howland & Co. Waste Book, No.2. February 10, 1800 - January 12, 1802. Daily entries of dry goods purchased and other mercantile transactions including accounts drawn by merchants on named vessels. Materials handled include tobacco, ironware, flour, molasses, textiles and lumber. ODHS Purchase

**2018.42** Collection of papers and news clippings, relating to the splitting of Dartmouth into north and south. Probably compiled by Herbert Wing. Gift of Judith N. Lund

**2018.43** Intricately carved chest made from planking salvaged from the whaleship "Rousseau" when she was broken up in 1893. Built in 1801, "Rousseau" first served the merchant trade, then for 59 years sailed for the whaling firm of George Howland & Sons. Gift from the Collection of Waldo Howland

**2018.44** Five pieces of Tapa cloth acquired by donor in Tonga in 1978 at a local market where they were being sold and used by women as wraps around their skirts. Gift of Don Ferrero

**2018.45** Artwork and ephemera from the Elizabeth Schultz collection including Matt Kish lithographs and a 15 foot long cyanotype by Robert Del Tradici; file of correspondence relating to acquisition of art works related to Moby Dick. Gift of Elizabeth Schultz

**2018.46** Hand decorated plate with designs that represent a view of Cape Verde from the sea and also contains a traditional pano cloth pattern. Gift of Jorge Pedro Mauricio dos Santos

**2018.47** Cunnigham shoulder gun. Gift of Edward Sprague

**2018.48** Ledger from a New Bedford tombstone maker. It covers the period from 1875-82. ODHS Purchase

**2018.49** Seven boxes research notes consisting of interview transcripts, clippings and correspondence. Gift of Dick Russell

**2018.50** Two silk Furoshiki (Japanese wrapping cloths) that originated with a descendent of Mercator Cooper Kendrick. These would have been used to wrap provisions given to the ship and its crew by a member of the samurai class during the Tokugawa era. Gift of Nancy Long



2018.58

**2018.51** Pastel portrait of Cornelius Grinnell. Gift of Frances Preston and Percy Preston, Jr.

**2018.52** Gelatin silver print of Captain Sherman in front of his boat, New Bedford Harbor 2007. Gift of Rachel Stern

**2018.53** Journal kept by Granville Manter onboard the ship Loan of Edgartown, captained by Allan Tilton on voyage 1821 to 1823. Logbook kept by Granville Manter of the brig President of New Bedford captained by Samuel Tilton, Jr. on voyage 1826-27. Partial journal kept by Granville Manter onboard the ship Enterprise of New Bedford, captained by Samuel Tilton, Jr. on voyage 1828-29. Partial journal kept by Granville Manter onboard the brig Parthian of New Bedford, captained by Granville Manter on voyage 1829-30. Journal kept by Granville Manter onboard the ship Octavia of New Bedford, captained by Granville Manter on voyage 1830-31. One photograph of Captain Granville Manter. One photograph of Captain Granville Manter's wife, Julia (Atheam) Manter. One letter addressed to Captain Granville Manter, dated May 26, 1847. One 1827 chart of the Atlantic Ocean with voyage tracks written in pencil. One 1822 chart of the South Atlantic Ocean with voyage tracks written in pencil. Gift of Pat Lynch

**2018.54** Freelove Slocum bible, ca. 1812. Freelove Slocum (1765-1834) was the only child of Cuffe Slocum and Ruth Mose who did not assume the last name of Cuffe when her siblings changed their last names around 1778. Gift of the family of Wendell P. and Marianna Drummond Nooth

**2018.55** Brass spyglass made by J. Bassnett & Son, Liverpool. Gift of James Shanley

**2018.56** Nineteenth century Taber family photo album, leather bound. Gift of Mrs. Jewelle Bickford

**2018.57** Circa 1960 Christmas and New Year holiday card with image of the Purrington & Russell Panorama and informational text. Gift of Peter S. Grinnell

**2018.58** Traditionally made Wampanoag basket, made by an Aquinnah Wampanoag and Paul Cuffe family descendant. All natural fibers, dyes, and pigments. ODHS Purchase

**2018.59** Association for the Relief of Aged Women of New Bedford journals and papers, 1866-1977. Gift of the Association for the Relief of Aged Women of New Bedford

**2018.60** Thumb drive with Captain Benjamin's Northern Light journal. Joshua Slocum penned postcard to Benjamin Crocker Clough, grandson of Captain Benjamin, 1902. Gift of John W. Clough

**2018.61** Louis H. Richardson painting. Gift of Debby Beaman Hopps

**2018.62** Anonymous oil painting of the ship *Isaac Walton* approaching Hong Kong, circa 1850s. Bequest of Sally C. Taylor

**2018.63** DVD of film "It's the Fuller Brush Man" made by donor about his Cape Verdean father Anthony "Tinny" Barboza, door to door salesman. Gift of Craigh Barboza

**2018.64** Three books and a pamphlet about whaling, whalers, and whales in the Azores, by Dias de Melo. Gift of Patricia Dias de Melo

**2018.65** Photo postcard of painting by Gilbert Stuart (1755-1828) of Jacob Rodriguez Rivera held by the Redwood Library and Athenaeum, Newport, RI. Rivera. Gift of Robert Rocha

**2018.66** Photo postcard of Wanderer aground on the rocks at Cuttyhunk. Gift of Marsha Hall Brown

**2018.67** Waxy earplug from baleen whale. Gift of the Smithsonian Institution

**2018.68** Blue and white stoneware bottle stamped "Isaac Brownell - Bottle Not Sold." Gift of John Landry

**2018.69** Chinese sewing table, originally belonged to Ruth Wight who purchased it while on the ship George Howland. Bequest of Barbara Hadley

**2018.70** Softcover copy of The Great Hurricane & Tidal Wave Rhode Island, Sept. 21, 1938. Softcover copy of Hurricane, 1944. Softcover copy of 1939 Edition Picture Book of the 1938 Hurricane. Gift of Charles J. Mello

**2018.71** Metal key coin bank. Acrylic paperweight with NBIS bank charter, circa 1987. NBIS tie clip. Marble paperweight made from part of the building at 791 Purchase Street. Gift of Louis Silverstein

**2018.72** Photograph album and loose photos. Scrapbook belonging to Lillian FW Bryant, daughter of Rodolphus Wick, whaleman. Photo album is believed to be of his family. Found in scrapbook: Trolley Inc. of Greater New Bedford promotional card. Gift of Janice Brockman

**2018.73** Pinico, an Azorean chamber pot. Azorean baptism slippers. Gift of Magi Prata in honor of Maria Tiberio Fontes Medeiros Albuquerque and Antonio Manuel Medeiros Albuquerque



2018.62

**2018.74** 1793 whaling journal of voyage from Lorient, France to the South Seas aboard the *Betsy*. Accompanying map of voyage and box of related materials. Gift of Claire Benson

**2018.75** Roger Weed Eckfeldt's WWI letters to his wife Dorothy Turnbull Eckfeldt, September 1917- April 1919 transcribed. Original photograph of Roger in uniform taken in Paris. Copy of Roger's military record from the Massachusetts National Guard Archives. Other documents and photographs relating to Roger and Dorothy Eckfeldt, mainly dating to World War One. Biography of Roger's father, Thomas Hooper Eckfeldt. Gift of Linda Harding

**2018.76** Gold and citrine brooch given to donor's grandmother, Harriet Simmons, in 1854, by W. H. & Co. of Australia in appreciation for the repair work on her husband's ship, the Crystal Palace. Gift of Helen M. Allen

**2018.77** Items from the Kendall Family Collection, including prints and posters related to whales and whaling, nautical rope, and multiple items from the Kendall Maritime Archive relating to the Spice Island Traders and the research vessel Abel-J. Gift of Norfolk Charitable Trust

**2018.78** Sailing and travel journals of the Bullard family. World War One photo album and papers, 1916-19. Family genealogy. Antique Bell & Howell 16mm film projector. Gift of Sally Bullard

**2018.79** Document on a ship's loss: "Case of the Ship *Jireh Swift* of New Bedford, J.P. Williams, Master." ODHS Purchase

**2018.80** Wamsutta Safety Committee pocket knife and keychain. "Historic New Bedford" sperm whale key fob, souvenir of New Bedford Vocational High School. Hull Maritime Museum/ Turner and the Whale exhibition publication: Meg Boulton, Martha Cattell & Jason Edwards, ed., 2017. Boy Scouts of America, New Bedford's Cachalot Council memorabilia. Gift of D. Jordan Berson

**2018.82** Carte de Visite trade card of George Y. Nickerson's Natural History Store that has a standing photographic portrait of the proprietor recto, and information about the store printed on verso. Gift of Dr. Stuart M. Frank





## 2018 Gifts to the Collection Continued

**2018.83** Twenty-two sheets of George Gale whaling sketches, with an introduction page by Carol Masters. Gift of Sally M. Aldrich

**2018.84** Matted silver gelatin photograph, by New Bedford photographer Richard Drouin, circa early 1900s. Scene of group of men, apparently workers. ODHS purchase

**2018.85** Whale Tale, painting by Roger Kizik. Acrylic and ink on panel. Purchased with funds donated by Marjorie Williams & Michael Tushman, Fran Levin and Tina Schmidt

**2018.86** Two boxes of Watkins - Schevill files including manuscripts and photographs. Gift of Trevor Spradlin

**2018.87** Correspondence between members of the Rachel and Matthew Howland family in the period following the loss of the G&M Howland Whaling fleet in the Arctic in 1871-1876. Gift of Llewellyn Howland, III



2018.76

## Journal of the snow *Betsey*, voyage of January to October 1793, Aaron Sheffield, Jr. Master, Anson Biffins, keeper

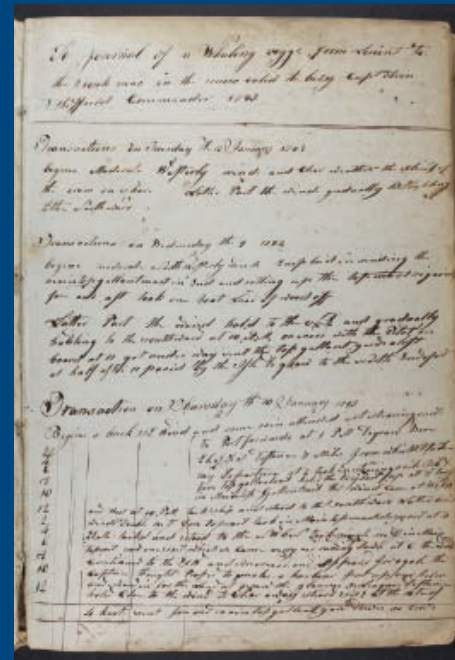
Claire Benson of Bristol, RI and San Jose, California donated her ancestor's journal of a whaling voyage from L'Orient, France. Logbooks and journals of early French voyages are few, making this a particularly valuable acquisition. Previously the Whaling Museum had in its collection but one volume, containing two French voyages. A few more are found in Nantucket, because many of the early French voyages were commanded by Nantucket masters. The journal serves as an illustration of the flight of American whalers and provides a clear picture of whaling from France in the late eighteenth century.

A Newporter by birth, Sheffield's father had followed Francis Rotch to France near the end of the eighteenth century when Nantucketers were forced to seek other ports of call to avoid the British tax on oil from the newly independent colonies in America. Sheffield Junior probably began by serving on his father's ships, as Sheffield Senior had done. This voyage, Sheffield's second in command of *Betsey* from France, returned to Newport after whaling in Walfis Bay on the coast of Africa, a typical ground for French whalers. By then France was in internal turmoil and at war with the British.

The early sailing history of Freetown native, Anson Bliffins' is undiscovered. After his known voyage from L'Orient, he returned home to the Fall River area. In 1802 he commanded *Bedford* on a whaling voyage from Somerset, later becoming a ship owner and investor.

We are grateful for this addition to the collection. This journal expands our holdings describing French voyages and background reading for the list of French whaling voyages soon to be added to whalinghistory.org.

Written by Judy Lund using the extensive research done by Claire Benson that was donated with the journal.



## Out of the Collection: The Rousseau Desk, 1894

By D. Jordan Berson, Director of Collections

A carved chest has been recently donated to the New Bedford Whaling Museum after being on loan for more than 30 years. The chest was carved from live oak planking salvaged from the whaleship *Rousseau*, and was in the collection of the late Waldo Howland. The *Rousseau* (305 tons, built Philadelphia 1801) was named for the French novelist and philosopher Jean Jacques Rousseau (1712-1778). Built to the order of merchant Stephen Girard for the merchant trade, the *Rousseau* was ultimately converted to a whaler in 1834. George Howland Sr. purchased her as a Pacific Ocean sperm whaler and she served for decades until her retirement in 1886. She was then tied up at New Bedford beside the retired whaler *Desdemona*, where she remained through her final years. Several famous photographs of the two derelict vessels tied up side-by-side have served as iconic representations of the decay of the whaling industry. When finally broken up in 1893, the *Rousseau* was a 92-year-old relic of New Bedford's maritime history and was considered at the time to be among the oldest ships in the world.

The chest carved from the vessel's planks is a stunning piece of workmanship. New Bedford artist Arthur Grinnell (1854-1924) crafted it for William D. Howland in 1894. Its various panels contain renderings of whaleships at sea and in port tied up next to oil barrels, a spouting sperm whale, fanciful sea serpents, a dolphin, seahorses, and crabs. The underside of the lid features two panels decorated with coats of arms and is inscribed: "Made from original timbers of the Bark Rousseau/Built in 1801 in Philadelphia for Stephen Girard and/sailed in the China Trade. Bought by George Howland Jr./in 1834 and fitted for the whale fishery, broken up in 1893." The chest also features exceptional custom ironwork bracing, handles, and trim.

Other than a similarly carved table made from timbers of the *Rousseau*, no other comparable objects have surfaced that memorialize the vessel as this chest does. The Museum sends its sincerest appreciation to the heirs of Waldo Howland for turning this long-admired loan into a very special gift that will remain an icon of local maritime history.

**Top:** Unidentified artist, Whaleship *Rousseau* and *Desdemona* Laid up at New Bedford, Ca. 1890. Watercolor, 2001.100.4458

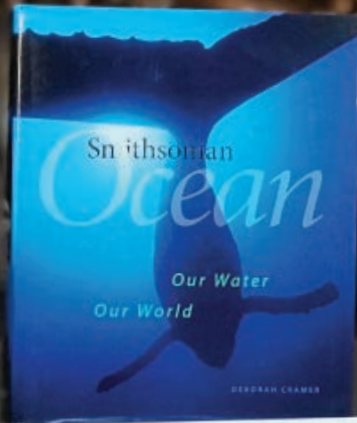
**Middle:** The *Rousseau* chest on exhibit in Cultures of Whaling

**Bottom:** Detail of the face of the chest





The White Whale  
New Bedford Whaling Museum



# Explore the Oceans

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John M. Silva, *Operations Foreman*  
Nathan Silveira, *Digital Initiatives Intern*  
Brittany Taylor, *Volunteer and School Programs Manager*  
Michelle Taylor, *Chief Administrative Officer & CFO*  
Chelsea Texiera, *Museum Store Supervisor*  
Suzanne Texiera, *Visitor Services Associate*  
Josephine Tilley, *Apprentice Program Assistant*  
Christina Turner, *Director of Education*  
Cheryl L. Wilson, *Museum Store Associate*

#### Mission

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

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**On the cover:** The PdP Monogrammist, a follower of Hendrik Cornelisz Vroom (circa 1566-1640). *Ships and Whales in a Tempest*, detail, c. 1595. Oil on wooden panel, 14 1/2 x 23 1/4 inches. 2001.100.4469. Fully conserved in 2017 with support from the Rose Lamb Gifford Fund and the Uriel Conservation Fund.

#### Stay Connected





## NEW BEDFORD WHALING MUSEUM

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**MUSEUM HOURS** April – December: Daily 9 a.m. – 5 p.m. (Monday – Sunday)  
Open Holiday Mondays | Closed Thanksgiving, Christmas and New Year’s Day  
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  
First Saturday of each month 10 am – 4 pm

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

Subscription to this publication is a benefit of membership. For more information about membership, call 508-717-6832 or visit [www.whalingmuseum.org](http://www.whalingmuseum.org).

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### SAVE THE DATE

# Summer Sails Gala

SATURDAY, JULY 28, 2019

Corporate and individual sponsorships are now available.  
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