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2014 Annual Report
Wattles Jacobs Education Center Grand Opening
Highlights from the Cartography Collection
As we collectively anticipate a September ribbon cutting of our new Education Center, allow me to attempt to put the accomplishment in some, albeit biased, perspective. We just closed out our 2014 annual audit and received another top 4 Star Charity Navigator award for accountability, transparency and good business practice. Our net assets have increased by $10 million over the past five years to $30 million. The endowment has doubled to $9 million in the same time frame. Then, our reliance on the taxpayer accounted for 37% of our income. Trustees implemented a strategic philanthropic switch, and today it is less than 2%, yet the operating budget remains the same. Then, the Museum looked at different 5-year scenarios, one having the Museum close 4 days a week just to remain solvent. We didn’t close – we expanded, we learned how to do more with less and we became better for it.

I like to think that we are an entrepreneurial museum and am always amused when people assume we are staid and placid. /T_h ere were 12 galleries then, many needing major renovations, and many needing refreshed exhibits. Members like you stepped forward and today we have 20 galleries, new and restored. Unlike the dragon that sits on top of a pile of gold, the percentage of our collection that is out on view is remarkably high. Ask yourself if your museum experience is better today than it was just a few years ago. From what visitors tell us, the answer is a resounding yes. I trust that you find the exhibits of our collection has grown significantly and with many important new gifts and major acquisitions, like the 1/3 scale model of the Concordia yawl. But back then, the collection was housed in five different locations, with some offsite and unregulated.

By December 2015, however, all will be safely and securely consolidated under one roof, in climate controlled environments. Not too long ago, education programs revolved around K-9 student visits. This is how education was defined on Johnny Cake Hill. Now we work on multiple planes. The docent-led programs continue to flourish and evolve and are complemented by a much broader array of programming tailored for specific audiences. Appropriately, the High School Apprenticeship Program is heralded as a national model, and with significant partner help, students can get the very best out of the Museum, and get a leg up on life. Often overlooked, yet undiminished in intensity, is the important function of mentoring college interns and those interested in our fields of study. This continues unabated and has become more formalized. It used to be that the organization would publish a book or two a decade. Now we are printing two a year. This higher level of scholarship and production drives our brand as a preeminent research center.

The City invited the Museum to take a leadership role with the return of the Charles W. Morgan Homecoming celebrations, and we were happy to assist. Many memories and aspirations hung off her davits and downtown had the hustle and bustle feeling of a cosmopolitan center. Our visitation topped 105,000 in 2014, and significantly over 50% of visitors, overwhelmingly local, enjoyed themselves at no charge. With another 146,000 visiting our traveling exhibitions in San Francisco and San Diego, we worked with our National Park to gain access to other Parks where we showcased our region’s diverse whaling story from coast to coast. Today Californians are our 5th largest visitor segment by state. Importantly, our base of support is expanding and linking cultural tourism with targeted marketing while leveraging our assets to attract visitors.

We set out to build an education center that would address the needs of our community, and they will soon reap the rewards of this investment. On the first floor, Casa dos Botes discovery center will be designed specifically for families and children, so that they can enjoy a museum experience while letting their kids explore freely. The expansive 4th floor will have the best harbor views in New Bedford. Private funding again leads the way, with the vast majority of this coming from outside the City. The Museum is proud to be a leader in downtown economic development and hopes that the investment in this city by so many of our members will encourage others to follow suit.

"This Annual Report describes our program of work. We spend your treasure in pursuit of a worthy cause, we endeavor to make our mission relevant for the many, we devote ourselves to bettering the communities served, and aspire to make this institution preeminent."
The week of April 17, 2015 was indeed a special time for me. It was then that James Russell and I went to Cabo Verde to present a traveling exhibit that tells the story of how the relationship between the U.S. and Cabo Verde began. The exhibit is a section of the Yankee Baleeiros! traveling exhibition that talks about the shared legacies between Yankee and Lusophone whalers.

“As they settled in the New Bedford area and began raising families, they promoted the Cabo Verde culture out of love and necessity for that’s the only culture they knew. It is a strong culture characterized by music, food, friendship, and love. Cabo Verdeans were known at that time for being hard workers who saw the value and benefits of a day’s labor.”

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As a second generation Cabo Verdean American, born in New Bedford in 1946, the Cabo Verdean story has a very special significance to me. My grandparents emigrated from Sau Nicolau, Cabo Verde to New Bedford during the early 1900s, in search of a better life for their families. As a young boy, I recall my grandparents, Ma Mai and Pa Pai, talking in a sad way about the loved ones they left behind in Cabo Verde, that they would never see again. I remember them talking about their homeland with such love and pride. I often heard the words saudade, amizad, and other terms of endearment for their beloved Cabo Verde. I also remember hearing my grandparents lamenting about Sau Nicolau with such sadness as if their hearts were in pain. The songs mourned that I heard at family gatherings expressed the nostalgia of those left behind and of saying goodbye to everything they knew and loved about the homeland. These songs, conversations, and family gatherings have left a lasting impression on me.

As Cabo Verdeans settled in the New Bedford area and began raising families, they promoted their culture out of love and necessity, for that was the only culture they knew. It is a strong culture characterized by music, food, friendship, and love. Cabo Verdeans were known at that time for being hard workers who saw the value and benefits of a day’s labor. During those early days they worked as whalers, fishermen, carpenters, factory workers, farmers, and laborers. My paternal grandfather arrived on the shores of New Bedford as an 18 year old deck hand on a whaling ship. He spent several years as a whaler before resorting to a land based job. He was a boatsteerer, and harpooner, and sometimes was assigned to the top of the mast as a lookout. He spoke very little English, but one could readily feel his enthusiasm when talking about life at sea. I remember some of his whaling riddles and phrases to this very day. He was a boastererer, and harpoonier, and sometimes was assigned to the top of the mast as a lookout. He spoke very little English, but one could readily feel his enthusiasm when talking about life at sea. I remember some of his whaling riddles and phrases to this very day.

Despite the rigors of such a difficult life of chasing whales, pa pai was proud that he was part of it and that whaling was his ticket to a better life. In 1965, long after he retired from all forms of employment, he returned to Sau Nicolau, the island where he was born. At that time he was a nineteen year old college student studying in Washington D.C. and never got the chance to say goodbye. Pa Pai returned to his homeland where he died in 1966. I was able to visit his grave during my first visit to Cabo Verde in 2012. A personal letter that I wrote to him is now in a small jewelry box buried next to him. The engraving on the box says “love notes to Pa Pai.”

What I have told you represents a small portion of my story, and I think it is quite relevant to my visit to Cabo Verde this April. As a trustee since 2008, I have been involved in many worthwhile initiatives of the organization. As co-chairperson of the Cabo Verde Advisory Committee, I have been involved in helping to develop collaborative initiatives, including long term loans of relevant arti-facts, internships at the Museum, cultural exhibits, and more. There is truly a synergy between the Whaling Museum and the Minister of Culture of Cabo Verde. It is my hope that we will build upon the excitement and strengthen those ties that bind us together.
Tricia Claudy is a member of the Board of Directors for Visual Thinking Strategies and has been instrumen
tal in bringing an innovative educational approach to the Whaling Museum. The VTS curriculum helps students
engage in discussions about work as a way to strengthen their critical thinking and observation skills.
Tricia also serves on the Board of Directors for The Step
ingstone Foundation in Boston. Stepstone develops and implements programs that prepare underserved schoolchildren for educational opportu
nities that lead to college success. Tricia will be a strong advocate on the Education Committee. Tricia lives in Chestnut Hill and Salters Point with her children.

Pamela Donnelly has been a seasonal resident of the South Coast since 1989, and after 25 years of splitting their
time between Los Angeles and South Dartmouth, she and her husband, William Mahone, became full-time residents of Massachusetts. She received a BA from Bennington College and a Masters of Archi
tecture degree from the Columbia University Graduate School of Architecture, Planning, and Preservation. In 1988, Pam started her architectural practice specializing in residential design. Clients and projects continue to take her to unique locations across the country. She is a board member at Nanzy Preparatory School New Bedford and serves on our Building & Grounds Committee. Pam and her husband share a commit
ment to land conservation and have one son.

Faith Pierce Morningstar has a deep back
ground in the field of education. She is a developmental psychologist, whose research focuses on the psychologi
cal and sociocultural roots of our response to individual and group differences. A graduate of Stanford Univer
sity and Harvard, her professional work has been in the development of a series of programs for different age groups, preschoolers through senior citizens, designed to foster the devel
opment of respect for ourselves and others. She is the wife of Ambassador Richard Morningstar and the mother of four children and seven grandchild
dren. She lives in Washington, D.C. and summers in Marion.

Michael Moore, Ph.D. returns to the Board of Trustees for a third term. Dr. Moore grew up in the U.K. and has a veterinary degree from the University of Cambridge. He received his Ph.D. from the Woods Hole Oceanographic Institution (WHOI) and Massachusetts Institute of Technology. He has been at WHOI since 1978. He provides veterinary support to the Ma
rine Mammal Rescue and Research Division of the International Fund for Animal Welfare, supporting their work with live and dead stranded marine mammals on Cape Cod. He works closely with the Right Whale Consor
tium, curating and contributing to the right whale acoustics database. He has recently undertaken a series of projects related to better understanding of how diving mammals manage gas under pressure. Moore has also been collaborating on projects to improve suction cups and invasive oceanographic systems. He is Director of the WHOI Marine Mammal Center, Chair Elect of the NOAA Working Group for Unusual Marine Mammal Mortalities, and a member of the NOAA Atlantic Scientific Review Group. Without question, Michael is singularly responsible for moving the Whaling Museum towards telling the modern whale biology and conservation story.

Barbara Mulville has spent nearly four decades as a non-profit business professional. A native of Connecti
cut, she worked in Boston before moving to the South Coast 16 years ago to join Southcoast Health System. Prior to her retirement, she was Senior VP for External Affairs at Southcoast, where she oversaw development, PR, marketing, and community relations. As a Step
stingstone Foundation in Boston. Stepstone develops and implements programs that prepare underserved schoolchildren for educational opportu
nities that lead to college success. Tricia will be a strong advocate on the Education Committee. Tricia lives in Chestnut Hill and Salters Point with her children.

Lucile “Cile” P. Hicks joined the Board of Trustees in 2007. She served as Vice-Chair of the Board and chaired the Development Committee from 2007 to 2013. Cile focused her attention on increasing the Museum’s base of annual supporters and growing the endowment, efforts that saw the Museum through a recession and will benefit the institution for genera
tions to come. Under her leadership, philanthropy to the Museum grew by a tremendous 300 percent. The Trustees will miss Cile’s leadership, graciousness, and tireless advocacy for the Museum’s mission. Cile lives in Wayland and South Dartmouth with her husband, Bill.

Patricia A. Jayson joined the Board of Trustees in 2009. She served on the Development, Audit, and Govern
ance Committees, in addition to serving as Co-Chair of the Over the Top Gala. A life-long sailor, Patty arranged for several cruises and yacht club rendezvous to visit the Museum during her tenure on the board. Patty was also heavily involved in the Charles W. Morgan Home
coming, serving as an organizer for the hugely successful gala and parade of boats. Patty lives in Fairhaven and will continue to serve on the Mu
seum’s Development and Gala Committees.

Gunga T. Tavares has twenty years of experi
ence in grassroots cultural social initiatives, and many years of national and international media experience with Portuguese speaking audiences. She has served as the Cultural Attaché at the Consulate of Cape Verde in the United States since 1995, where she founded Cumbras, a Cabo Verdean Journal of Arts, Letters and Studi
es (1996-2001), to bring awareness about common issues and concerns within the academic and intellectual Cabo Verdean and Cabo Verdean Ameri
can Community. Utilizing the momentum and the intellectual potential in
spired by the magazine she helped found the “Common Threads” Cabo Verdean Community Conferences to continue the dialogue among Cabo Verdeans at another level. With experience as an international broadcaster with the United States Information Agency in Washington D.C., working at the Voice of America and the World Network, and as a news editor at the Cabo Verde Newsweekly “Voz di Poro” and the National Television, her commu
nication skills helped her establish solid relationships with the different gen
erations of Cabo Verdeans across the United States. Every year she works to
create new programs to celebrate the Cabo Verdean heritage in New England, and unique opportunities for exhibits of History and Culture of the Cabo Verdean people.

Jeffrey Raymon joined the Board of Trustees in 2009. A Principal at CliftonLarsonAllen, Jeff served on the Museum’s Finance and Audit Committees. He Co
-Chaired the Over the Top gala in 2013, helping to raise over $100,000 for the Museum’s educational programs and exhibitions. Jeff’s keen insights on both financial management and accountability have served the institu
tion very well.
Grand Opening Weekend
September 26 – 27

Join us to celebrate the completion of the Museum’s new 20,000 sq. foot Education Center. Festivities will include an official ribbon-cutting ceremony, guided tours, family activities and musical performances. This event is free and open to the public.

Schedule of Events

Saturday, September 26

Ribbon Cutting Ceremony with special guests Joan & Irwin Jacobs, Kathy & Gurdon Wattles

Dedication of the Donor Wall

Joan & Irwin Jacobs, Kathy & Gurdon Wattles

Ribbon Cutting Ceremony with special guests

Saturday, September 26

Schedule of Events

This event is free and open to the public.

family activities and musical performances.

Museum’s new 20,000 sq. foot Education Center, strengthen long-term financial capacity, and build the endowment.

Please join us in thanking these generous donors who contributed gifts in support of the campaign initiatives to construct the Wattles Jacobs Education Center, initiatives to construct the Wattles Jacobs Education Center.

There is still time to “join the crew” by making a donation

Donors of $1,000 or more will receive a complementary commemorative publication.

Give online

Visit: www.whalingmuseum.org/support/museum-building-project

Give by Mail

Send to 18 Johnny Cake Hill, New Bedford MA 02748

Gift of Securities

Giving stock instead of cash can greatly benefit both you and the Museum. If your stock has increased in value from the time of purchase, you can avoid paying capital gains tax by donating the stock. Stock transfers are simple and can be accepted by the Museum’s broker at no cost, ensuring that every dollar of your donation will go directly to the campaign.

Contribute from your IRA

Individuals 70 ½ and older may be able to transfer up to $100,000 from their IRAs directly to the Museum without having to pay income tax.

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More Information

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Meet Our Experts

Dr. Christina Connett has an exceptional team of experts in fields relevant to our mission. Our collections are available to scholars, students, and the general public for research.

Staff:
- Christina Connett, Ph.D., Curator of Exhibitions and Collections
- Robert Rocha, Jr., Director of K-12 and Science Programs
- Stuart M. Frank, Ph.D., Senior Curator Emeritus
- Mary Jean Blasdale, Resident Scholar
- Keith Kauppila, Guest Curator and Art Historian
- Mark Procknik, Librarian
- Michael Dyer, Senior Maritime Historian
- Michael Moore, Vet MB, Ph.D., Director, Marine Mammal Center, Woods Hole Oceanographic Institution
- Laela Sayigh, Ph.D., Research Specialist, Woods Hole Oceanographic Institution
- Lily Benedict, Curatorial Fellow
- Steve Lubar, Ph.D.

The Whaling Museum is delighted to announce the opening of three new gallery spaces in 2015. Each highlights key themes in the permanent collections.

New Galleries Opening in 2015

International Gallery
Members’ Exhibition Opening and Dedication | Friday, May 29, 2015 at 5:00 p.m.

The International Gallery is made possible by the gifts of Edgenie & Donald S. Rice and Sloan & Hardwick Simmons.

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International Gallery
Members’ Exhibition Opening and Dedication | Friday, May 29, 2015 at 5:00 p.m.

The International Gallery will showcase the Museum’s exceptional collection of fine and decorative arts, navigational instruments, ship models, artifacts, manuscripts, rare books, and maps from around the world. It will provide a permanent home for the Museum’s exceptional global collections, including Dutch Old Master whaling paintings and prints, 18th and 19th century British and French maritime paintings and ship models, 19th century Chinese paintings and Japanese whaling prints, and 20th century Norwegian, South Pacific, Russian, and Native American works of art.

Adjacent to the new Volunteer Room on the third floor are two rooms that will comprise the International Gallery. One lends itself beautifully to salon style exhibitions of paintings and prints, while the other more intimate space devoid of natural light is designed to house the Museum’s precious but delicate Japanese and Chinese works on paper.

The Dr. Gilbert and Frima Shapiro Gallery
Exhibition Opening: July 2016

The Dr. Gilbert and Frima Shapiro Gallery will feature New England fine and decorative arts, including the Museum’s Pairpoint and Mount Washington Glass Collections. An elegant space with historic architectural details, the Shapiro Gallery will highlight the contributions of New England to national and international art and design. The Shapiro Gallery will be contiguous to the Watts Family Gallery on the first floor. Together these two gallery spaces total over 1,000 square feet of gallery space for fine art, while allowing visitors to see the Museum’s original vestibule entrance, replete with historical plaques commemorating the opening of the first public gallery in 1906.

This gallery is made possible through a major gift by a gift from Dr. & Mrs. Gilbert L. Shapiro.

Old Dartmouth Hall of Fame
Exhibition Opening: Fall 2015

The Hall of Fame will celebrate individuals who made substantial contributions to New Bedford’s social, industrial, and cultural history from the 17th to 21st centuries.

This exhibition will include notable figures like Frederick Douglass, Herman Melville, explorer Bartholomew Gosnold, merchant and abolitionist Paul Cuffe, Manjroo Nakahama, and millionaire financier Hetty Howland Green. As a maritime center, New Bedford has always served as a hub for global communities and a meeting point for cultural exchanges. By featuring great stories of outstanding figures from New Bedford’s past and present, the exhibit will prompt visitors to consider the relationship between individuals, society, and their place in the cultural and social fabric of this dynamic city.

The Hall of Fame will occupy the third floor passageway to the Watts Family Education Center. Adjacent to the new Nye Lubricants Learning Labs and the Research Library, this location is ideal to inspire students and teachers towards important regional topics of inquiry and research.

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This past calendar year, 121 total volunteers provided 19,212.47 hours of service for the Whaling Museum, valued at $516,736.70. These dedicated individuals could be found analyzing charts and transcribing logbooks in the Research Library, leading student and adult tours through the exhibits, taking photographs in the conservation lab, and filing documents in the Development office. In every nook of the Whaling Museum, there is a volunteer working to make our collections accessible to all visitors. This organization could not operate without you. Thank you.

Volunteers, 2014
Sara Allen
Larry Almeida
Herb Andrew
Ellen Aronowitz
Melodie Barlow
Susan Barnett
Jackie Barros
Janice Bastoni
Nancy Benton
Mary Biltcliffe
Nancy Benton
Dave Blandie
Donald Boger
Mary Bradshaw
Betsy Kellogg
Jim Hughes
Michelle Hantman
Tom Flynn, Past President
Susan Murray
Brenda Smusz, Class of 2014
Past President
Elizabeth Bryant
Evelyn Bryant
Anna Bursell
Tina Byrd
Barbara Brennan
Donald Boger
Mary Bradshaw
Betsy Kellogg
Jim Hughes
Michelle Hantman
Tom Flynn, Past President
Susan Murray
Brenda Smusz, Class of 2014
Past President
Robert Maker
Richard Donnelly
John Brindisi,
Past President
John Welch
Mimi Allen
Volunteers, 2014
Linda DeAnna
Jean Cummings
Mary Crothers
Penny Cole
Susan Cordeiro
Bonnie Hsu
Jalien Hollister
Peter Hayhow
Catherine Hassey
Myra Hart
Susan Crocker
Carolyn Curry
Sylvia Daley
Linda Del Bene
Annie Cahn
Penny Cole
Mary Crothers
Jean Cummings
Carolyn Curry
Sylvia Daley
Linda Del Bene
Annie Cahn
Active Members of the Volunteer Council
Juliette Lagny, Summer 2014
Jenna researched and cataloged the silverware collection, and also helped to edit text for the Xico interactive now available in the Bourne Building.

Nemasket Group, Summer 2014 – Present
The Museum also works closely with the Nemasket Group and has welcomed three young interns, all of whom have worked with Mark Procknik in the Research Library.

Jenna McKinley, Summer 2014
Jenna began working as a curatorial intern in July 2013 as part of Fairhaven High School’s School-to-Career Program. Emma’s most recent project was cataloging a collection of over 700 prints created by Floyd Francis Cary of Nantucket. Emma will continue as an intern with the Whaling Museum until she begins her first semester at Johns Hopkins this fall.

Nick Taradash, Summer 2014 – Present
Nick Taradash currently works alongside others in the curatorial department aiding in the installation and de-installation of various exhibitions, most recently Energy and Enterprise.

Tisha Carver & Rebecca Sandler, Spring 2014
Tisha and Rebecca are currently processing collections relating to Jacob Hardy and Rachel B. Wing, respectively. Both are enrolled at Simmons’ Graduate School for Library and Information Science.

Stefan Styczynski, Fall 2014
Stefan, a student enrolled in Simmons Library Science, processed the Swift Family Papers. He created the finding aid and posted it to the Museum’s website, completing a project originally started by Nancy Thornton, a former Museum Volunteer and dear friend of the Museum’s.

Peter Collins, Summer – Fall 2014
Peter, a Hampshire College undergraduate fluent in German, translated the journal of Wilhelm Kromer (steward on the Legádi’s 1828 voyage) from German to English.

Christina DeBenedictis, Fall 2014
Christina, also a graduate student in the Simmons Library Science program, processed the Barney Family Papers, created the finding aid and added it to the website.

Emily Esten, Summer 2014
Emily helped write and post finding aids for the Delano Family Papers, Howland Family Papers, and Eliza Russell Papers, to name a few.

Christina Frank, Summer 2014
Christina designed a poster and banner for the Lusophone traveling exhibit, aided in the installation and de-installation of exhibits, and created a 3-dimensional computer model of the Reinhart Gallery for the Energy and Enterprise exhibit.

"My whole time at the Museum has provided me with an excellent foundation and experience in museum work, and has solidified that this is what I want to do with my life." – Emma Rocha

For up-to-date calendar listings visit www.whalingmuseum.org
On the Horizon: New Education Initiatives

by SARAH ROSE, Curator of Education

Exactly 100 years ago, Emily Bourne envisioned building a half-scale model of the bark Lagoda, replete with rigged sails, working deck-gear, and below-deck cabins. In the spirit of Emily Bourne, there is a sense of déjà vu as we embark on implementing a campus-wide exhibit interpretive program. It is easy to imagine the discussions that must have occurred amongst curators on how to reconcile the inherent conflicts of this “play-ship” with the desire to furnish the limited gallery space with fine arts. Indeed, this quandary exists today. Throughout the Museum, conscious and unconscious decisions have been made about which spaces and artifacts are accessible—step on board the Lagoda, climb into the Azorean whaleboat Pico, stretch out in the bunks of the fo’c’s’le—or—don’t climb into the Yankee whaleboat, don’t touch the skeletons, and for goodness sake don’t play with the harpoons.

For children, adults, and families, it is important that this Museum is a welcoming place that nurtures a sense of discovery. We know that experiential learning leads to better cognitive outcomes with multi-sensory, active experiences being the best way for adults and children to learn. Our goal is to implement a “family-friendly” campus-wide exhibition interpretive plan. Because 60-70% of Museum visitors arrive in a family group, it is crucial that we engage families as a whole.

To achieve this, we have created the Jacobs Education Center as a “discovery center.” Informally known as “Casa Dos Botes,” this 4,000 sq. ft. space will keep this moniker. This Discovery Center will host a whaleboat, the rearticulated fo’c’s’le, and other interactive elements, and provide easy access to Cuffe Park; an outdoor play space. The new Casa Dos Botes Discovery Center will begin a multi-year effort to create interactive experiences in many of the galleries.

DeVolles Elementary School

K-12 Programs and Science Director, Robert Rocha, supported by apprentices and volunteer, Melody Barlow, designed and implement an after-school program for 5th grade students at the DeVolles Elementary School from October to March with 22 students participating. Students discovered the world’s oceans through a variety of activities including: 3-D puzzles, water density experiments, and beautifully illustrated books. The students were introduced to four species of whales while touring the Museum and then conducted research to make their own dioramas complete with environmental background and a gallery card. On the last day of the program, parents, guardians, and other after-school students were invited to a “gallery opening” of all the dioramas displayed. Cake and lemonade were served, of course!

Roosevelt Middle School

Seventeen 7th grade advance learning students from Roosevelt Middle School are participating in research projects using the Museum’s galleries, library, website, and educators as resources to gather information. After a Visual Thinking Strategies activator, students explored the galleries to find topics that sparked their interests. Librarian Mark Procknik pulled information related to their topics when they subsequently visited the Research Library. For example, a student studying the ethnicity of whales was presented with crew lists demonstrating the changing demographics over time; a student studying families on whaleships poured over log books written by children; students studying products made from whales perused newspaper advertisements from the nineteenth century; students studying scrimshaw looked at elegantly dressed ladies in journals and then saw those same images carved into pieces of scrimshaw. Museum educators, along with volunteer John Brindisi, also visited Roosevelt Middle School to help students use digital resources to further their projects. When completed, students will present their findings in the Museum Theater to parents, teachers, and other school groups visiting that day.

The new Casa Dos Botes Discovery Center will begin a multi-year effort to create interactive experiences in many of the galleries.
An Essential Whaling Experience: Reconstructing the Forecastle (Fo’c’sle)

This spring, the Curatorial Department began the bittersweet project of deconstructing the Fo’c’sle to allow for the future internal passageway from the galleries into the Wattles Jacobs Education Center (WJEC). But fear not, Fo’c’sle enthusiasts, a newly constructed and updated version will open in 2016 to bring this experience back to life. With your help, it will serve as a central feature of the Casa Dos Botes Discovery Center, alongside Azorean and Yankee whaleships.

Climbing aboard the fo’c’sle offers visitors one of the best interpretive and interactive exhibits the Whaling Museum has to offer. “Visit- ing whales!” of all ages envision the rough sea conditions endured aboard whaleships and the trying experiences of resilient whalers. When visitors come on-deck, they quickly appreciate that the neat- ly maintained baling pits conceal a complex labyrinth of blocks, pulleys, lines, and sheets necessary for successful hoisting, lowering, and setting of the sails.

The windless provides a hands-on, muscle-on encounter with a sim- ple, but powerful machine mighty enough to hoist a gigantic anchor. Visitors pump the handles in synchrony while singing sea shanties imagining strong whalers passing the long day raising the anchor. The exposed gears reveal the levers’ effect to rotate the barrel and heave the anchor line into neat coils.

Below, visitors explore the claustrophobic cave of the sleeping quar- ters. A flashlight shining through the deck prism casts fractured, dull rays of light in the hollow. Visitors envision mighty men of all na- tionalities surviving unimaginable conditions while living in tiny bunk and sharing these tight, dank, riddling infested quarters.

No amount of vivid description by knowledgeable authors or stories pictured on user-guides can replace the tactile, experi- mental understanding of life on a whaleship more than climbing aboard the fo’c’sle. Visiting school groups plead for the fo’c’sle’s return. The fo’c’sle stands central to so many stories of whaling: different ethnicities working side by side, freed slaves escaping persecution, different ethnicities surviving unimaginable conditions while living in tiny bunk and sharing these tight, dank, riddling infested quarters.

2014 Gifts to the Collection

Thank you for your generous gifts that build our collection.

2014.1 Pine box lined with sawdust containing several bottles of Ezra Kelly’s Watch Oil. Gift of Paul N. Barrett in memory of Mary’s Antique & First Shop.

2014.2 scrimshaw sperm whale tooth descended through family to dancy, granddaughter of Jonathan Bourne, Jr. and Gideon Howland.

Gift of Margaret Bourne Pedenos.

2014.3 scrimshaw Fin box containing a wooden box with relief carved sperm whale head to lid. Gift of Rod Cardosa.


2014.6 two postcards of Samson and Susie Scalloping, New Bedford.

Gift of Michael Dyer.

2014.7 Miscellaneous ephemera and materials from home of longtime Dartmouth resident Gilbert O. Gonsalves. Gift of D. Jordan Berson.

2014.8 several lamps of whale soap. Gift of Barbara J. Scott.


2014.12 two whaling journals. Ira F. Luce, 1849 — 1854 and Orrive and Laroy Lewis, 1851 — 1871. Given in memory of John Wood Hill, III.


2014.16 items from the Whales Marine storeanent on Water Street including an Adams & Hammerdale sax, Sunday Standard Times: Rosepetal Section, Marlboro Cigarette advertising premium, box of keys with key tags, from various fishing vessels, autopilot navigational systems, RCA Model ET 8644 Radiophone and various odd drigns. Gift of Loring and Joanna Weeks.


2014.20 Collection of family papers and manuscripts chiefly related to Jacob A. Handy. Contents include financial records, legal documents and correspondence, in addition to papers related to the Devil family and descendants of John White.

2014.21 Small glass medicine bottle from the Bwroine Pharmacy, 197 to 203 Union Street, New Bedford. Gift of Patrick Brown.

2014.22 New York Herald newspaper containing a detailed article on the bark- nuckles boxing championship in 1860, and a print of “The First Step” circa 1852, both are related to important pieces of scrimshaw in the NBWM collection. Gift of Dr. Stuart M. Frank.


2014.26 “The Harpoon Project” by Ilona Nemeth, including 1,000 ceramic harpoon heads and approximately 30 spare ceramic harpoon heads. Gift of the University Art Gallery, Umass Dartmouth and artist Ilona Nemeth.

Collections & Exhibitions Committee

Mary Jean Standlee, Chair

Constance Bason

Nathaniel J. Richford

Carl S. Cruz

Urwimbly Howland, II

Kevin W. Knaapa

Frances F. Lewis

Steven Labor

Roger Mandle

Barbara Ness

Lea Richert

Josh Nash

Roger Servison

Zachary Specking

Braun Wilmar


2014.16 Items from the Whales Marine storeanent on Water Street including an Adams & Hammerdale sax, Sunday Standard Times: Rosepetal Section, Marlboro Cigarette advertising premium, box of keys with key tags, from various fishing vessels, autopilot navigational systems, RCA Model ET 8644 Radiophone and various odd drigns. Gift of Loring and Joanna Weeks.


Please join others in making a generous gift to the Fo’c’sle project. Your donation will help bring a whaleship voyage to life for generations of Museum visitors to come. Contributions can be made by the enclosed envelope, or by contacting Caitlin McCaffery, at 508-717-6816 or cmccaffery@whalingmuseum.org.

Alumni Museum docents Sandy DeBarro (left) and Sally Daggett (right) assist visitors during a family exhibition.

Alumni Museum docents Sandy DeBarro (left) and Sally Daggett (right) assist visitors during a family exhibition.

For up-to-date calendar listings visit www.whalingmuseum.org
Gifts to the Collection, cont.


2014.24 One partial journal kept by Asaph P. Taber onboard the ship MARIA THERESA (Ship) of Nantucket. New Bedford on voyage July 1842 – December 1844, captained by Asaph P. Taber and one journal kept by Asaph P. Taber onboard the MARIA THERESA (Ship) of St. John, New Brunswick April 20, 1845 – April 27, 1852. Gift of Ryan M. Cooper.


2014.20 One roll of Schumacher wall paper with Charles W. Morgan design pattern. Gift of Kate and Paul Ouellette.


2014.17 Gift of Elizabeth Wolstenholme.

2014.16 One mounted woodblock black print of CHARLES W. MORGAN and approximately 50 printed greeting cards with the same scene. One echo of a waterfront scene. All by Charles Childs. Gift of Faith A. Childs.


2014.14 Narrative manuscript account of a whaling voyage made by Charles H. Place on board the bark SUNBEAM of New Bedford, 1890-1893. Given in memory of John A.S. Paco, Sr.


2014.12 Gift of the Morgan Homecoming Steering Committee.


2014.9 Gift of Judith A. Manelis.

2014.8 Gift of Aldo E. Giannelli.

2014.7 Gift of Ralph W. Perry.


2014.5 Gift of Kate and Paul Ouellette.


2014.3 Collection of works by Portuguese artist Roderio Silva, produced in New Bedford in the 1920’s. Gift of Kate and Paul Ouellette.

2014.2 Gift of the New Bedford Yacht Club.

2014.1 One mounted woodblock black print of CHARLES W. MORGAN and approximately 50 printed greeting cards with the same scene. One echo of a waterfront scene. All by Charles Childs. Gift of Faith A. Childs.

2014 Gifts to the Collection, cont.

2014.54 Gift of the Morgan Homecoming Seating Committee.


2014.52 Gift of Rosemary Pereira.


2014.50 One mounted woodblock black print of CHARLES W. MORGAN and approximately 50 printed greeting cards with the same scene. One echo of a waterfront scene. All by Charles Childs. Gift of Faith A. Childs.


2014.46 Photograph button box commemorating New Bedford’s semi-centennial. Gift of Mark Amarantes.


2014.44 Fourteen watercolors and one ink drawing by Claus Hoie. Gift of the New Bedford Yacht Club.


2014.41 Guatemalan textiles made by Olivia Garcia de la Cruz, including hand-woven guipil, belt and corte (skirt), child size. Gift of the Family of Alice Hawes Gurside.

2014.40 Gift of Michael Moore (WHOI).


2014.38 Collection of works by Portuguese artist Roderio Silva, produced in New Bedford in the 1920’s. Gift of Kate and Paul Ouellette.

2014.37 Gift of the New Bedford Yacht Club.

2014.36 Gift of Aldo E. Giannelli.

2014.35 Gift of the Morgan Homecoming Steering Committee.

2014.34 Gift of Aldo E. Giannelli.

2014.33 Gift of Judith A. Manelis.


2014.31 Gift of the Morgan Homecoming Steering Committee.

2014.30 Gift of Aldo E. Giannelli.

2014.29 Gift of Aldo E. Giannelli.

2014.28 Gift of Aldo E. Giannelli.

Mapping Whales:
Highlights from the Cartography Collection

by CHRISTINA CONNETT, Ph.D., Curator of Collections & Exhibitions

The story of mankind’s historic relationship to whales is buried in layers of linguistic, cultural, biological, economic and spiritual diversity. One methodology of decoding the complexities of these relationships is through cartographic study, as the genre offers unique gateways to academic inquiry. While space allows only a few examples here, the potential for the application of this approach in the NBWM map collections is immense, from medieval manuscripts of sea monsters to the plotted charts of whalers to the sound waves of whale songs to the stars in the sky.

Maps are obsessive, abstract spatial constructions with at least one, and sometimes several, agendas. These agendas can be economic, political, religious, imperial, or simply to tell you how to get from here to there. The best maps eliminate superfluous chaos of geographical information that is not relevant to their respective purposes and represent brilliant economy of design.

A navigational chart of Buzzards Bay will not, for example, describe bike paths along the coast of Cuttyhunk as that is not its agenda, any more than the London Underground map indicates national monuments or streets – in both cases functionality dictates the omission and inclusion of details appropriate to its intended use. The Buzzards Bay chart assumes the user has some form of watercraft and the desire and inclusion of details appropriate to its intended use. The London Underground map indicates national monuments and tourist sites along the way. As users, we make assumptions of the usefulness and truths of maps in regards to our own purpose and use them accordingly.

We often, for example, assume maps are scientifically objective tools to navigate us from point to point, that they are telling us truths about the world in which we live. Herein often lies their power of persuasion in many applications. They are, in fact, subjective, cultural symbols, and like any form of visual art and design, they have stories to tell about the times in which they were produced and the intentions and interests of those who produced them. Who is the maker? Who is the user? Who paid for it? What is its purpose? What information is included, what is excluded, and why? If we accept the map as any other nonverbal sign system such as painting or music, we can deconstruct its symbolism and context in much the same way as we would any other form of cultural expression.

Take maps of whales, for example...

A navigational chart of Buzzards Bay will not, for example, describe bike paths along the coast of Cuttyhunk as that is not its agenda, any more than the London Underground map indicates national monuments or streets – in both cases functionality dictates the omission and inclusion of details appropriate to its intended use. The Buzzards Bay chart assumes the user has some form of watercraft and the desire to familiarize themselves with soundings, obstacles, and lighthouse rhythms in culturally recognizable language and symbols with the intention to safely travel within its boundaries, while the London Underground (arguably one of the best maps ever designed) describes a subterranean world as a succession of stops and access points with no regard for relevant distances nor tourist sites along the way. As users, we make assumptions of the usefulness and truths of maps in regards to our own purpose and use them accordingly.

Maps are obsessive, abstract spatial constructions with at least one, and sometimes several, agendas. These agendas can be economic, political, religious, imperial, or simply to tell you how to get from here to there. The best maps eliminate superfluous chaos of geographical information that is not relevant to their respective purposes and represent brilliant economy of design.

Cultures Converge in the Pacific

Li Zhizao (Chinese, fl. 1588-1629) and Matteo Ricci (Italian, 1552-1610). Pacific Ocean section of a mappa mundi. Watercolor and ink on Chinese mulberry paper; signed and inscribed, c. 1602-10. 2001.100.4531.

A section of the Matteo Ricci mappa mundi (world map), now on display in the International Gallery, is a fascinating glimpse of the world known and unknown at the time of its creation in the early 17th century. While the map was designed by the Chinese cartographer Li Zhizao, it is a wonderful example of a convergence of style and information from western and eastern cartographic sources. The whale-like sea creatures and Portuguese ships are possibly derived from maps and charts that Matteo Ricci, a Jesuit missionary, brought to China in 1582, and reflect European aesthetics regarding the edges of the known world juxtaposed with sophisticated Chinese geographical knowledge.

This is the third panel in a series of six manuscripts comprising a magnificent Ming Dynasty illustrated world map. The other five are known only from extant later printed editions. Oriented with north at the top, it includes European decorative elements but also geographical content that is distinctly eastern, in that some locales were unknown in Europe at this time, such as the Bering Strait, parts of the Siberian coast, the western and eastern coasts of Alaska, Herschel Island, and possibly Australia. The whales are evidence of cultural and intellectual connections between East and West and incorporate, like many maps, fact and fiction. They range from a scaly creature with a double blow hole to a lumpy monster looking more like a rhinoceros than a whale, but each with recognizable ties to 16th century European cartographic descriptions of whales and whale-like animals.

**“Show me a map and I will tell you a story” — Paul Turchi**
**July**

Saturday, July 4 & Saturday, July 5  
New Bedford Folks Festival – 20th Anniversary!  
Performances take place in Cook Memorial Theater. Tickets: www.newbedfordfolksfest.com

Wednesday, July 8  
“SAGRES: The Most Beautiful Ship in the World”  
Lecture by Captain Paulo Aloísio Portugal and Prof. Rui Ramos  
4:00 – 5:30 p.m.

Attend this free presentation by NRP SAGRES Captain Paulo Aloísio Portugal, who will focus on the history and mission of SAGRES and will provide interesting facts about this magnificent Portuguese Tall Ship. The lecture will be complemented by an historic approach on the Portuguese maritime traditions, delivered by Prof. Rui Ramos. Free and open to the public. Sponsored by the Consulate of Portugal in New Bedford. The Center for Portuguese Studies and Culture of UMass Dartmouth and the New Bedford Whaling Museum.

**August**

Saturday, August 1  
Over the Top  
5:30 – 10:00 p.m.

Our signature summer event, this fundraiser gala supports the programs of the New Bedford Whaling Museum. For tickets, call 508-997-0046 ext. 116.

Monday, August 10  
Party for the Ocean!  
10:00 a.m. – 2:00 p.m.

Celebrate the world’s oceans with kids’ activities, crafts, games, and more! This event takes place on the Museum Plaza and in the Jacobs Family Gallery. FREE to the public. Regular admission rates apply for all other museum galleries. Children must be accompanied by an adult.

**September**

Thursday, September 7  
2:30 – 4:30 p.m.

Join us to celebrate the completion of the Museum’s 20,000 sq. foot Education Center. Festivities include an official ribbon-cutting ceremony, guided tours, family activities and musical performances.

Wednesday, September 30  
Manhattan Short Film Festival  
5:30 p.m.  
Screenings begin The Whaling Museum and Bristol Community College have partnered to bring the Manhattan Short Film Festival to New Bedford. Join more than 100,000 film lovers across 40 cities and six continents to view and vote on the Finalists’ films. The overall winner will be announced in October. Admission is $5 per person. Call 508-997-0046 ext. 100 for details.

**Summer Tuesdays**

The Whaling Museum will be open until 8:00 p.m. for visitation every Tuesday in June and July.

**Second Half Lifelong Learning Lecture Series**

**September, Thursday 17**  
2:30 – 4:30 p.m.

Part I: Mark Procknik  
A Dimension not only of Sight and Sound but of Mind: Museums, Libraries, and the Preservation of Knowledge in the Twilight Zone.

Part II: Robert Rocha  
Save the Whales = Save the Humans: Critical Communication in Star Trek IV: The Voyage Home.

**Thursday, September 24**  
2:30 – 5:30 p.m.

Part III: Arthur Motta  
Moby Dick: How Hollywood Changed New Bedford  
Part II: Caitlin McCaffrey  
The Evolution of Seafood in American Culture

Registration required!  
$15 per lecture for Whaling Museum Members  
$20 per lecture for Non Members  
Call 508-997-0046 ext. 100.

**Holiday and Museum Events**

**Lagoda**

Every Friday, July 17 – August 21  
9:00 – 11:00 a.m.

Come to the Museum on Fridays to dress as your favorite crewmember and learn the ropes, encounter foreign cultures and learn about Whaling in New Bedford through role-playing. Free with Museum admission.

**AHA! Festa, Fiesta, Fete: Celebrate NB Cultures**

Thursday, September 10  
5:00 – 8:00 p.m.

Free family games and activities on the Museum Plaza. Free admission to select galleries.

**AHA! Dancing in the Streets**

Thursday, September 24  
2:30 – 5:30 p.m.

Part I: Alana Bowers  
Salsa and Bachata  
Part II: Ana Maria Porto  
Resonating in Global Culture

**AHA! Gala**

September 25  
5:30 – 10:00 p.m.

Our signature summer event, this fundraiser gala supports the programs of the New Bedford Whaling Museum. For tickets, call 508-997-0046 ext. 116.

**Free Fun Friday**

Friday, July 7  
9 a.m. – 5:00 p.m.

Free admission to the Museum for the entire day! This event includes children’s activities on the plaza, demonstrations and hands-on activities throughout the Museum. Free Fun Friday is made possible by the Highland Street Foundation.

**NYPSFF**

Thursday, September 10  
5:30 p.m. Refreshments  
6:00 p.m. Screening begins  
The Arte Institute, in partnership with the Whaling Museum and the Consulate of Portugal in New Bedford, presents the New Bedford Premiere of the 2015 NY Portuguese Short Film Festival (NYPSFF). The evening will include the screening of a series of short films produced in Portugal and abroad by Portuguese filmmakers. All films will be shown in English or with English subtitles. This event is free and open to the public. For more information, call 508-997-0046 ext. 100.

**AHA! White Night**

Saturday, September 12  
5:30 – 10:00 p.m.

Free admission to select galleries. This event includes musical performances. Festivities will include an official ribbon-cutting ceremony, guided tours, family activities and musical performances.

**CMAS**

Sunday, September 27  
10:00 a.m. – 1:00 p.m.

Come to the Museum on Saturdays to dress as your favorite crewmember and take an imaginary whaling voyage on the Lagoda! Experience the chase, learn the ropes, encounter foreign cultures and learn about Whaling in New Bedford through role-playing. Free with Museum admission.

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The Whale and the Holy Land


Depicting the Mediterranean shoreline from Beirut to Gaza, this map includes many decorative biblical elements, the most prominent of which depicts Jonah being thrown from a galleon into the mouth of a “great fish,” often interpreted as a whale, as punishment for disobeying God’s will. He spent three days and nights in the belly of the beast but upon repenting, he was expelled onto dry land, a whole and changed man. The story of Jonah and the whale symbolizes man’s capacity for penitence and God’s capacity for forgiveness.

Like many medieval Christian mappae mundi (maps of the world), Terra Sancta is oriented with east at the top (hence the word “orientation”), to align oneself to the “orient”, or east, as that is the direction of the rising sun, the light of God, and the Garden of Eden. The map’s orientation is as relevant as its decorative elements in contextualizing and legitimizing the agenda. Certainly not intended for navigation Terra Sancta asserts the narratives of a Christian, not a Jewish nor Islamic Holy Land. Although these three religions include Jonah in their belief systems and share a geographic heritage, it is Christianity that dominates this perspective, as the cartouche (title and relevant decoration) includes medallions of Christ’s Crucifixion, the Pietà, and the Resurrection. The whale and its integral role in the redemption story of Jonah shows the viewer the Holy Land in the context of Christian salvation.

Whale Watching at Night


This celestial chart depicts the constellation Cetus, sea monster and whale, which appears in the Northern Sky in a region called the Water which also include the constellations Eridanus (the river), Aquarius (water bearer), and Pisces (the fishes). Cetus is one of 48 constellations catalogued by Ptolemy in the 2nd century but likely its origins are much earlier. Navigation on land and sea has historically relied on the stars, and memorizing their locations and movements through constellations, or pictorial groupings according to culturally identifiable imagery is an ancient strategy. Celestial charts like this one can be exquisite records of mythologies and artistic beauty reflecting tremendous variety in theme and design.

In the Greek myth of Andromeda, the princess is chained to a rock to be eaten by Cetus, as a sacrifice to appease Poseidon. The sea god had been insulted by Andromeda’s mother Cassiopeia, who claimed she was more beautiful than the Neids, or sea nymphs. Rescued by Perseus, Andromeda and Cetus are still each bound together in the proximity of their respective constellations.

While Cetus is often described in myth as a sea monster, it appears in many celestial globes, charts, and atlases as “The Whale” and its brightest star, Deneb Kaitos, is Arabic for “tail of the whale.” The order of Cetacea which includes the whales, dolphins, and porpoises, is derived from the Latin word cetus, and is reflected in derivatives of the term in words like spermaceti, the waxy oil in the head of the sperm whale.

The atlas of which this map is a part was designed for amateur enthusiasts and students by Elijah Burritt, a school teacher who sought to replace the cumbersome and expensive celestial globe with a portable and cheaper atlas. He included only the brightest stars and planets visible with the naked eye as well as commonly known constellations using accessible graphics and beautiful illustrations. Burritt’s atlas was very popular and subsequently printed in many editions over 40 years. For whale watchers in the Northern Hemisphere, the best time to spot Cetus is in November.
Panorama Project Highlights

Donations will support the conservation, digitization, interpretation, and educational programming for the Panorama.

• Conservators will stabilize the 1,275’ Panorama with a gelatin solution, repair torn fabric, and restore flaked-off paint
• The full Panorama will be digitized and available online in an interactive format for students and teachers to use
• A half-scale reproduction of the Panorama will be fabricated and travel to museums around the country
• A companion catalog will tell the history of the Panorama and highlight the conservation effort

Supporter Benefits for Donors of $1,000 and Above

Benefactor: $10,000+
Top recognition and listing in the front matter of the Panorama catalog, invitation to a private recognition event, and choice of an exclusive Panorama print from the Museum’s collection

Patron: $5,000+
Recognition in commensurate category in the front matter of the Panorama catalog, invitation to a private recognition event, and choice of a Panorama print from the Museum’s collection

Supporter: $1,000+
Recognition in commensurate category in the front matter of the Panorama catalog, invitation to a private recognition event, and a print of one of the Panorama’s iconic scenes

To support the project, please contact Sarah Budlong at 508-717-6850 or sbudlong@whalingmuseum.org.
2014 – 2015 Exhibitions
Put a check mark next to each of the exhibitions that you visited this year. What is your batting average?

- Of Earth and Sea: Contemporary Artists
- Respond to the New Bedford Whaling Museum Collection
- Artists Abroad
- Vessels
- Around the World and Back Again: New Bedford Artists Abroad
- Harboring Hope in Old Dartmouth, 1602-1827
- Following Fish
- “Go a-whaling I must and I would,” Life Aboard a New Bedford Whaling Vessel
- A Voyage Around the World: Cultures Abroad, Cultures at Home
- Scrимshaw: Shipboard Art of the Whalers
- Cape Verdean Maritime Exhibit
- Azorean Whaleman Gallery
- Whales Today
- The Lagada – The Largest Ship Model in Existence
- Arctic Visions: “Away then Floats the Ice Island”
- Martin & Moby
- From Pursuit to Preservation
- Harbor Views
- Harpoons & Whalecraft
- Seven Continents, Seven Seas
- Cabinet of Curiosities
- Migration
- The Giant Squid
- Caffe Kitchen & Park
- Benjamin Russell: Whaler – Artist, Entrepreneur
- The Art of Seeing Whales
- The Art of the Ship Model
- Glass from the City of Light
- Panorama Conservation

Partnerships Aboard & Abound

Energy and Enterprise: Industry and the City of New Bedford

Curatorial Exhibitions & Library

- Azorean Maritime Heritage Society
- Boys and Girls Club of Greater New Bedford
- Buttonwood Park Zoo
- Buzzard’s Bay Rowing Club
- Cape Cod Canal Centennial Committee
- Cape Verdean Association in New Bedford
- Dartmouth 350
- Dartmouth Council On Aging
- Descendants of Whaling Masters
- Downtown New Bedford, Inc.
- Eocenea History Preservation
- Fairhaven Historical Society
- Fort Tabor/Fort Rodman Historical Association
- Community Boating Center
- Culture Park
- Mystic Seaport Museum
- Nantucket Historical Association

Community

- Alma del Mar Charter School
- Boston Museum of Science
- Bridgewater State University
- Bristol County Savings Bank
- Bristol Community College
- Detalles Elementary School
- Eastern Fisheries
- Franklin Folk Zoo
- Global Learning Charter Public School
- Greater New Bedford Regional Vocational Technical High School
- Inimigou’s Assistance Center

Programs

- International Fund for Animal Welfare
- Junior Achievement
- Lloyd Center for the Environment
- Massachusetts Marine Educators
- Museum Institute for Teaching Science (MITS)
- Mystic Aquarium
- National Marine Educators Association
- New England Aquarium
- New Bedford Historical Society
- New Bedford Museum of Glass
- New Bedford Public Schools
- New England Coastal Wildlife Alliance

For up-to-date calendar listings visit www.whalingmuseum.org
In 2014, the Whaling Museum laid out its Financial Stewardship Goals in its 5 Year Strategic Plan (2014 – 2019). Management and trustees committed to a conservative financial management strategy and to the assurance of best practices and financial transparency expected of a vibrant institution.

For 2014, management put in place a balanced operating plan that aimed to grow programs and exhibitions, seek out new sources of financial support and earned revenue, maximize operational efficiency, and ensure the vigilant oversight of the endowment such that it continues to provide support for operations. In addition, management and trustees committed to consolidate operations onto a single campus with the start of construction of the $10,000,000 campaign. The year ended with a strong Balance Sheet, as evidenced by:

- $4.2 million in cash, a $1.8 million increase from 2013;
- $9 million in long-term investments, a $400k increase;
- Zero debt;
- Continued growth in net assets to $30 million.

The annual audit was conducted and the auditor issued a “clean opinion.” In addition, the Museum has once again earned the top four-star rating for financial health, accountability, and transparency from Charity Navigator, America’s largest and most-united independent evaluator of charities.

In summary, the Museum is financially stronger than ever. It has built the financial capacity to accomplish its educational and cultural mission and is well positioned for future growth and the new initiatives planned for the Whales Jacobs Education Center. Congratulations to all and a special “thank-you” to Museum donors for their generous and unwavering support.

Don Rice, Treasurer

### Consolidated Statement of Financial Position

<table>
<thead>
<tr>
<th>Year Ending December 31, 2014 &amp; December 31, 2013</th>
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<td>12/31/2014</td>
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<tr>
<td><strong>ASSETS</strong></td>
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<tr>
<td>Cash and cash equivalents</td>
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<td>Accounts receivable</td>
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<td>Pledges receivable</td>
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<tr>
<td>Inventory</td>
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<td>Prepaid expenses</td>
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<td>Long-term investments</td>
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<td>Charitable remainder trust receivable</td>
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<tr>
<td>Beneficial interest in perpetual trust</td>
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<tr>
<td>Land, building and equipment, net</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
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<td><strong>LIABILITIES</strong></td>
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<tr>
<td>Accounts payable and accrued expenses</td>
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<td>Liability under split-interest agreements</td>
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<td>Deferred revenue</td>
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<td>Custodial funds</td>
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<td><strong>TOTAL LIABILITIES</strong></td>
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<td><strong>NET ASSETS</strong></td>
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<td><strong>LIABILITIES AND NET ASSETS</strong></td>
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### Consolidated Statement of Activities and Change in Net Assets

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<td><strong>REVENUE AND SUPPORT</strong></td>
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<tr>
<td>Membership, programs and unrestricted support</td>
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<tr>
<td>Grants and restricted support</td>
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<tr>
<td>Admissions</td>
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<tr>
<td>Museum store</td>
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<tr>
<td>Other earned income</td>
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<tr>
<td>In-kind gifts and services</td>
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<tr>
<td>Net investment return designated for operations</td>
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<tr>
<td><strong>TOTAL REVENUE AND SUPPORT</strong></td>
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<tr>
<td><strong>OPERATIONAL EXPENSES</strong></td>
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<tr>
<td>Collections and exhibitions</td>
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<tr>
<td>Education and programs</td>
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<tr>
<td>Library, scholarship, and digital initiatives</td>
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<tr>
<td>Management and general</td>
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<tr>
<td>Development</td>
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<td>Museum store</td>
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<td>In-kind gifts and services</td>
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<td><strong>TOTAL OPERATIONAL EXPENSES</strong></td>
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<tr>
<td><strong>NON-OPERATIONAL ACTIVITIES</strong></td>
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<tr>
<td>Capital campaign contributions</td>
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<td>Capital campaign expenses</td>
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<td>Net investment return, net of amount designated for operations</td>
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<td>Change in value of split interest agreements</td>
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<tr>
<td>Depreciation expense</td>
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<td>(Uncapture in depreciation of objects for collection)</td>
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<td><strong>TOTAL NON-OPERATIONAL ACTIVITIES</strong></td>
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<td><strong>CHANGE IN NET ASSETS</strong></td>
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<td><strong>NET ASSETS, BEGINNING</strong></td>
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<td><strong>NET ASSETS, ENDING</strong></td>
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This is a Consolidated Financial Statement. For a complete copy of the 2014 Audited Financial Statements of the Old Dartmouth Historical Society, published by Alistair Smith, CFA, please call 508-997-0606, Ext. 124.
The Cupola Society, cont.

- Elinor & Thomas C. Weaver
- Scudder & Epstien

C. E. Beckman Co.
- BankFive

- Mayo & Daniel Morgan
- Judi N. & Edward G. Lund, Jr.
- Pam Donnelly & Tim Mahoney
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- Edward C. Beckman Co.
- BankFive

- Mayo & Daniel Morgan
- Judi N. & Edward G. Lund, Jr.
- Pam Donnelly & Tim Mahoney
- Edward C. Beckman Co.
- BankFive

Trusts, Funds, Corporations, and Government Support

The Cupola Society, cont.

- Elizabeth and Joseph Baranski Charitable Foundation
- Gannett Foundation

- Community Foundation of Southeastern MA – Credit Union Trust
- New Bedford Foundation
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Sally Bullard
Judith & David Brownell
Margherita & Michael Baldwin
or other program specific initiatives.

$500 – $999
Southcoast Hospitals Group
Smyth Gift Fund of the Fidelity Fund
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Frisbie Family Foundation
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Fidelity Fund
Clifton & Margaret-Ann Rice Fund of the
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Nelson Mead Fund
Luzo Auto Center
Bob and Wini Galkin Fund at the Rhode Island
Attorney David Wilkinson
Arthur Moniz Gallery
Adriance Furniture Makers

$250 – $499
ABC Special Events
Airline Furniture Makers
Anthrax Gallery
DeLeonardis Family Charitable Foundation
Dexter Public Library
Northeast Utilities Foundation

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Attorney David Wilkinson
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Adriance Furniture Makers

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Anonymous, 2 Donor
Kathryn & Robert Windsor

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Babson Street Specialty Co.
Brecon Foundation – Hope and David Jeffrey Fund
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Darren Retirement Group
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Peter Kavenaugh of the Fidelity Fund
Portsmouth Public Library
Rayhoven Public Library
Rogers Free Library
Sandwich Public Library
Sons of encampment of New York
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Somerset Public Library
Sturbridge Library
Taconic Public Library
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Margherita & Michael Baldwin
or other program specific initiatives.
Rev. Mudge Returns to Johnny Cake Hill

Masterful portrait of the Seamen’s Bethel’s famed first chaplain is a gift from Mudge descendant Richard Godfrey

By ARTHUR MOTTA, JR., Director of Marketing and Communications

Richard Godfrey of California thought carefully to whom he would donate the large portrait of his famous ancestor, Reverend Enoch R. Mudge (1776-1850). He chose the New Bedford Whaling Museum for many reasons. “We have a house in Marion until last year, so we’re familiar with the Whaling Museum and particularly with the way it has seemed to pick up some backers in recent years and has a totally refreshed and attractive look. This is what got me thinking this portrait would be best off with this institution,” he noted in a recent interview.

Rev. Mudge is no small figure in New Bedford history and his return to his old neighborhood on Johnny Cake Hill is a 185-year journey come full circle for the popular chaplain who befriended mariners and landmen alike during the height of the whaling era.

Known locally as Father Mudge, he was the first minister appointed by the New Bedford Port Society for the newly constructed Seamen’s Bethel. Long considered by scholars to be Herman Melville’s model for Father Mapple in Moby Dick, Rev. Mudge served the Bethel from 1832 to 1844 when ill health forced him to retire. He published several works, including “Twelve Lectures to Seamen” in 1836 as well as hymnals and poetry.

In Chapter 8, Ishmael observes Father Mapple as “a man of a certain venerable robustness” – a description that aptly fits this commanding portrait. His presence is directly connected to Dick Godfrey’s family. “My great uncle, Benjamin Joy, was the last of his line, living in Boston – on Joy Street, Beacon Hill, where the house was originally... Ben in his later years moved into the Somerset Club and lived there until he died. He left this portrait,” Dick said.

Like the Danbyes of Boston, the Joy family was involved in banking and diplomacy. “There was an earlier Benjamin Joy who was made consul to Calcutta, India, and I have the certificate for George Washington and Thomas Jefferson,” Dick said. Well vested in family history, Dick continued, “Mudge died in 1850. He was described as the first native Methodist preacher in New England and was granted Rhode Island as his territory in 1793. In 1832 he became the minister of the Seamen’s Bethel in New Bedford. He married lady Aletha Ann Hoskins in 1799. Her grandfather was a lady called Mary Louise Mudge. She was born July 12, 1884 and she married my mother’s grandfather, Charles Henry Joy. So it’s a family portrait coming in on my mother’s side. Charles Henry Joy had a son, Benjamin Joy, born in 1882 and he was my great uncle, and a fabulous friend.”

Authorship of the portrait is not known for certain at this time, however, Dr. Connie Connett, Curator of Collections and Exhibitions, and her staff will conduct research to determine the artist once the portrait is received at the Museum, planned for next year. In any case, the portrait is masterfully executed. As Dick notes, “from my non-expert eye, it’s very well done, showing great character, and it’s in very good shape. It had to be restored when I was living back east, perhaps in 1975.”

Rev. Mudge’s portrait will occupy a promising place in the Museum’s future Hall of Fame gallery, planned to be a pantheon of the great men and women who shaped Old Dartmouth and New Bedford.

The New Bedford Whaling Museum is grateful to those organizations and individuals

Gifts In Memory and In Honor

In Memory Of David Barrett
Paul Barrett
In Memory Of Daniel M. Beach, Jr
Dane Beach
Robin & Will C. Beach
In Memory Of Susan Rethewall Braucher
Nannette & William Braucher

In Memory Of Chairman’s Dinner Honorees
(Fred Hood, Cici Hicks, and the Founding Class of the Volunteer Council)
Mary Jane B. & William Biddulph
Randy & John Blackmore
Zohalia & John Doulben
Jamil & James Fitzpatrick
Randy & Richard Henley
Dorothea Mannix
Christine & Paul A. Schiebel
Greneum & Steven Speigel
Helen & Walter T. Trumbull
In Memory Of Christina Connitz
Decorative Arts Society, Inc.
In Memory Of Mary and Roderick Connello
Cheryl & William Connello
In Memory Of James Fernandez
Margaret Arscott

Gifts In Kind

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

Acorn Management
American Pride Seafood
Andrew Jacobson Marine Antiques
Arthur Minow Gallery
Babka Antiques, L.L.C.
Beetle Inc.
Big Ocean Media
Dawn Blaschette
Boston Public Library
Breeder Barn Designs
Bristol Community College
Roberts & Arthur Barkle
Cape Cod Calal - Army Corps of Engineers Marine Operations Center
Chew Carney
City of New Bedford Department of Public Infrastructure
Community Boating Center
CubLat Park
Digital CommonWealth
Dow Chemical
Richard Donnelly
Eastern Fishermen, Inc.
Barbara Fenn
Franklin Park Zoo
Mary Malloy, Ph.D. & Stuart Frank, Ph.D.
Michelle & Susan Harlowe
Junior Achievement
Grange Moments
Greater New Bedford Vis-Tech
Greene Fine Productions
Hampton Athletics
High Road Marketing
Lilliwrenn Institute
Bob Hughes
Mavis & David Valentine
Mingo & Bob Ketcham
Silva Immune Disease & Carlton Krueger
Lightworks Productions
Judith & D. Edward Llull
Joseph Abbot Manufacturing Corporation
Marylin & Mike Bowerman
Middle Saugus Cultural Project
Dora & Tapp Milliken
Sarah Kendall Mitchell
Dr. Michael Moore
Sanford A. Moss
Mystic Seaport
Mystic Aquarium
Museum Institute for Teaching Science
Sanford A. Moss

In Memory Of Constance Francis Howland
Carolyn & Scott Howland
Barbara & Michael Fernandes
Prine & Gilbert Shapiro
Sylvia Group of Insurance Agencies
Jared Underwood & Candace Taylor
In Memory Of “Elna” Beckmahn Hucklebaker
Nancy Daunt
Ann W. Hucklebaker
Judith & Robert Kasper
In Honor Of Larry Huntington
Robert Lunen
In Honor Of Fran and Clinton Levin
Alex & Sandra Alley
Johanna & Frederick C. Hood
Celeste & John J. Penny

In Honor Of Barbara Moss
Ulla & Paul C. Sullivan
In Honor Of Barbara Mauldine
Ruf & India Benham
In Honor Of Josie Patrycjiuk’s 70th Birthday
The Manson Group
In Honor Of Celeste Penney
Prine & Gilbert L. Shapiro
Judith & Robert Moniz
In Honor Of John and Emily Penfield
Pamela & Edward Pollock
In Honor Of Mark Prochnik
Shenford Potter McCollum
In Memory Of Kylee Sudron
Virginia Abbott
In Memory Of Maryellen Schuyler
Kathleen & Louis Henney
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In Honor Of Sue Siegel
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In Memory Of Donna Silverstein and Sarah Kirsstein
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Brickie & Paul Lipsett

TO ORDER
Website: store.whalingmuseum.org  E-mail: NBWMSales@whalingmuseum.org
Phone: The White Whale, 508-997-0046 ext. 127
Mail: The White Whale, 18 Johnny Cake Hill, New Bedford, MA 02740

The White Whale
New Bedford Whaling Museum

Summer Classics
from Johnny Cake Hill

Shrimps Productions
Rita & Robert Pacheco
Emily & John C. Pinheiro
Project Signs
Natalie Unidentified
Reynolds Defibilt
Jami Roberts-Lovent
Robert G. Ogilby
Russell More Fine Catering
Peter Stone
Marilyn Sallum Schild Scharf & Norm Scharin
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Douglas Wamsley
Kathy & Gordon Wolfs
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26  BULLETIN | SUMMER 2015
Yankee whaling involved just two major inventions throughout its history, the on-board tryworks and the Temple toggle iron. This form of whaling, which was restricted by its dependence on wind energy and human muscle, is estimated to have captured 300,000 sperm whales globally in the years 1712-1899. Rough estimates of American sail-powered whaling harvests for all species total 423,000 in the 19th century, compared to nearly 2.9 million in the 20th century.

The technological advances of the late 19th century, when combined with the expansion of processing capabilities in the early 20th century, created an industry that could essentially catch and quickly process any whale in any ocean. In total, the years from 1900 through 1999 saw nearly 2.9 million large whales and processed globally by industrialized whaling. This was an efficient and ruthless hunt.

In the 1860s, the Norwegian whaler and statesman, Svend Foyn, introduced the steam-powered whale catcher and the exploding harpoon gun to the whaling industry. In the 1870s he improved upon shore-based factory processing to a level that came to be considered a standard for the industry. By the time the 20th century began, the era of modern whaling – at least in the Northern Hemisphere - was well under way.

Until World War I, industrial whaling in the Southern Hemisphere focused primarily on humpback whales. After this, several participating countries took full advantage of the previously unexploited stocks of large roquals. These species had not (with the exception of humpbacks) been available to the traditional Yankee whalers, whose small wooden boats could not row fast enough to catch these whales. The ability of a modern catcher boat to fire exploding harpoons and inject air into these fast-swimming whales (that would have otherwise sunk when they were killed) removed any advantage a whale might have had over a whaling ship.

The year 1925 marked the arrival in the Antarctic of the first modern pelagic sloop-ship factory ship, the British vessel Lancing. The ability to quickly process large numbers of whales in habitats far offshore greatly increased the efficiency of the industry. Beginning in 1927, industrial whalers were consistently killing more than 20,000 whales annually in the Southern Hemisphere. Between 1934 and 1939 more than 34,000 whales were killed each year. The onset of World War II and the repurposing of resources led to a six-year period of reduced whaling.

Twentieth-century whaling was far more intense in the Southern Hemisphere (though no less devastating to some populations north of the equator): the number of whales killed in the Southern Hemisphere was 2.5 times greater than in the Northern. Over the three decades following World War II, the most intensive 5-year period for whaling for the diverse communities of Southeastern Hemisphere - was well under way.

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Twentieth-century whaling was far more intense in the Southern Hemisphere (though no less devastating to some populations north of the equator): the number of whales killed in the Southern Hemisphere was 2.5 times greater than in the Northern. Over the three decades following World War II, the most intensive 5-year period for whaling in the Southern Hemisphere was 1957-1961, when 280,133 whales were killed and processed. By contrast, the most intensive five-year span for whales in the north was 1966-1970, when 153,722 whales were killed.

For this report, any whale that was processed at a shore whaling station or on a floating factory ship was considered to have been killed by industrial methods. All known catches for species caught by subsistence whaling hunts were omitted from the tallies. Here, taking advantage of newly revised catch figures for Soviet whaling in both the Southern Ocean and the North Pacific, we have provided a tally of the total number of whales killed since full-scale modern industrial whaling began shortly after 1900.
Tie the Knot in the Whaling Museum’s Harbor View Gallery

Bouquets Start to Fly October 2015

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Trip Includes:

• Private transfer to and from Boston Logan Airport from New Bedford
• Round-trip air fare from Logan Airport
• Accommodations for 7 nights at a 4 Star Hotel
• Breakfast daily
• 5 group meals, including a welcome dinner, and a farewell dinner aboard a traditional “barco rebelo” boat
• Vineyard tours, private wine tastings, traditional farmhouse dinners, and opportunity to participate in the grape harvest
• Cruise of the Douro River aboard a “barco rebelo”
• Tours of UNESCO World Heritage Sites and other historic landmarks including Porto City, the Alto Douro Wine Region, Guimaraes, and Viana do Castelo

Cost: $2,709 per person for double-occupancy

A $500 deposit is due at the time of registration; balance due by June 19, 2015

Single supplement, business class upgrade, optional extensions and optional travel insurance are available.

For more information, please contact the Membership Department at 508-717-6816 or at cmccaffery@whalingmuseum.org. Space is limited!

Call to reserve your spot today!

Sign-Up Deadline June 19

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OVER the Top

Sneak Peek Gala

SATURDAY, AUGUST 1, 2015
Purchase tickets at whalingmuseum.org

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As of May 1, 2015