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## OMA DISPATCH

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The newsletter of the Oregon Museums Association, *Dispatch*, is published two times a year: Winter/Spring and Summer/Fall. 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, advocates for the interests of its members in legislative and other matters, publishes the *Online Guide to Oregon Museums* rack card, and hosts [www.oregonmuseums.org](http://www.oregonmuseums.org). 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: oregonmuseums@gmail.com. Digital files are preferred, but hard copy can be sent to: PO Box 7, Salem, OR 97308-0007.

Summer/Fall Issue Deadline: May 31, 2013

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## Upcoming Grant Deadlines

- Historic Cemeteries Grant - Due September 18
- Preserving Oregon Grant - Due September 30
- Letter of Intent - Due September 13
- Oregon Heritage Museum Grant - Due September 30
- Oregon Heritage Grant - Due December 16

Volume 36, Number 1

## Greetings from OMA

Winter/Spring 2013

On behalf of the OMA Board, I want to extend a very Happy New Year!

After having an outstanding 2<sup>nd</sup> Annual OMA Museum Conference in Ashland in October at the Schneider Museum of Art, we are extremely enthused to be entering 2013 with new goals to help serve you, our members, with your museum needs.

As part of our goal to represent all of Oregon, we added several new board members this past year. If you have not already met them, I would like to welcome Ann Craig with the University of Oregon Museum of Natural and Cultural History, Kathleen Daly of the Brigadier General James B. Thayer Oregon Military Museum in Clackamas, Amy Drake of the Southern Oregon Historical Society, and Erika Leppman of the Schneider Museum of Art in Ashland. We are always interested in members who are passionate about Oregon museums and in taking a hands-on approach to the continuation of OMA growth. Please contact the executive board if you are interested in becoming an At-Large Board Member.

Remember that your membership expires each December. Renew now, as you do not want to miss out on the many great opportunities OMA has planned this year! Your membership will grant you access to stipends for conferences and workshops. It will also give you discounts and updates on the upcoming OMA Annual Museum Conference and educational workshops throughout the year!

Your membership is how OMA can offer these great opportunities. Without your support we cannot continue to be a growing statewide association that is striving to meet your museum needs! Please renew today to ensure your full membership benefits.

We hope you enjoy this edition of the OMA *Dispatch*, as it contains updates from museums throughout the State of Oregon, as well as great articles written by your peers. If you are interested in submitting an article or have any topic ideas we would love to have them! (Contact information can be found on the back page.)

Stay tuned for announcements regarding upcoming dates for state educational workshops! Wishing you a successful 2013!

On behalf of the OMA Board,

**Heather Bouchey** - OMA President

## Oregon Jewish Museum Launches Innovative Programming

By Anne Prah, Oregon Jewish Museum

Programming at the Oregon Jewish Museum took a turn toward the experimental in 2012. Under the direction of Program Coordinator Sandra Preston and with a grant from the Jewish Federation of Greater Portland, we embarked on a series of programs designed to introduce those elusive 18-35 year olds to what the museum has to offer. In addition to our regular lectures, concerts, book readings, films, and moderated discussions on subjects connected to our current exhibits, we launched, *six: social playground*, an experimental program of six events, guest curated by young Portland arts professionals with a specific connection to the talent highlighted in each event.

**Heeb Remixed**, the first event in the new series, was a night dedicated to emerging Jewish musicians and songwriters. Folk-pop band WEINLAND guest-curated the line-up and headlined at local east-side club Holocene for a night of exploring Jewish culture through music and food. Interactive boards created discussion amongst the energetic crowd, as they discussed what Jewish cultures means.

(continued on page 4)

**Membership renewals are due! See page 7 for more information.**

*If you are interested in submitting a 500 word article of professional, scholarly, or political relevance to Oregon museums and museum professionals, please contact the Editor. All submissions will be screened by the Editorial Board. Deadline for the Summer/Fall 2013 issue is May 31, 2013.*

## 2012 Annual Conference - Schneider Museum of Art, Ashland

This year's conference was a huge success! We could not have done it without these wonderful sponsors:



Thank you all for your generous support!

### Meet the Board: Member-at-Large, Amy Drake



At the 2011 Oregon Museums Association Conference in Philomath, Amy Drake was elected to the OMA board as a Member-at-Large. Let's get to know her a little better.

Amy attended Grinnell College in Iowa, where she earned a BA in History. After graduation, Amy was awarded a fellowship at Historic Deerfield in Massachusetts, where she studied early New England history and material culture. In 2009, Amy spent a year interning with the Gaston County Museum of Art and History in Dallas, North Carolina, where she helped develop exhibitions, complete a collections inventory, and run educational programming.

In 2011, Amy earned her MA in History Museum Studies from the Cooperstown Graduate Program (CGP), in Cooperstown, New York. While attending CGP, Amy completed a thesis on cultural and social reactions to the popularization of women bicycling in the 1890s. Included in the curriculum were numerous projects and internships at the Mystic Seaport, Fenimore Art Museum, and The Farmers' Museum.

Amy has been the Curator of Special Projects at the Southern Oregon Historical Society in Medford since July 2011. Through this position, she directs the History: Made by You program, creating community-focused traveling exhibits, and the Technical Assistance Program, offering technical support to heritage nonprofits in Southern Oregon. In 2012, Amy was elected onto the Ashland Historic Railroad Museum board.

Amy brings an enthusiastic and young perspective to the board. It is not only exciting to have her amongst the ranks, but to have her as a part of the Oregon museums community.

### Mark Your Calendar!

#### Conferences and Workshops:

- Textile Preservation Workshop - Clackamas, April 4
- Oregon Heritage Conference - Portland, May 9-10
- OMA Annual Conference - TBA, Spring 2014

#### Additional *free* workshops offered by the Oregon Heritage Commission:

The preliminary workshop schedule is:

- Coos Bay, April 15-16
- Medford, April 18-19
- Philomath, April 22-23
- Bend, April 29-30
- Portland, May 9-10  
(during the Oregon Heritage Conference)
- Pendleton, May 14-15
- Astoria, May 16-17

The Institute of Museum and Library Services awarded the Oregon Heritage Commission a \$241,000 grant to assist with establishing an Oregon Heritage MentorCorps and to expand trainings for archives, libraries, and museums.

Collections care, collections management, and emergency preparedness were three of the most important trainings desired by cultural heritage organizations in the state.

Attendees may attend one or both days of the workshops. The first day will be devoted to collections care and management; the second day to emergency preparedness.

Registration information will be available at the Heritage Commission website [www.oregonheritage.org](http://www.oregonheritage.org)

## Membership Renewals

### *It's time to renew your OMA membership!*

All OMA annual memberships - institutional, individual, and corporate - expire on December 31, at the end of the calendar year. In an effort to reduce paper waste and postage fees, OMA has sent membership renewals via email this year. If you didn't get this email or you are unable to renew via email, please let us know! Either fill out the form at right, or contact one of us directly (our information is on the back page).

Benefits include *The Dispatch*, OMA's published newsletter; *E-Dispatch*, OMA's monthly email newsletter of museum news and events; the *Online Guide to Oregon Museums*, full-color published rack card, and discounts on registration to the OMA Annual Conference and other professional development and workshops. Each member is entitled to one vote at OMA business meetings.

Any other questions regarding membership? Contact us at: [oregonmuseums@gmail.com](mailto:oregonmuseums@gmail.com). Thanks for all you do to support Oregon Museums!

### Membership Application Request Form

Name: \_\_\_\_\_

Organization: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: (\_\_\_\_\_) \_\_\_\_\_

I would like to (check one):

- ☐ Become a member
- ☐ Renew my membership

I would like to join as a (check one):

- ☐ Individual/Student/Volunteer
- ☐ Museum Institution
- ☐ Museum-related Business or Corporate Member

## Cultural Heritage Experiences Major Factor in Traveler Decisions

By Oregon Heritage Commission

Cultural and heritage experiences are important factors in attracting travelers to visit Oregon. Once here, these cultural heritage travelers spend nearly 60 percent more than the national average for cultural heritage travelers.

Those are two of the findings in a recent study of cultural heritage travelers organized by the Oregon Heritage Commission. The Oregon Cultural Trust provided funds for the study, while Travel Oregon provided technical assistance.

"Museums have believed for many years that their work was important for their communities and for the tourism industry," says Kyle Jansson, coordinator of the Oregon Heritage Commission. "This study proves that cultural heritage travelers spend hundreds of dollars for lodging, restaurants, transportation, and other services, and that means jobs for Oregonians."

The study, conducted by Mandala Research LLC, showed that Oregon's cultural heritage travelers spend nearly 60 percent more per person than cultural heritage travelers do nationally. These travelers contributed an estimated \$19.6 billion to the state economy on their most recent trip to the state, according to the study's findings.

A cultural heritage traveler is defined as "a person who travels to experience the places, people, activities, and things that authentically represent the past and present, including cultural, historic, and natural resources." This means they visit museums, heritage sites, arts venues, state and national parks, beaches, and other places also enjoyed by Oregonians.

A far higher percentage of Oregon travelers than those elsewhere said cultural heritage activities were important to their destination choice. They like to engage in a range of activities, including partaking in regional foods and wines, and appreciate the authenticity of what Oregon has to offer.

The report concluded that it is important for Oregon to capture the past sense of place and to weave this iconic place into the present and future. A complete copy of the report is available at <http://www.oregon.gov/oprd/HCD/OHC/Pages/Tourism.aspx>

In addition, the Heritage Commission has created a Heritage Bulletin to assist museums in becoming more welcoming to the cultural heritage traveler. This publication can be viewed at [http://www.oregon.gov/oprd/HCD/docs/Heritage\\_Bulletins/HB\\_18\\_Tourist\\_Needs.pdf](http://www.oregon.gov/oprd/HCD/docs/Heritage_Bulletins/HB_18_Tourist_Needs.pdf)



## Collections Corner: Textiles

By Kathleen Daly

Textiles play an integral role in our lives. From the moment we enter this world, textiles represent us in many ways, symbolizing our relationship to society. This familiarity with textiles often creates an inverse reaction when working with historical pieces, causing us to inadvertently inflict more harm than good. So how should we care for textiles in our collections, and how is this care different from the care we show our personal and everyday textiles? This article underlines the importance of developing responsible cleaning and storage solutions.

As museum professionals, we abide by a code of ethics to do no harm. Whatever we do must be reversible. Unfortunately, a large number of Oregon's historical textiles are paying the price for the lack of proper storage and care. Wire hangers are frequently used, archival textile boxes are overfilled, and signs of poor condition are ignored as storage solutions are simply justified as: "this is how we store *all* of our dresses". It is imperative for us to reestablish new patterns when caring for our historical textiles.

Condition is one of the most important factors to consider when planning storage solutions and methods of treatment. Unfortunately, this analysis can be very subjective. Renowned Textile Conservator Lucy Commoner developed a condition assessment guide to help streamline this evaluation. Her article, "A Condition Assessment Rating System for Textiles," provides a clear and concise guide to defining and clarifying a textile's condition. Based on these findings, we as caretakers can determine appropriate storage and treatment methods. A reference to her publication can be found at the end of this article.

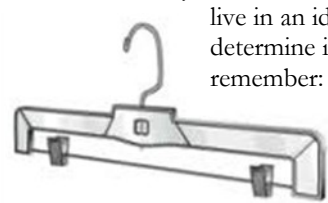
Once the assessment is complete, and stability has been determined, we can begin to answer questions regarding cleaning, storage, and use. Let's start with cleaning. There is a level of knowledge regarding chemistry and fiber composition that must be established before wet cleaning should ever be considered. In other words, unless properly trained, no one should undertake the washing of historical textiles or garments. Not even the dry cleaner, who actually uses wet chemicals in place of water. Wet cleaning is irreversible and much more complex than simply putting a textile in a washing machine.

So, what do you do? Vacuum it! Using a vacuum with variable speeds, a HEPA filter, micro-tools, and a nylon mesh screen, you can clean just about anything! And trust me, the difference you will see is amazing. Again, you need to consider condition before proceeding vacuuming. Very little, if anything at all, should be done to an object in poor condition. Leave that work for a professional conservator. What's more, make sure the soiling on your textile is not historically significant. You wouldn't want to remove the caked-on dirt found on a pair of boots known to cross the Oregon Trail. That dirt is important!



The Museum Textiles Service (MTS) created a vacuuming worksheet that is available online. Although the use of a screen is no longer common practice, I prefer its use and actually recommend it. What's key is the overall size of your screen and making sure it's securely made. The screen keeps your textile from sucking up into the vacuum and allows you to get very close to the textile without coming into direct contact. It is important that you avoid touching your textile with the hose. Making a screen is cheap and easy. Buy an 18 inch square of nylon screening from your local hardware store. With a sewing machine, sew natural colored or white bias tape, twill tape, or other durable fabric around the cut edges to protect your textile from the screen's abrasive ends. Voila! You have a vacuuming screen. An alternative is to use pantyhose or cheese cloth rubber banded around the end of the hose. Using a fine bristle brush, lightly brush the textile toward the vacuum's hose. Another trick: vacuum in a grid pattern, marking the edge of the completed section with insect pins. This method will keep you from overworking a particular area. When placing the pins in the textile, be sure to pin through the weave of the fabric, and not through the individual threads or yarns.

Let's move on to storage. Can a textile be hung? Or should it be stored flat? Ideally, *all* textiles should be stored flat. But, we don't



live in an ideal world. So, after condition, determine if the textile woven or knit. Please remember: knit textiles should *never* be hung.

Did you catch that? Never. Knits will stretch and sag, causing permanent (i.e. irreversible) damage. What can

be hung? Anything else in good condition. Just be sure to use padded hangers. They are super cheap and easy to make. What's more, many clothing stores will donate plastic hangers – perfect for this project! If you would like detailed instructions for making padded hangers, please let me know. My handouts are ready! For hanging pants and skirts, trouser hangers should be used instead of draping the garment over the crossbar of a regular hanger. The key is to place a piece of ethafoam or polyfelt along the waistline where the clamp comes in contact with the textile. This will distribute some of the pressure created by the clamps.

Hopefully this article can be used as a starting point for improving the care of your historical textile collections. Many resources are available online or by contacting a professional textiles conservator. MTS has done an amazing job of creating PDF files on many textile related procedures: <http://www.museumtextiles.com/resources.html>. Please feel free to contact me regarding any textile conservations questions you may have, as well. My contact information can be found on the back of the *Dispatch*.

Other Recommended Readings and Links:

1. *A Condition Assessment Rating System for Textiles*, by Lucy A. Commoner [http://www.museumtextiles.com/uploads/7/8/9/0/7890082/a\\_condition\\_assessment\\_rating\\_system\\_for\\_textiles.pdf](http://www.museumtextiles.com/uploads/7/8/9/0/7890082/a_condition_assessment_rating_system_for_textiles.pdf)
2. *Warning Signs: When Textiles Need Conservation*, by Lucy A. Commoner
3. *Vacuuming Textiles*, Museum Textiles Service

## 2012 Annual Conference - Schneider Museum of Art, Ashland

Thanks to the Willamette Heritage Center at the Mill's generous contribution, OMA was able to provide scholarships for two Oregon college students to attend the 2012 Annual Conference. We asked them to share a little about their experiences.

By Janice Crane

In October 2012, I received a scholarship from the OMA Board allowing me to attend the OMA Annual Conference in Ashland. I had been in Oregon for about two months, was settling into my new position as an AmeriCorps member serving as the Education Coordinator at the Douglas County Museum, and adjusting well to life in Roseburg. I was thrilled to have the opportunity to meet and network with other Oregon museum professionals. As well, it provided a great introduction to other Oregon museums, as I engaged in discussions and saw presentations on cultural life and tourism, community relevance, and social media.

My favorite part of the conference was how many sessions were presented as case studies: most of the panels I attended were presenters from other organizations demonstrating what worked well in recent projects. It was really beneficial to see what they were doing, and what practices were working for them. I benefited most from the Oregon Heritage Commission panel presentation on Social Media Strategy, featuring the Oregon Shakespeare Festival Archives. The hands-on materials and workbook were wonderful, and the idea of creating a schedule and plan for social media outreach was really effective. Social media is a part of my new position that I had not undertaken at my previous institution, so this crash course was helpful for my understanding of how to do effective outreach online.

I also enjoyed the sessions on collections, exhibiting, and digital curation. As an educator, those discussions are not always a part of my day, but they are inherently tied to what I present to the public. Digital repositories for historic photographs are important for their preservation and accessibility potentials, and I am glad that Matt Carmichael presented the work he is doing for the Hood River Museum. I also loved the idea of the Collection Lab Exhibit from the Tamástslíkt Institute. As a museum enthusiast and professional, I would have really enjoyed attending that exhibit, and am glad it was well received by the community. This exhibit generated genuine interest in the behind-the-scenes happenings in museums and facilitated dialogue between visitors and professionals. I appreciate that community collaboration is a part of the "New Normal" in museums. Hearing these different approaches, from facilitating conversations through discussion forums to inviting guest curators from university faculty, will influence my approach the next time I am consulted in exhibiting.

I had a really great time at the OMA Conference, and it was wonderful to meet everyone and be a part of the discussion on "The New Normal". I would like to thank the Board for the opportunity to attend. It made me feel much more confident in what I do at my museum and how I fit into the greater community of museum professionals here in Oregon.

By Sara Murphy

This year's OMA conference was a wonderful experience and makes me excited for a future in the museum field. Thanks to the receipt of an OMA Scholarship, I was able to immerse myself in the museum world in a way like never before. From the General Session with Kyle Jansson to the last break-out sessions, I felt that I was surrounded by people who were passionate about their work, and were motivated to see innovation and collaboration as the new building blocks for their various organizations. While I am still a student working on my Bachelors degree, I found the information to be useful for anyone currently in or wanting to join the museum field.

There was a lot to take away from this year's conference, but I specifically felt the internships session, "Creating Relevant Internships," to be informative and very applicable to all non-profit organizations. Sessions like these allow smaller organizations to benefit from the experience of others. OMSI, in this case, shared some excellent resources that can be easily incorporated by organizations that have less efficient internship procedures and programs. Additionally, hearing feedback from other undergraduates who had recently finished internships with non-profit organizations was very helpful. Their insight will help shape how I look to structure future internships at the Historic Deepwood Estate, where I have worked for the last 6 months, as well as later on in my career.



By sharing information, experiences and procedures we all can gain more efficient

standards of operation. Both as an university student and as an employee of a small museum, sessions like "Creating Relevant Internships" can help streamline the time consuming trial and error of developing procedures and best practices on our own. Furthermore, through OMA's inclusion of undergraduate students, like myself, we can help inform other professionals - they can learn from our experiences, as we can learn from theirs. While only one of the sessions I attended specifically showcased this use of varying perspectives, the usefulness was repeated time again in the other sessions.

On top of the excellent sessions, the location of this year's conference was spectacular. Growing up in the Willamette Valley, I had never been to Ashland. I found the town and the university to be an excellent setting for my first experience with OMA. It was wonderful to rub elbows with many of the who's-who of Oregon museums, and to do so in such a lovely place made it a true experience that I will never forget. I feel I can take what I learned at the OMA Conference and apply that knowledge in my future work. I left Ashland feeling empowered, excited, and more involved in the museum world than I expected. I look forward to future experiences with OMA.



(continued from page 1)

**Through the Lens** focused on the diversity of film as a creative medium. Curated by local filmmaker and host of The Pedal Powered Talk Show, Boaz Frankel, the evening at the Mission Theater celebrated the work of four young, local Jewish filmmakers. Each showed two clips of their work, while Frankel moderated a lively conversation with the filmmakers and the audience about their work.



Filmmakers chat about their work at **Through the Lens**.

**Outside the Box** focused on Lacey Schwartz's story about her life growing up in a typical upper-middle-class Jewish household in Woodstock, New York. Lacey grew up with loving parents and a strong sense of her Jewish identity. At the age of 18, she was told that her biological father was not the man who raised her, but a black man with whom her mother had had an affair. Through clips from her upcoming documentary of the same name and her discussion with the audience, this frank look at race and identity lead to a powerful discussion in the OJM auditorium.

**Sukkah PDX** was so successful this fall that the Museum plans to repeat the call for creative submissions next year. This juried architectural design competition and festival was guest-curated by Coren Rau. Rau worked with Sandra Preston and a jury of architects, artists, and designers to turn the OJM parking lot into a curated collection of *sukkahs* - a temporary shelter or hut, traditionally built in the fall during the Jewish holiday of Sukkot. Explicitly fragile and permeable, these shelters bring to the fore ancient questions of protection, enclosure, transience, displacement, and domestic space, topics which remain highly relevant in the 21st century.

The call for proposals brought in a startling diversity of architects and artists from across the country, both Jewish and non-Jewish. Many were designing *sukkahs* for the first time. Six winning designs were constructed during an exciting week of fortunately clear weather. Museum visitors and neighbors met daily during the week-long show to eat lunch inside the different structures. To further engage visitors, a gallery inside the museum exhibited the architectural designs from which the structures were built. OJM also partnered with the Pacific Northwest College of Art and received a grant from the

Multnomah County Cultural Coalition to compete this well-received program.

**The Oregon Jewish Museum faces a perennial double challenge to meet both the needs of younger audiences and the very different needs of older generations.** While we still rely overwhelmingly on our older supporters for funding, like many sibling institutions we see clearly the reality looming before us: we will cease to exist if we don't build audiences for the future. This, in short, has become our fundamental task, to function as a place of both traditional and innovative cultural action. **Six: social playground** introduced young adults engaged in the creative arts to the Jewish community of Portland, thereby nurturing a cultural environment in which a diverse variety of people join in to learn more about Jewish life. The robust attendance, visitor comments, and conversations in the arts community signaled that these were successful programs.

Our co-curators for each event were instrumental in this achievement. By bringing creative individuals from the target demographic to lead the planning process, we were able to attract not only new audiences, but our target audience encouraging them to view the museum as a place where they could make a difference. The greatest attendance happened when we partnered with youth organizations such as Moishe House and Portland Young Adult Shabbat. This, again provided further affirmation that including younger people in the actual planning process is key to an event's success.

This success in reaching younger audiences is, we hope, only the beginning. We now aim to be a creative incubator that houses the resources to attract programming and funding from all sectors of Oregon's Jewish community. While we won't have funding to replicate every program, our 2013 calendar includes a full schedule of concerts, films, lectures, and exhibit openings. Best of all, stay tuned for Sukkah PDX 2013, opening in September.



Museum visitors and neighbors enjoy the *sukkahs* during an outdoor evening event. *Sukkahs* are a temporary dwelling built during *Sukkot*, a seven-day harvest holiday.

To learn more about what's happening at the Oregon Jewish Museum, visit them online at: [www.ojm.org](http://www.ojm.org).

## Museum Updates from Around the State

**Brigadier General James B. Thayer Oregon Military Museum (OMM)** - A one year HVAC install is now complete. The completion of the project marked a large milestone for the facility, as it meant collections storage spaces could be set up, and the beginning of the next task could begin - the unpacking of 14,000+ artifacts.

Although currently closed to the public, the OMM spent November honoring military veterans. In partnership with the Historic Outreach Foundation, volunteers and staff manned several tables representing different eras of Oregon military history, while dressed in associated period clothing for a Veterans Day Open House. The following day, OMM staff, volunteers and veterans participated in the annual Albany Veterans Day Parade. Over a dozen volunteers guided the half dozen Korean War and Vietnam era vehicles through the streets to the delight of over 20,000 spectators.

**Douglas F. Cooley Memorial Art Gallery – Reed College** - From February 5<sup>th</sup> – April 20, 2013, the Douglas F. Cooley Memorial Art Gallery will be showcasing over 140 original works in *Civil War Era Drawings from the Becker Collection, Boston College*. The Becker Collection contains over 600 hitherto un-exhibited and undocumented drawings by American artist Joseph Becker (1841–1910) and his colleagues—nineteenth-century artists who worked as artist-reporters for *Frank Leslie's Illustrated Newspaper* during the Civil War.



An Oregon National Guardsman helps a boy scout with an Army flak vest during the Veterans Day Open House.

Want to see your museum featured here? Submit updates to OMA by the May 31st deadline. See back cover for details.

The collection is curated by Judith Bookbinder & Sheila Gallagher, Co-directors, The Becker Collection, Boston College. The Cooley Gallery is open noon to 5 P.M., Tuesday through Sunday and admission is free.

**Lane County Historical Society (LCHS)** - Heather Kliever, Registrar for Lane County Historical Society, was the recipient of an Oregon Heritage Scholarship grant. This provided her the opportunity to attend the American Association for State and Local History (AASLH) annual conference held in October in Salt Lake City. The focus of the conference was to share best practices on how to instill a love of American history through collaboration and creativity. Heather shares her experience and insights through the Oregon Heritage Exchange at <http://oregonheritage.wordpress.com/2012/11/27/heritage-harvest-in-salt-lake-city/>.

The museum opened a new exhibition, *Lane County: A Sense of Place*, which explores the history of Lane County by telling the stories of local musicians, inventors, artists and locales. It runs through October 6<sup>th</sup>, 2013.

In cooperation with the Museums of Springfield/Eugene (MUSE), the LCHS is participating in an educational museum based scavenger hunt, *MUSE Clues*. The project is under development with an Opportunity Grant provided by the Lane County Cultural Coalition which was awarded in June.

**Portland Art Museum (PAM)** - *The Body Beautiful In Ancient Greece* closed on January 6. The exhibit featured more than 120 priceless objects from the British Museum's famed collection of Greek and Roman art. PAM was the first venue in the United States to present this exhibition.

*Carrie Mae Weems: Three Decades of Photography and Video* opens February 2 and runs through May 19. This retrospective, composed of more than 200 objects - primarily photographs but also written texts, audio recordings, fabric banners and videos - provides an opportunity to trace the evolution of Weems's career over the last 30 years. A Portland native, her works invite contemplation on issues surrounding race, gender and class.

**Southern Oregon Historical Society** - The museum is gearing up for its summer season at Hanley Farm. Programming for 2013 will introduce a concert series featuring local Rogue Valley music and will continue the *Origins* dinner and lecture events featuring local food and local history. *History: Made by You* exhibits will focus on the immigrant experience in southern Oregon and volunteerism.

**Umatilla County Historical Society** - The museum will be closed December 22 - February 18, 2013, as they undergo much needed maintenance and install an all new exhibit.