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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 Opg! 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 Museums’ 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.

In particular, the Crockers have been moved by the vision and passion of the Museum’s curatorial team, led by Dr. Christina Conneri 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!

Amanda D. McMullen
President and CEO
Welcome Incoming Trustees

Paulina Arruda
Paulina Arruda is the co-owner and Vice President of Horizons Home, a full-service residential construction company. Paulina lives in Marion and Sherborn 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 2017. 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 passionate 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.

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.

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.

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.
Celebrating a Decade of Success!

High School Apprenticeship Program

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.

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 Gordon B. Wartles, 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.

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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 Youth Program Award in 2017, which was known as the country’s highest honor for after-school arts and humanities programs. Last year, the program earned the American Alliance of Museums’ 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 Past, Present, and Future: Celebrating Ten Years of the Apprenticeship Program. The exhibition 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.

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: 2018 apprentices

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

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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.1 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.
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, whalingmen 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 whalingmen 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 passed down orally from generation to generation. They reinforced it. For most of human history, these myths were not written, but around the earth, the sacred whale ancestor carved rock for-

In Greek mythology, Poseidon became enraged when the king and queen of Ethiopia declared their daughter Andromeda to be more 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 folklore tale, 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.

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DE WIND IS OP!

CLIMATE, CULTURE AND INNOVATION IN DUTCH MARITIME PAINTING

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 17th century, in an extraordinary time of unprecedented wealth in Northern Europe. 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 1668 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
Republic. The Dutch were a dominant superpower in all things mar-
titime, including worldwide trade, military strength, and whaling. They were a world empire, trading timber, grain, salt, cloth, lux-
ury materials throughout the global waterways. This was a time of
great artistic production to keep up with a high demand for collect-
ing, 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.2 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
generi, which were dominated by scenes of daily life in the Nether-
lands, 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 can-
ses, and withering 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.3 One in ten men of the Dutch Republic was
with dams and wind power. Additionally, they designed ship mod-
ifications to exploit the changes, much unlike other European societies.

Recent scholarship has added a fascinating new layer of context
to this period, which in turn presents a new view 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.

The Whaling Museum’s Dutch and Flemish collections range from
c. 1595 through the 19th 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
Festival led by the New Bedford group Design Art Technolo-
ogy 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 sympo-
rium 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

The Whaling Museum has collaborated on this initiative with the
MFA and Harvard Art Museums to help address the pressing needs of
Upper New England whaling communities. The development of
a Center for Netherlandish Art at the Museum of Fine Arts, Boston
and Harvard Art Museums.

Reference:


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.

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 lapiz lazuli mined in what is now northern Afghanistan.8 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.9


9 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, and long after the works left his studio.

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

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.

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 ½ x 23 ¼ inches. 2001.100.4469

Above: Abraham Matthys (1583 - 1643). Ships in Convoy, c. 1620s. Oil on canvas, 41 ½ x 57 ½ inches. 2001.100.4486

Exhibition Sponsors
Susan Sweetser Breninkmeyer & Hans Breninkmeyer
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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. Hauanui, 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 Catalina 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 shipbuilding craftsmanship 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 in-depth 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 lineage can be traced through the sketches. His level of documenta-}

research is extraordinary. While Gale’s sketchbooks are similar in many ways to those of other artists, with notes of all sorts accompa-
nying the sketches in the predictable fashion, his are also obviously preparatory to getting the facts correct, not once or twice, but re-
appealed, boldly, and from every angle. Everything is correct down to the knots. He thoroughly understood his subjects. Of all the mar-
time trades, whaling was easily the most fascinating and obviously captured his interest greatly. It was also a chapter of the American ex-
perience that was declining yearly in every way, and Gale, much like other artists of the period including Clifford W. Ashley and Clem-
ent Nye Swift saw it as a chance for future generations to “evolve 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 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 schoo-
ers, 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 complexities 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,” description, there are elements of grace, subtlety of position, a celebration of skills and a lasting documentary of the legacy of maritime America.
Norman 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.
Cape Verden Voices: An Exhibition of Cape Verden and Cape Verden 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 Verdenians and Cape Verden American throughout the diaspora.

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

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 Verden 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 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.

Because of the Museum’s wealth of information on Cape Verden 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 Verden, but I didn’t know much beyond that. Now, not only am I in touch with the greater Cape Verden community, but I am closer to the roots of my own family. I am anxious to see what else I will learn about Cape Verden heritage and my family history. My next assignment — my great-great-grandfather who was Cape Verden, but said to be born in St. Helena.
Ties to Mainland Portugal

By Dr. Alexia 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 Cape 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

*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.

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.

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, a position he held for four years. Cal chaired the Museum’s Finance and Investment Committees, 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 also advocated for the Museum to allocate its resources as strategically as possible to achieve its mission. To honor Cal’s service to the Museum and his beloved wife Sue, in the Jacobs Family Gallery.

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

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

**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

For up-to-date calendar listings visit www.whalingmuseum.org
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 contributed a total of $21,787 hours valued at $679,101 and the equivalent of 11 full-time employees.

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

"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

102.024 visitors

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

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

2018 Sources of Operating Funds

Endowment draw

Admissions

Grants and unrestricted support

Membership, programs and unrestricted support

Membership, visitors experience and museum store

Library, scholarship and digital initiatives

Education and programs

Collections and exhibitions

Management and general

Fundraising

City, state, and federal support

Other earned income

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 whalermen from the Azores."

- Christina N. (TripAdvisor)

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

- Randy L. (TripAdvisor)
The Cupula Society

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

$10,000+ 
Joan & Kevin M. Jacobs  Sandy & Richard L. Turner  Randy Harris  Kathy & Garrett W. Wallis
$5,000 - $9,999 
Jane & Bert Keeler  Marna & David N. Kelley  Mike & Robert Kraftman  Margaret & Greg H. Lobst  Pamela Dorothy & Timothy Mahaney  Janet & G. Ron White  Ken & Bruce Abrams
$1,000 - $4,999 
Judi & Robert Anderson  Mary & John M. Hain  Lauren & Thomas B. Shilts  Deanna & Tom Wegler  Marnie & Thomas Thompson  Sigrid & Ladd Thomes  Pamela Diana Vail  Maureen & Thomas Winship  Phyllis Vrindel  Richard & I. Anne Wieder  Annette & Edward Wolkoff  Amarynn, 2 Donors
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Cynthia & Douglas Crocker II  Annette & Ed Hicks  Norbert P. Fraga, D.M.D.  Louise & Howard M. Harnack  John & Carol Harrison  Tricia & Chris Schade  Caroline & George B. Mock III  Holly & Joseph E. McDonough  Mary M. & Keith W. Kauppila  Patricia A. Jayson  Carolyn & Lawrence Huntington  Mary M. & Keith W. Kauppila  Anna & Hans Ziegler
$100 - $499 
$50 - $99 
$25 - $49 

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.


The Bousee Family

The Bousee Family permanently honors those who have included the Old Dartmouth Historical Society in their wills or other estate plans.


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Annual Report

For up-to-date calendar listings visit www.whalingmuseum.org
Lighting the Way: Historic Women of the SouthCoast

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 Grimsell-Gadewicz 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.

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 light-house 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 Horace three more times and take 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.

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.

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 South Coast 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 theYWCA 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.
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 Lapoda 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 watertight 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.
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


2018.3 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 Coin bank advertising premium from the New Bedford Institution for Savings. Panorama was displayed as interior decor during the World’s Fair. Gift of Mr. Albert Kandarian.

2018.5 Twist Drill Co., New Bedford. Gift of Linda Lavigne

2018.6 Two photographs of Ferdinand Annaheim, owner of coin bank, at work at Morse Coin bank advertising premium from the New Bedford Institution for Savings. Panorama was displayed as interior decor during the World’s Fair. Gift of Mr. Albert Kandarian.

2018.7 Point Hope, Alaska and other locations. Gift of John R. Bockstoce

2018.8 1859 marriage certificate of Horatio Hathaway and Ellen H. Rodman. Gift of Christine Sewall


2018.10 A maquette of Louis Temple statue. Gift of his children Gordon C. Manson, Jamiibell T hairstyls Mussington, and Peter J. Tuatley


2018.16 South Dartmouth, c. 1900. Gift of Maura Phillips Mackowski


2018.20 Clock spring compression tool made by G.S. Fales, New Bedford. Gift of Russell Hart

2018.21 Small photograph Civil War Navy Master Joseph W. Tuck, c. 1860. Gift of Marcelle Morlan

2018.22 Two whaling journals kept by J. Elsworth Bradley, from 1885 to 1885 for the New Bedford whaleships Kutzush and Thomas Dickenson. One wooden triple whale stamp, ca. 1895, used in the logbooks. ODHIS Purchase

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

2018.24 Maury Whale Chart, circa 1903. ODHIS 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 Marion Barlow

2018.26 Objects related to whaling master and Union Navy officer Simpson Jenney including: leather ammunition pouch, Civil War belt with brass buckle, 24 embossed brass buttons, a 3-1/2” bodkin made by Captain Samuel L. Braley on board the ship Harrison of New Bedford 1895, 3” whalebone bodkin, 3” bodkin with turned rings, 2” whalebone 4” bodkin with clenched fork and swinging handle in a handmade needle-case work case with floral design, a chip of wood from Fort Sumter, a leather bound stamp, ca. 1855, used in the logbooks. ODHIS Purchase

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


2018.30 Small photograph Civil War Navy Master Joseph W. Tuck, c. 1860. ODHIS Purchase


2018.32 Whaling voyage dataset to be used on website Whalinghistory.org, gifted jointly to the Old Dartmouth Historical Society and Mystic Seaport. Gift of Charles M. Caisn Jr.

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

2018.34 Book of Thomas Dickenson. Gift of John R. Bockstoce

2018.35 Whaling voyage dataset to be used on website Whalinghistory.org, gifted jointly to the Old Dartmouth Historical Society and Mystic Seaport. Gift of Charles M. Caisn Jr.

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


2018.38 Fourteen black and white photographs of the C.W. Morgan and other New Bedford and Cape Cod Canal scenes. Gift of Jud and Bob Stans

2018.39 Fragile 130 original contact prints from Henry Plummer’s book, “The Boy, Me and the Cat”. Gift of Peter McCormick

2018.40 Me and the Cat”. Gift of Peter McCormick

2018.41 Whaling voyage dataset to be used on website Whalinghistory.org, gifted jointly to the Old Dartmouth Historical Society and Mystic Seaport. Gift of Charles M. Caisn Jr.
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.

Materials handled include the Tokugawa era. Gift of Nancy Long.

Provisions given to the ship and its crew by a member of the samurai class during a voyage. Gift of Edward Sprague.

Gift of Jorge Pedro Maurício dos Santos.

Gift of Wendell P. and Marianna Drummond Nooth.

Wax and blue and white stoneware bottle stamped “Isaac Brownell - Bottle Not Sold.” Gift of John Landy.

Gift of Linda Harding.

Gift of Mrs. Jewelle Bickford.

Gift of John W. Clough.

Gold and citrine brooch given to donor’s grandmother, Harriet Simmons, in 1864, 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.

Gift of Norfolk Charitable Trust.

Gift of the Smithsonian Institution.

Gift of Peter S. Grinnell.

Gift of Mrs. Jewelle Bickford.

Gift of Gloria M. Foss.

Gift of Debby Beaman Hopps.

Gift of John W. Clough.

Gift of Charles J. Mello.

Gift of Sally Bullard.

Gift of Sally Bullard.

Gift of Abby Buell & Harvey Wetherbee.

Gift of John W. Clough.

Gift of Paul Cuffe family descendant. All natural fibers, dyes, and pigments. ODHS Purchase.

Gift of Charles W. Smith.

2018 Gifts to the Collection Continued
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 whalemen 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 whales. 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 Biffland on a whaling voyage from Somerset, later becoming a ship owner and inventor.

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 whalsehip 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 a vessel from this iconic representation of the decay of the whaling industry. When finally broken up, 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.

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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: Unknown artist, Whaleship Rousseau and Desdemona Laid up at New Bedford, Ca. 1890. Watercolor, 2021.100.4458
Middle: The Rousseau chest on exhibit in Cultures of Whaling
Bottom: Detail of the face of the chest
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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.

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