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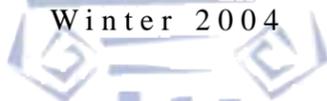
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Volume 27, Number 4

President's Message

Winter 2004



Winter 2004

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As we look forward to a new year, the Oregon Museums Association Board of Directors plans to come together for a board retreat in February 2005 to review the organization's accomplishments and make plans for the future.

OMA has truly evolved since its inception over 20 years ago as a vehicle for museum directors to share ideas. As we've grown, we've become much more inclusive thanks to hundreds of members that have joined and supported the organization over the years, the museums that have hosted the quarterly, now three times yearly, meetings, and the scores of volunteers who have organized and presented the educational programs, produced the newsletter and accomplished special projects like the OMA Guide Book.

What will the future bring for OMA? You can help decide. Contact your board members (contact information is always listed in the newsletter, left of the address information) to communicate your concerns, ideas, criticism, and praise. At our retreat, we will bring this information to the table and use your feedback to shape the future of your OMA.

And, I look forward to seeing all of you at our next regular meeting in Portland at the World Forestry Center on March 6 and 7.

Sincerely,
Irene Zenev, OMA President

OMA DISPATCH

Post Office Box 1718, Portland, OR 97207 www.oregon-museums.org

The newsletter of the Oregon Museums Association, Dispatch, is published four times a year: February, May, September and December. Oregon Museums Association is a statewide membership organization serving the needs of museums and related institutions, large and small, across Oregon. OMA holds meetings and workshops around the state throughout the year, advocates for the interests of its members in legislative and other matters, publishes a bi-annual GUIDE TO OREGON MUSEUMS, and a periodic directory of all known museums in the state. Historic houses, aquaria, interpretive centers and sites, zoos, heritage sites - all are potential members of OMA. OMA is a nonprofit organization; contributions are tax deductible. OMA provides scholarships to members for professional development. OMA is an affiliated state organization of the Western Museums Association. Send news about your museum to Katherine Huit (katherine.huit@sprucegoose.org), or Irene Zenev (ilzenev@aol.com). Digital files are preferred, but hard copy can be sent to Katherine Huit, 7020 SW Lebold Road, McMinnville, OR 97128.

Deadline for the {Quarter} issue is {month/date}, 2005.
Editor - Katherine Huit
Editorial Board - Connie Nice, Irene Zenev

OMA Membership Activity

AS OF NOVEMBER 2004

INDIVIDUAL NEW (2004) William Mayclin	INDIVIDUAL NEW (2005) Cheri Baur Katie Gredvig Kathleen Peck Pat Steeb Chuck Williams
INDIVIDUAL RENEWAL (2004) Sam Shogren	INDIVIDUAL RENEWAL (2005) Lloyd Musser Peggy Sigler
INSTITUTIONAL RENEWAL (2004) Frazier Farmstead Hallie Ford Museum Oregon Coast History Center Troutdale Historical Society	
INSTITUTIONAL RENEWAL (2005) Albany Regional Museum Umpqua Discovery Center Union County Historical Society	

Thank you!

THE CHALLENGE OF DEACCESSIONING

Beginning with this issue of the *Dispatch*, OMA will publish its newsletter quarterly. The Winter Dispatch will focus on particular theme of interest to our members. This quarter we've chosen challenging issue of deaccessioning, and offer a couple of articles on the subject, plus some resources for our members.

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IT ISN'T EVEN IN THE DICTIONARY?

By Connie Nice, Coordinator, Hood River Museum, Hood River and OMA Secretary

DEACCESSION, the very word brings raised eyebrows and stern looks around the table of museum colleagues. Even as I type this word, my spell check identifies it as unknown by marking it with a little red wavy line. Webster, while giving five definitions of the word "accession" does not even list this mysterious word, except by nature of describing "de" as "reversing or undoing of an action". With all this in mind, why and how should the museum of the 21st. century approach deaccessioning?

Six years ago when I left my previous life as a music teacher and accepted the part time job of "office clerk" at the Hood River County Historical Museum, I never dreamed of where and how far my job would take me into the realm of museum professionals. The necessity of having firm written policies have led me on a journey that eventually enrolled me in the on-line "Museum Principals and Practices" course offered by the University of Victoria. Through this class, I was able to identify areas of museum operation that we needed to address, work through and eventually develop policies and procedures. One such area was Collection Management and more specifically, ACCESSIONS and DEACCESSIONS.

(continued on page 2)

These policies and procedures have now been developed, revised, approved and adopted by the museum board. Solid policies give our board and staff a new found strength and confidence that we are doing the best we can with the precious artifacts given into our trust by the community. Maybe you are wondering about a deaccession policy for your organization or institution. Here are the six key reasons that an item might be evaluated for removal from your collection.

1. Duplication: Material of lesser quality than in the permanent collection and in surplus according to established collection guidelines.
2. Non-Relevant: Usually non-regional or non-historical in nature and not consistent with the stated purposed of the Museum mission statement.
3. Inferior Quality: Materials that are deteriorated, broken or otherwise in poor condition or considered beyond repair or restoration.
4. Expense of Retention: Excessive costs of restoration, maintenance or proper storage make it impractical to retain certain materials.
5. Hazardous Materials: Materials that have become dangerous because of damage, deterioration or chemical composition that could cause explosion, fire or other conditions of destructive nature (for instance - nitrate cellulose film.)
6. Non-Solicited materials which are not of a suitable quality for exhibit, research, or loan use.

While you may not be able to quickly remove unwanted items through a deaccession process, you can begin now to develop a collection accession policy and procedure that will hopefully keep you from accepting any further items that do not fit the mission of your museum.

As many of you know Hood River County Historical Museum just processed our first batch of "deaccession" items over this past year. We are in the final step of a four step process. I would be happy to share copies of our policy and procedure if you are thinking of establishing one for your museum. Before you start, above all, remember this:

- ▶ What is your mission? What is your collection based on?
- ▶ What are the legal ramifications for your organization to remove items in your collection, based on funding bases, etc? Find out - don't just guess.
- ▶ Ask around to see how other institutions are handling this critical issue.

Above all, remember that DEACCESSION in reality is just a misunderstood word that means "get rid of it".

Connie Nice is the Coordinator at the Hood River Museum, and serves as the Secretary for OMA.

DEACCESSIONING ARTIFACTS: A PROCEDURE

By Katherine Huit

After reading the above article your are probably wondering how to go about the task of reviewing your collection to determine if you really should consider the deaccessioning process. As a museum professional and member of OMA, I have benefitted from others sharing their experiences. With that in mind I thought it prudent to share the portion of the Evergreen Aviation Museum's Collection Policy relating to deaccessioning artifacts.

Before approving any deaccessions, we make a decision about how to dispose of the item(s). Disposition procedures largely depend on the responses to the following considerations for deaccessioning.

Is the object deteriorated beyond usefulness for the permanent collection? If so, can it could be designated for educational "hands-on" use in Museum programs.

Is the object more suitable for use in another scholarly or cultural organization? If so, it may be transferred to that organization.

Does the object have substantial market value? If so, a choice must be made between a negotiated private sale or a public auction.

Once all dispositions are considered, the first step of deaccessioning involves a written recommendation of the items being considered for deaccession by the Museum's curatorial staff. The written recommendation is reviewed by our Collections Committee, which must approve the it before we take further action. Upon approval, the recommendation is presented to the governing Board of Directors who must approve deaccession recommendations before we proceed.

If possible, we provide the original donor with an intention to deaccession the item(s), which provides them with an opportunity for reclamation. Once we've completed the above steps, we remove all markings of ownership by the Museum.

The Evergreen Aviation Museum strongly prefers the transfer of deaccessioned objects to other scholarly or cultural organizations, rather than to private individuals or commercial entities. However, if we do not find a good home for the artifact, or the item is not suitable for hands-on use and the original donor cannot be contacted or does not want the item, we prefer a public auction to a private sale. This is in accordance with the standards formed by the museum community at large. Our Collections Policy states that any money gained from the sale will be placed in the Museum's account for the purchase of other relevant artifacts to enhance one or more collection categories lacking representation.

Any museum deaccession policy and procedure should note that **no paid staff, nor board member, officer or trustee, may be the purchaser of deaccessioned objects offered either through private sale or public auction.**

Katherine Huit is the Director of Collections at the Evergreen Aviation Museum, and serves as the Gov't Relations Committee Chair and Editor of the Dispatch for OMA.

(Deaccession Resources, page 3)

MEMBERSHIP

As 2004 comes to an end, so does your membership with Oregon Museums Association. Each year, our member numbers have grown and we hope that 2005 will be another banner year. It promises to be a good one with 100,000 copies of the 2005-06 Museums Guide Book being released and an exciting line-up of member programs and workshops!

Individual, student, volunteer and corporate memberships are on a one year cycle and due now! Show your support for OMA by joining as an individual or corporation! Receive your own copy of the Dispatch and you won't have to share! Museums which choose to be included in the Guide Book are on a two-year membership cycle and are discussed in detail below.

2005 OREGON MUSEUMS ASSOCIATION MEMBERSHIP APPLICATION			
NEW	RENEW	2005	2006
TODAY'S DATE _____		DATE REC'D _____	
Individual			\$15.00
Student / Volunteer			\$10.00
Institutional (operating budget less than \$50,000)		\$25.00	
	(\$50,000 - \$200,000)		\$35.00
	(\$200,000 and above)		\$45.00
Corporate / Business			\$75.00
First name _____ Last name _____			
Title _____			
Museum name _____			
Organization name (if different) _____			
Mailing address _____			
City _____		State _____	Zip _____
Site address (if different) _____			
City _____		State _____	Zip _____
Work phone _____		Home phone _____	
Fax _____		Cell phone _____	
E-Mail _____			
Website _____			
Please send completed membership application and check (payable to Oregon Museums Association or OMA) to: Oregon Museums Association, PO Box 1718, Portland, OR 97207-1718. Thank you.			
All OMA memberships are on a calendar year and expire on December 31st. If your Museum is listed in the 2005-2006 Museum Guide, you are obligated to pay dues for both 2005 & 2006.			
If you have questions, please contact Peggy Sigler, Membership Chair, 503.266.7664 or dpsigler@canby.com.			

The Oregon Museums Guide Book covers a two-year period, and therefore you are expected to be a paid OMA member for both years. In 2001-02, we charged for two years' membership to ensure that your museum would be an OMA member in "good standing" for both years. In 2003-04, the OMA Board decided not to burden institutions with dues for two years, and trusted everyone to renew for 2004. That plan has unfortunately created a significant number of lapsed memberships. I have contacted these groups via e-mail and posted letters, notifying them that their memberships expired 12/31/2003. If you have received such a letter, please verify your payment records and remit your 2004 membership fee immediately so you will be eligible to participate in the 2005-06 Museums Guide Book.

For the coming membership cycle, we will again be asking for two-year payments to correspond with the two-year Guide Book commitment. Some organizations have already paid ahead for 2005; please note your records and understand that an additional payment for 2006 will be necessary for eligibility to participate in the 2005-06 Guide Book.

Thanks so much for your support, and patience as we, your volunteer Board of Directors, design the most effective Membership Plan for our growing OMA members!

American Association of Museums

According to the American Association of Museums website: Museums are caretakers for the cultural, artistic, and scientific heritage of America. Museums hold their collections in trust for the public. Decisions about removing material from a museum's collections are made with great deliberation and care.

There are times when deaccessioning material is the most appropriate step that a museum can take: for example, if the material does not support the institution's mission or if the museum is unable to take care of the material properly.

Many museums give preference to other museums as potential recipients of deaccessioned material. However, with almost 16,000 museums in U.S., it can be difficult for an institution to find the best new home for deaccessioned material.

Deaccessioning involves consideration of the museum's mission, planning, policies, ethics statements, and goals regarding interpretation and research. AAM encourages museums preparing for deaccessioning to become familiar with the pertinent codes of ethics in the field and best practices.

Institutional members of AAM can learn more about deaccessioning through articles, bibliographies, and sample documents at its Information Center and its Bookstore, which includes titles on deaccessioning, collections stewardship, ethics and more.

A Collections Exchange Center (CEC) is also available on the AAM website. CEC is a secure online forum through which its institutional member museums can buy, sell, trade, or donate deaccessioned objects with one another.

To learn more, visit www.aam-us.org, write to American Association of Museums, 1575 Eye St. N.W., Suite 400, Washington, DC 20005, or call 202/289-9132.

National Park Service

The National Park Service (NPS) provides a service similar to AAM's CEC called Clearinghouse, which serves as a point of information for park and non-park museums about objects needed to fill gaps in museum collections and objects available for deaccessioning. The Clearinghouse helps museums to advertise collections needed for acquisition and available for deaccession through the *Clearinghouse Classifieds* newsletter, electronic bulletin board for parks and the internet. The NPS posts notices of proposed deaccessions and items available for deaccession on its website.

According to the website: "NPS does not deaccession museum items by sale. The items posted at this site may be deaccessioned only by exchange or conveyance (donation). The NPS may only donate museum items to institutions that are dedicated to the preservation and interpretation of natural or cultural heritage and qualified to manage museum collections. Private institutions must be exempt from federal taxation under section 501(c)(3) of the Internal Revenue Code.

"Notices of proposed deaccessions include the name of the intended recipient, a brief description of the items to be deaccessioned, and a contact for additional information. Notices of items available for deaccession include an image of the item, a brief description, and a contact for additional information.

To access the notices of proposed deaccessions, visit www.nps.gov, and type "deaccession" into search field on the main page. The Park Service will post notices for 45 days and will update the list frequently.



ANTIQUE SEWING MACHINE (contineud from page 9)

Around the turn of the century it's chief competitor, Singer, dominated the market and acquired the Wheeler & Wilson Co. in 1905.

This antique Number 8 model has 3 drawers, with a drop leaf panel on the back side. The wood-top and other surfaces show the wear of many years of use and later, neglected storage, but the machine is still operational. All the working parts function well. There are bobbins and extra throat plates included. The machine stands 30 inches high. The top measures 30 inches by 17 inches. The treadle base is probably made of iron. It originally had a dome cover, which has been lost.

The Church will gladly assist with arrangements for delivery of this wonderful machine, but notes that the recipient would assume all costs. To adopt this machine, please contact Hazel Larpenteur, at 503-289-5696 or via email: hml2@comcast.net.

ADVERTISE IN THE DISPATCH!

OMA members are invited to purchase advertising space in the *Dispatch*. Contact Richard Engeman for a price sheet at PO Box 1718, Portland Oregon 97207 or email richarde@OHS.org.

News From Around Oregon

SOUTH BENTON COMMUNITIES HISTORICAL ASSOCIATION MUSEUM

The South Benton Communities Historical Association (SBCHA) Museum is located in Monroe on Highway 99W in the old Monroe Telephone building. The South Benton area covers Monroe, Alpine, Bellfountain, Irish Bend, Dawson and many other small towns that existed long ago. The Museum is two-years- old. Visitors will enjoy seeing items used in logging, the old Wilhelm Store, clothing dating from the late 1800s, photos, and artifacts dating from the 1850s to the present. SBCHA also houses geneological records, and a rare Metzger Map of original Benton County donation land claims is one of its newest acquisitions. Also on exhibit is a "Campaign Button" collection and a picture history of nearly 200 local area veterans from WWI to the present.

The SBCHA received a \$2,500 US History grant from the Linn-Benton-Lincoln ESD for the 2004-05 school year. SBCHA plans to use the funds to to link educators to its museum and improve students' understanding of local history. Several interaction activities have been scheduled with the Monroe High School History and Civics classes. The Monroe Grade School will interact with activities involving the museum to learn about the Kalapua Indians and their heritage in South Benton County.

Museum hours are Wednesdays from 1-4 pm and the last Saturday of each month from 10-4 pm. Contact Barbara Wright, museum coordinator for more information, 541-847-5288 or stop by the museum at 130 S 5th (HWY 99W), Monroe.

GRANT COUNTY HISTORICAL MUSEUM HAS WEBSITE

The Grant County Historical Museum recently launced a website! Be sure to visit them at www.ortelco.net/~museum.

HAPPENINGS IN CLACKAMAS COUNTY HERITAGE

Exciting things are happening in Clackamas County heritage circles! Eight-year-old Clackamas County Heritage Council, a coalition of more than 30 historical museums, sites and societies, is just completing a detailed countywide survey. Funded by a grant from the Kinsman Foundation, consultant Peggy Sigler is collecting data on each organization's governance, collections, programming, exhibits, facilities, membership, events, stores, publications and more. Following this in-depth assessment, a resource directory will be available to each participant and a plan devised to strengthen heritage collaborations county-wide. In doing site visits to the 27 mostly volunteer-run museums, Sigler says, "I have been most impressed by the amazing passion and sense of responsibility each person has for their museum and its role within their community."

Simultaneously, in a collaborative effort to showcase "Historic Oregon City", sites within Oregon City are joining forces to become the Clackamas Heritage Partners. The End of the Oregon Trail Interpretive Center, Museum of the Oregon Territory, McLoughlin House, Ermatinger House, Stevens Crawford House and their support organizations are laying the foundation for collaborative marketing, programming and more. Look for good things to come from Oregon City and Clackamas County!!

CELEBRATING EXCELLENCE A.C. GILBERT'S DISCOVERY VILLAGE TURNS FIFTEEN

What began as a dream over fifteen years ago has flourished into a leader among children's museums in the Northwest. An area that once served to shelter the transient community in Salem now holds three brightly painted Victorian houses with a 20,000 square foot outdoor discovery area. A.C. Gilbert's Discovery Village recently ranked #2 in The Travel Channel's production of *Top Ten Toylands* in the U.S., serves over 30,000 youth annually through education programs, and welcomes an average of 80,000 visitors per year. The Discovery Village will celebrate its success with spectacular events throughout the year. Watch its website at www.acgilbert.org for up-coming events kicking off with an anniversary celebration in December 2004.

COQUILLE TRIBE SETS CONFERENCE DATES

The 9th annual Coquille Tribe Cultural Preservation Conference will take place May 15-18 at the Mill Casino Hotel in North Bend. Planning has begun for traditional basketweaving workshops, fishing and fish trap technologies (including a Lamprey (eel) fishing demonstration), traditional plankhouse-longhouse construction, camas digging and root gathering field trips, and posters, papers and video presentations. A preliminary program and schedule of conference activities will become available in January.

TOLEDO CENTENIAL EVENTS BEGIN

Toledo recently began celebrating the centennial if its 1905 incorporation. The celebration will continue into 2005 with a Fashion Show and Chamber Awards dinner on February 5, "Summer Festival Remebers the Good Old Days" July 22-24, an all class high school reunion and 5K run on August, wooden boat show, kayak an canoe races and histrical river tours on August 27-28, and an Historic Homes Tour and Autoram Invitational on September 17. For more information, call Celeste Mathews, 541.336.2247.

OREGON HERITAGE TREE NEWSLETTER ONLINE

"Tree Team", the Oregon Heritage Tree Program newsletter is available online (www.oregontic.com/heritagetrees.html) and by email request (contact Jim Renner at the Oregon Travel Information Council jim@oregontic.com). The newsletter is in Adobe Acrobat (PDF) format.

The Fall 2004 edition features the dedication address given by David Ellis, chair of the Oregon Heritage Commission at the statewide ceremony held in Astoria last April. Also included are articles on the 2004 dedication events for Oregon's newest additions to the heritage tree program.

NEW MATERIALS AVAILABLE AT STATE ARCHIVES WEBSITE

The Oregon State Archives has updated the county records inventories for Clatsop, Lincoln and Linn counties at its website this month, as well as added governor's messages beginning with Governor Whiteaker in 1862 to Governor Chamberlain in 1903. To visit the Archives webpages go to <http://arcweb.sos.state.or.us>. For more information, contact Layne Sawyer at 503-373-0701 ext. 239. (more News, page 7)



Government Relations - Legislative News

AT THE STATE LEVEL

OREGON MUSEUMS HOST OVER THREE MILLION VISITORS

Each year, the Oregon Heritage Commission collects statistical information about visitation, staff, volunteers, expenditures, and revenue from Oregon's museums. Heritage Commission statistics are drawn from information submitted by organizations applying for Oregon Museum Grants. In 2004, a total of 111 museums (art, heritage, science, and mixed-purpose museums) provided information about their activity in 2003.

Oregon museums hosted more than 3 million visitors in 2003, which is the largest total since the Oregon Heritage Commission began compiling museum statistics in 1998.

Not all organizations categorized their visitors by place of origin, but those that did reported 24 percent of their guests to be from outside Oregon, 29 percent to be non-local Oregon visitors, and **47 percent** to be **local Oregon visitors**. That means as many as two-thirds of all Oregonians visited one of the state's museums during the 141,837 hours that the facilities were open.

Museums reported operating income of \$50,520,486 and operating expenditures of \$51,608,113. One-third of all museums lost money operating during 2003. They also reported capital income of \$13,895,791 and capital expenditures of \$7,962,949. Heritage organizations reported operating income of \$21,091,687, a seven percent increase from the year before.

Revenue sources reported by the museums consisting of an average of 87.6 percent private (non-government) and 12.4 percent public (government) funding. Beyond receiving an Oregon Museum Grant, only 45 percent of museums reported receiving any government funding for operations. Eight percent of museums reported receiving government funds for capital projects.

The museums submitting information reported a total of 637 full-time and 428 part-time staff, with additional work done by hundreds of businesses, contractors, and volunteers. Sixty-one of the 111 responding institutions reported having no full-time staff. Some institutions reported volunteers as full-time and part-time staff.

More than 8,332 volunteers contributed at least 449,433 hours of work, according to institutions submitting information. This is the third-highest total ever, and is the **equivalent of more than \$3.1 million in donated services**.

GOVERNOR ADDRESSES CULTURAL HERITAGE ISSUES

Gov. Ted Kulongoski addressed several cultural heritage issues during a recent speech at the Government-to-Government Summit.

His concluding remarks were: "When we lose pieces of our heritage we lose pieces of ourselves. We become a narrative without beginning or end - living only for the moment without any understanding of how we reached that moment or where we need to go next.

"The consequences of this lack of understanding are great. We

cannot better the human spirit if we don't know the places, triumphs and lessons that carried the human spirit to where it is today.

"That's why as the head of Oregon state government, I pledge to work with Oregon's tribal governments to make sure that all Oregonians - Indian and non-Indian - have access to our cultural heritage . . . and a better understanding that preserving heritage will help us, enrich our lives, teach our children, and - perhaps most important - prevent us from repeating the mistakes of the past."

The complete text of the speech can be found at: http://governor.oregon.gov/Gov/speech_102704.shtml

AT THE LOCAL LEVEL

CONTACT YOUR LEGISLATOR!

Now that the elections are over, be sure to contact your elected officials and remind them about what your museum contributes to state and local resources. Call or write them and encourage a visit to your museum. If you are opening a new exhibit or holding a special event, plan to include them. Add them to your mailing list so they continue to receive updates about museum events, awards and grants received from government agencies. Encourage them to become an active partner and stay in touch with them! Remember to invite your legislator to OMA meetings, where they can meet museum professionals and learn more about museum issues around the state. If you would like a copy of the Oregon Museums Fact Sheet to share with your legislator, please contact Katherine Huit at 503.434.4123 or katherine.huit@sprucegoose.org. Be sure to talk to your legislator about the Oregon Cultural Trust and the wonderful opportunities it is creating for cultural organizations around the state

Speaking of the Cultural Trust - over the summer it awarded \$772,602 in grants in three categories: Cultural Development Grants, Cultural Participation Grants, and grants to statewide partner agencies! In 2005, county and tribal cultural coalitions will invest \$240,000 in grant funds locally through the Trust's Cultural Participation program. Remember that when you give to any museum in Oregon - even the Oregon Museums Association - and also make a matching gift to the Trust, you become eligible to receive a 100 percent tax credit on your gift to the Trust. That's a dollar for dollar reduction on your Oregon state income tax! Right now is a great time to make your contribution.

Mark Your Calendar!

2005 OMA Meetings

March 6th and 7th

Forest Discover Center, Portland

June 5th and 6th

Heritage Station, Pendleton

October 9th and 10th

Curry County Museum, Gold Beach

RESOURCES (continued from page 5)

write to the Oregon Heritage Commission, 725 Summer St. NE, Suite C, Salem, OR 97301 or phoning (503) 986-0673. Applications are due by January 24, 2005.

NPS CHALLENGE COST SHARE PROGRAM

The National Park Service has announced the 2005 Challenge Cost Share program for the Lewis and Clark National Historic Trail, pending enactment of congressional appropriations for the US Department of Interior. The program will distribute matching funds to non-federal organizations for projects that educate the public about the Lewis and Clark story and preserve the resources of the National Historic Trail, including projects that commemorate the bicentennial of the historic expedition.

Local communities, states and non-profit organizations are encouraged to apply for the Lewis and Clark Challenge Cost Share funds. Application packets and more information may be obtained at the website www.nps.gov/lecl or from program coordinator Midori Raymore, 402-661-1826, toll free 888-237-3252, or midori_raymore@nps.gov.

RESTORE AMERICA: A SALUTE TO PRESERVATION

In 2005, Restore America: A Salute to Preservation will focus on the revitalization of places where people live, through grants for residential projects. Nonprofit organizations and public agencies are invited to apply for grants. Approximately 6 to 12 grants will be awarded for projects such as rehabilitation of single family residences or adaptive use of historic buildings for housing, creation of upper-floor apartments in Main Street communities, or restoration of Save America's Treasures sites that continue to have a residential use.

Restore America: A Salute to Preservation is a partnership between the National Trust for Historic Preservation and Home & Garden Television. Since 2003, Restore America has provided 24 grants to National Trust Save Americas Treasures sites across America that highlight the work of preservation at landmark properties. To download the Restore America grant program guidelines and application form, go to http://www.nationaltrust.org/restore_america/ra_grants.html

EVENTS AND EXHIBITS (continued from page 6)

CORVALLIS CONFERENCE SEEKS PRESENTATIONS

The program committee for the 2005 Pacific Coast Branch-American History Association annual meeting Aug. 4-7 in Corvallis invites proposals for panels and papers that relate to the general theme, "Dancing on the Rim: Nations, Borders and Identities."

The Committee encourages sessions and papers that enable conversations across many specializations. Possibilities include, but by no means are limited to, comparative area studies, investigations of nationalism and imperialism, the workings of class, race and gender from a global perspective, examinations of social boundaries, trans-border identities, diasporic communities and comparative borderlands, the politics of memory and cultural identities, environmental and labor history, social movements and globalization. Other possibilities might include

multi-national and trans-national panels such as those that explore relationships and interactions among and within the continents of Africa, Asia, Oceania, North America and Latin America. The committee invites traditional history presentations as well as those that make use of other disciplines, such as literature, anthropology, cultural studies, ethnic studies, and art history.

Submissions are due Jan. 15. For additional information, see http://pcb.cgu.edu/call_for_papers.htm

LEWIS AND CLARK LITERATURE EXHIBIT TO OPEN

Rare 19th century books and documents are included in an exhibit created by the staff and faculty at Lewis and Clark College debuted November 26 at the Oregon Historical Society in Portland.

"Literature of the Lewis and Clark Expedition" includes volumes from Lewis and Clark's traveling library, early newspapers and government publications reporting on the expedition, early foreign-language editions of Patrick Gass's journal, and a copy of the 1814 Biddle-Allen edition History of the xpedition in original boards. The exhibit will continue at OHS until April 3.

Stephen Dow Beckham, Pamplin Professor of History at Lewis & Clark College, curated the exhibit, which features 60 items from the college's collection of expedition-related material, and is composed of 12 display cases with several framed wall pieces. Unveiled at Monticello during the national Lewis and Clark Bicentennial week in January 2003, it began a nationwide tour traveling to eight states. For more information, contact OHS public information officer Ken DuBois at 503-306-5221 or kend@ohs.org.

CHURCH SEEKS HOME FOR WHEELER & WILSON ANTIQUE SEWING MACHINE

Central Lutheran Church in Portland, Oregon is seeking to donate a circa 1876 Wheeler & Wilson, No. 8 treadle sewing machine to a museum or other historical group.

The Wheeler & Wilson Sewing Machine Co. started production



in the early 1850s, making it one of the earliest mass sewing machine manufacturers in the United States. A. B. Wilson's patents for the rotary hook (1851), the stationary bobbin (1852), and the four-motion feed (1854) provided the basis for the company's success.

Wheeler & Wilson Co. produced nine different models of their machine from 1850 - 1905 from their facility in Bridgeport, Connecticut. When the Number 8 was produced in 1876, (one of its most popular models), Wheeler & Wilson Co. was one of the largest manufacturers of sewing machines in the country.

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PEOPLE

HIGH DESERT MUSEUM ANNOUNCES 2004 DONALD M. KERR AWARD RECIPIENT

Bend, Ore. - Ms. Alice Elshoff, retired teacher, High Desert conservationist and Frenchglen resident, has been named the recipient of the High Desert Museum's 2004 Donald M. Kerr Award. Elshoff was selected for her citizen activism on behalf of the natural and cultural resources of Oregon's High Desert: as a teacher of school groups, guide for policy-makers, organizer of information and advocacy organizations, and steward of citizen- and governmental-driven solutions to contentious resource problems.

In creating the Kerr award, the Museum seeks to recognize, reward and encourage volunteer efforts that help citizens make good decisions about High Desert resources. The award is named for Museum Founder Donald M. Kerr, a Portland native whose love of the region's nature and history, along with his sheer determination and balanced approach to issues, embodied the spirit of the "local hero" at its best.

In making the 2004 award, the Museum salutes Elshoff's dedication to and visionary stewardship of the environment and resources of the High Desert region. Elshoff was a founder of the Oregon Natural Desert Association and Malheur Wildlife Associates, and was instrumental in the creation of the Steens Mountain Cooperative Management and Protection Act (2000). According to Museum President Forrest Rodgers, "Alice's passion for the desert balances the value of the region's culture and history with an understanding of the urgent need to protect and conserve its natural wonders."

Of being named the 2004 Donald M. Kerr Award recipient Elshoff states, "It is such an honor to be included among the distinguished list of those (Donald M. Kerr Award winners) who have come before me. Having always enjoyed the beauty and dynamic precision of the natural world, what motivates me in my conservation efforts is the desire to make sure that generations to come will be able to see and know what I have known."

The \$5000 cash award is funded through a grant from the Chiles Foundation and honors the exemplary citizen leadership Kerr provided in mobilizing thousands of Oregonians to support his vision for the High Desert Museum.

CHILDREN'S MUSEUM NAMES ITS NEW EXECUTIVE DIRECTOR

The Portland Children's Museum has a new executive director, Sarah Orleans, who co-founded the Garden State Discovery Museum in Cherry Hill, N.J., and has been its director since 1994. She will oversee a staff of 19 full-time and 36 part-time workers and will be in charge of all operations, exhibits, marketing and the Opal School, a museum program that is a public charter school of Portland Public Schools. Orleans will also raise funds for the nonprofit museum's annual \$1.9 million operating budget.

A former elementary school teacher and environmental educator, Orleans previously directed programs at the Franklin Institute Science Museum in Philadelphia. She holds a master's degree in education from Rowan University in Glassboro, N.J.

JENKINS HIGHLIGHTED IN OREGON BUSINESS MAGAZINE

Chip Jenkins, the superintendent of Fort Clatsop National Memorial, has been identified by Oregon Business magazine as one of Oregon's young great leaders. The October issue notes his involvement with Brand Oregon, the National Council of the Lewis and Clark Bicentennial, and the Astoria Children's Museum.

The magazine quotes Jenkins as saying, "What I love about business in Oregon is: the opportunities. People are quick to make things happen. What I hate: the opportunities. We have to be comfortable letting good things go by so we can do great things."

HERITAGE COMMISSION WELCOMES NEW MEMBERS

The Oregon Heritage Commission welcomed three new members during its meet November meeting in Salem.

Governor Ted Kulongoski appointed David Coughlin of Baker City and Forrest Rodgers of Bend to four-year terms on the Commission. Coughlin served three terms on the Oregon Historical Society board of directors while Rodgers is president of The High Desert Museum.

Karen Viehoever, the tourism development manager for the Oregon Tourism Commission, fills that group's ex-officio position on the Heritage Commission.

Items discussed during the meeting include the Commission's two-year action plan, future Heritage Conference sites, the 2005 museum grant program, and statehood sesquicentennial planning. For more information, contact commission coordinator Kyle Jansson at heritage.info@state.or.us or (503) 986-0673.

ALBANY REGIONAL MUSEUM HIRES ADMINISTRATIVE COORDINATOR

The Albany Regional Museum recently hired Albany native William C. (Bill) Maddy as its first administrative coordinator. Maddy will oversee the museum's operations, promote visibility and usage of the museum as a community resource and help provide a more professional structure to the organization. Museum chairman Jerry Brenneman said the management needs of the organization have become more than what volunteers can be expected to do. The hiring also completes another step in the organization's priorities established by the board and ensures continuity and organization, he said.

WOOD APPOINTED NEW STATE PRESERVATION OFFICER

Oregon Parks and Recreation Commission Chair John Blackwell recently announced the appointment of Tim Wood to the position of Oregon Parks and Recreation Department (OPRD) director. Wood replaces Mike Carrier, who left the post in September to head up Governor Kulongoski's Natural Resources Policy Directorate. As OPRD director, Wood also becomes the State Historic Preservation Officer, with both federal and state responsibilities relating to historic preservation, cultural heritage and archeology.

Wood held the position of assistant director of operations at OPRD for the past six years. He has a long and distinguished career with the U.S. Army, and holds the rank of colonel.



RESOURCES

THERE'S MORE THAN GOLD AT THE END OF THE AASLH AWARDS RAINBOW

by Kyle Jansson

While the OMA Dispatch will never be as gossipy as a slick Hollywood magazine, I will let you in on the inside story of organizations that received awards in recent years from the American Association for State and Local History (AASLH).

The AASLH awards program was initiated in 1945 to establish and encourage standards of excellence in the collection, preservation and interpretation of local, state and regional history. The two award categories of most interest to Oregon museums are the Award of Merit, which is presented for a project deemed excellent compared with similar activities nationwide, and the Certificate of Commendation, which is presented for excellence within the context of available means and regional standards.

After attending the 1998 AASLH convention in Sacramento, I decided to submit a nomination for the Marion County Historical Society. While it took effort and time to compile the nomination, MCHS won a Certificate of Commendation. The award gave an instant boost to our public relations and fundraising. There's nothing better than being able to say your museum is a national award-winner to attract recognition and respectability.

The award also re-enforced efforts to improve the quality and quantity of history work done by MCHS.

So how does your museum win an award? First, get an application form that is available at www.aaslh.org and read it. Second, contact the Oregon AASLH coordinator, Richard Engeman, the public historian at the Oregon Historical Society (richarde@ohs.org or (503) 306-5247) for suggestions on completing it.

The completed nomination is expected to have sufficient documentation to enable adequate and equitable comparison with other nominations. When a nomination is reviewed by the AASLH national awards committee, its members, who have experience with museums of all sizes and types, look for information that answers the questions "What impact has this project (or organization) had on its community?" and "Is this good historical work?" They look to see if the nomination has strong evaluation letters and the project shows innovation, solid scholarship, discernable results, signs the organization stretched to accomplish the work, multi-disciplinary approaches, or other distinguishing features.

While nominations require effort, award winners at the 2002 AASLH awards banquet in Portland and those who could not attend said the an AASLH award was worth far more than the nomination effort.

So, now, you know the inside story.

Kyle Jansson is an OMA board member and a member of the AASLH national awards committee. He is also the coordinator of the Oregon Heritage Commission where he can be contacted at heritage.info@state.or.us.

AASLH 2005 AWARDS PROGRAM

The American Association for State and Local invites submissions to the 2005 Awards Program. The awards recognize achievement in the preservation and interpretation of local, state, and regional history.

The program recognizes exemplary work completed by local, county, regional, and state institutions and agencies; specialized subject societies in related fields such as oral history, archaeology, business history, etc.; privately owned museums or foundation; individuals; and organizations outside the field of traditional historical organizations. Nominees need not be members of AASLH to qualify. Recent Oregon award winners include the Salem Public Library, Steve Lent, William Alley, the Marion County Historical Society, the Columbia River Maritime Museum, the Southern Oregon Historical Society, and Southern Oregon Public Television.

Nomination forms may be obtained by visiting the AASLH web site at www.aaslh.org or by contacting the AASLH office by phone at 615.320.3203 or membership@aaslh.org Richard Engeman, the public historian at the Oregon Historical Society, is the Oregon coordinator for AASLH awards and can be contacted for information and assistance at richarde@ohs.org. Kyle Jansson of the Oregon Heritage Commission is the regional coordinator and can be contacted as heritage.info@state.or.us

Nominations are due to state award coordinators on March 1. Nominations are then reviewed by a national committee in the summer of 2005 with formal presentation of the awards made during the AASLH annual meeting Sept. 21-24 in Pittsburgh.

NEW PROGRAM SEEKS TO STIMULATE LOCAL HISTORY INTEREST

AASLH has created a Pathways program to assist history institutions in demonstrating the value of history to their audiences and provide community-based organizations with materials to implement.

The first piece of Pathways is a general history reader called the Pathfinder Kit, which instructs people how to participate in local and family history projects. The second component is a model programs book, which provides a basic structure for organizations to use to develop their own programs. Each model is designed so that programs can be implemented with modest resources.

Visit <http://www.aaslh.org/pathways.htm> or contact Harry Klinkhamer <klinkhamer@aaslh.org> for more information.

MUSEUM GRANT APPLICATIONS AVAILABLE

The Oregon Heritage Commission announces that applications for its 2005 Museum Grant program are now available.

According to commission coordinator Kyle Jansson, the Museum Grant Program provides general operational assistance to qualified museums. Among the grant requirements are that the museum be open to the public for a minimum of 120 hours per year, that it have been open to the public for at least two years, and that it be a public or private non-profit institution. To obtain a list of requirements and application forms visit the Oregon Heritage Commission website at www.oregonheritage.org, send an e-mail to heritage.info@state.or.us, or

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EVENTS AND EXHIBITS

HOLIDAYS ON THE HIGH DESERT

The High Desert Museum opened its holiday shopping annex, in mid-November. Located across from Banana Republic at the Shops at the Old Mill, *The Outpost* will be open daily from through December 24 and offers a unique selection of one-of-a-kind gifts including fine art, nature and history books, hand-crafted jewelry, and nature-based educational games and toys for kids of all ages! On location gift-wrapping is also available! Hours will be Monday-Saturday, 10am - 7pm; Sundays 11am-6pm.

The High Desert Museum recently opened *Bear's Journey*, a mixed-media exhibit by Oregon artist Rick Bartow. Bartow is a contemporary artist of Wiyot descent who lives and works in Newport. Drawing deeply on Native American mythology, many of Bartow's works depict expressionistic hybrids between men and animals, including ravens, coyotes, and crows. For this particular exhibit, Bartow focuses on the bear as one of the central healing figures in Native American medicine. According to Native American lore, the bear will set out on a solo journey to heal itself. Through his works, Bartow takes us along on a very personal journey through his own post-Vietnam war healing process, including his battle with alcohol addiction. *Bear's Journey* will remain on exhibit in the Museum's Brooks Gallery through February 27, 2005, and is included with Museum admission.

Families can enjoy *Free Family Saturdays* at the High Desert Museum on January 8 and February 12, 2005. Thanks to the generous support of Mid Oregon Credit Union over 9,000 Central Oregon residents enjoyed the Museum during the first Free Family Saturdays in 2004. For more information on Free Family Saturdays or any of the other events and exhibits listed above, call 541-382-4754 or visit www.highdesertmuseum.org

UNIVERSITY OF OREGON MUSEUM OF NATURAL AND CULTURAL HISTORY REOPENS SOON

On Friday, February 11, 2005, the University of Oregon Museum of Natural and Cultural History in Eugene will re-open to the public after being closed for more than a year. *Oregon - Where Past is Present*, the new primary exhibit hall, will tell the complex story of Oregon's geologic history and 15,000 years of Northwest cultural history in the state's four main geographical regions: the Great Basin, Columbia Plateau, Pacific Coast, and Western Valleys. It will take visitors on a walk through time, featuring immense murals, replicas of tribal homes, sound effects, and rich basketry collections. The changing exhibit hall will feature *Lewis, Clark and Company - Explorers, Ambassadors, and Naturalists* as its first exhibit, which will include a rare first edition copy of the explorers' original journals. The geology room and the science room, *Scientific at the Core*, will offer interactive and hands-on opportunities for children and adult visitors alike. A ribbon-cutting ceremony with University of Oregon President Dave Frohnmayer will take place on the afternoon of Friday the 11th. On Saturday the 12th, the museum will offer a family day with special activities, music, and games for children. Museum admission will be free from 11 a.m. to 5 p.m. the entire opening weekend. The museum is located on the University of Oregon



campus at 1680 East 15th Avenue in Eugene. For additional information, please visit the Web site, <http://natural-history.uoregon.edu>, email mnh@uoregon.edu, or call (541) 346-3024.

KEIZER HERITAGE MUSEUM EXHIBITS CHINESE ARTIFACTS

The Keizer Heritage Museum is currently displaying an exhibit on Chinese artifacts. In addition to statues, vases, rugs and other items (some from other Southeast Asian countries), there are a variety of netsukes from the late 1700s through the early 1900s collected by Holly and Jim Erickson. It continues through November at 980 Chemawa Road NE, Keizer. The museum is open 2-4 pm Tuesdays and Thursdays and 10 am-4 pm Saturdays. Visit www.keizerheritage.org or call 503-393-9660 for information.

FORT-TO-SEA TRAIL HAS WEBSITE

While work is underway on a trail replicating Lewis and Clark's route from Fort Clatsop to the ocean, visit the website describing the activity: www.forttosea.org. It includes photos of the planned trail area and activities to develop it, a detailed description of the trail, the history of nearby place names, and news and events. The project is expected to be concluded by November 2005, the bicentennial of Lewis and Clark's arrival in Clatsop County.

Envisioned 50 years ago during the construction of Fort Clatsop in 1955 by community volunteers, the Fort-to-Sea Trail will commemorate the historic route taken by the Corps of Discovery to the Pacific Ocean. In 1995, after four years of planning and public involvement, the National Park Service formally adopted the idea as part of the Fort Clatsop General Management Plan.

WOOLEN MILL PRESERVATION FOCUS OF EXHIBIT

"A Picture of Preservation: The Thomas Kay Woolen Mill" will be on exhibit at the Mission Mill Museum, 1313 Mill St. SE, Salem, until December 23.

This exhibit explores the why and how of historic preservation using the Thomas Kay Woolen Mill Building as an example. The exhibit addresses the reasons and benefits related to historic preservation. The guidelines for proper preservation are used to explain the requirements and expenses of maintaining an historic structure. The Kay Mill building, completed in 1896, will be undergoing preservation work including window, wall and roof repair. Mission Mill Museum is currently in a capital campaign to raise funds for this work and to match the National Parks Service "Save America's Treasures" grant for \$250,000. Photographs and artifacts of the mill building and other local structures will appear in the exhibit.

For more information, visit www.missionmill.org.

POSITION OPENINGS

DIVERSITY INTERNSHIP PROPOSALS SOUGHT

The Cultural Resources Diversity Internship Program of the National Park Service is requesting project proposals from host intern sponsors for the summer 2005 and semesters 2005 and 2006 sessions. This program is designed to place undergraduate and graduate students of diverse background in internships with NPS park units and administrative offices, other federal agencies, state historic preservation offices, local governments, and private non-profit organizations. Visit <http://www.cr.nps.gov/crdi/internships/intrnCRDIP.htm> for details.

CHAMPOEG INTERNSHIPS OFFERED

Friends of Historic Champoeg is offering college students the opportunity to work as instructor/interpreters with its interactive, living history school program, Champoeg Promise. The application deadline for this new internship program is January 7, with the program running March 1 through June 10. Interns will work approximately 10 hours a week and follow detailed lesson plans in bringing history to life for children in grades one through eight. Training and background information will be provided.

"This program is clearly a win-win situation for everyone," said Ann Snyder, president of Friends of Historic Champoeg. "The interns benefit by gaining valuable experience working alongside professional living history instructor/interpreters, the school children benefit by having the cost of the program remain affordable, and Champoeg benefits from the interns' fresh ideas and energy."

For more information or an application packet, students may contact Friends of Historic Champoeg at 503-678-1649, or info@champoeg.org

INTERNSHIP GRANT FUND SEEKS APPLICANTS

The American Association for State and Local History (AASLH) is offering its smaller institutional members the opportunity to apply for the Alderson Internship Grant program. The AASLH will offer a grant of up to \$3,000 to one of its members to hire a summer intern. The host institution must provide information on what they expect their intern to do and providing \$1 of support for every \$3 provided by AASLH.

To be eligible, a historical society must be an institutional member of AASLH with an annual budget under \$500,000. Applications are due Dec. 31 and are available at www.aaslh.org

COUNCIL SEEKS CHAUTAUQUA SPEAKERS

Oregon Chautauqua is a public program of the Oregon Council for the Humanities. This popular speakers bureau is offered free of charge to nonprofit organizations throughout the state. Oregon Chautauquas enrich minds, broaden perspectives, and bring together the diverse people who make up our statewide culture.

The Oregon Council for the Humanities is seeking proposals for its 25th anniversary season Sept. 1, 2005-Aug. 31, 2006. The proposal form is available in PDF format from OCH's website at www.oregonhum.org. Applications to become an Oregon Chautauqua scholar must be postmarked by Jan. 15.

News From Around Oregon (continued from page 3)

YUP'IK MASK RECEIVES AN EMERGENCY ROOT CANAL

It's what every art museum worries about, takes precautions to prevent and hopes will never happen. Someone is so curious about a work of art that they just have to touch it. And in a split second, they've damaged it.

It was a very active day at Coos Art Museum (CAM). School groups had come in to see the exhibit *My Stories Have Come To Be* and meet with the artist Phillip Charette, a Native American from the Yup'ik tribe in Alaska. Charette's masks, created out of clay and ceramic, are contemporary interpretations of traditional wooden Yup'ik masks. The masks have hands and faces, and the faces contain numerous life-like porcelain teeth.

It was after the students had left while Charette was giving a personal tour to a museum patron that he noticed one of the larger masks had two broken teeth. Snapped right off at the 'gum line' - only the gum in this case is clay.

Luckily, CAM members and accomplished glass artists Jim Shaw and Karen Hammer were in the Art Education classroom when Charette came in to ask if anyone had seen someone touching the masks. Hammer, Shaw, Charette, along with Executive Director MJ Koreiva examined the mask, scratched their heads and went into 'how do we fix this' mode. Drilling out the remaining porcelain in order to replace the broken teeth was the conclusion but what kind of drill. Shaw said, "well it would have to be a high speed, diamond point drill with a constant water wash to keep the clay from cracking under the pressure." And Hammer said, "Dr. Lori Lemire is a dentist, her office is 4 blocks away and she's a Member of the Art Museum."

A quick call to Dr. Lemire and Charette, Hammer and the 'patient' were in the dentist's office within 10 minutes. Dr. Lemire used all the precautions she would use on any patient. She adjusted the chair, lowered the light, put on her protective mask, glasses and started to drill out the broken teeth. Hammer also donned a mask and held the water suction hose while Dr. Lemire drilled, and drilled and drilled! She went through two drill bits! "These are extremely strong teeth, I'm very impressed! Have you ever thought of making teeth for patients?" she asked Charette as he sat in the corner, carefully watching his 'child' through the procedure.

Twenty minutes later, the broken teeth were removed, and the patient was ready to go. No usage of anesthesia meant no delayed recovery time! Charette and Hammer returned the mask to the Art Museum delighted that the problem was solved. Two new teeth are due to be 'set in place' when Charette returns to CAM on Saturday, November 27th.

And the "Please Do Not Touch" signs - are being strictly enforced!



Seasons Greetings