

1

DATE 4/19/91

NAME JOSEPH WYATT

ADDRESS SCHOOL OF OREGON BALLET THEATRE

STREET

1120 SW 10TH

97205

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM #

SUBJECT COUNTY BUDGET / ARTS FUNDING

X FOR AGAINST

PLEASE PRINT LEGIBLY!

2

DATE 4/19/91

NAME MS. MANYA WUBBOLD

ADDRESS ~~OE~~ SCHOOL OF OREGON BAWET

STREET

910 1120 SW 107th

CITY PDx, OR 97205 **ZIP CODE**

I WISH TO SPEAK ON AGENDA ITEM #

SUBJECT County Budget / Arts Funding

X **FOR** **AGAINST**

PLEASE PRINT LEGIBLY!

3

DATE 4/19/91

NAME MS. CAROL SCHULTS

ADDRESS OREGON BALLET THEATRE

STREET 910 1120 SW 10TH 97205

CITY PORTLAND OR ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM #

SUBJECT COUNTY BUDGET / ARTS FUNDING

X FOR AGAINST

PLEASE PRINT LEGIBLY!

4

DATE 4/19/95

NAME CLAXTON WELCH

ADDRESS 1120 SW 107TH AVE

STREET

$\rho \propto x$

ae

97205

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT COUNTY BUDGET / ARTS FUNDING

~~_____~~ **FOR** _____ **AGAINST**

PLEASE PRINT LEGIBLY!

5

DATE 4/19/91

NAME Susan Sammons

ADDRESS 5413 SW Ulenport Terrace

STREET Portland, Oregon 97201

CITY 0 ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT Arts Funding

X FOR _____ AGAINST
PLEASE PRINT LEGIBLY!

6

DATE 19 April 91

NAME Steven Seymour

ADDRESS 2439 NE 21

STREET

Portland OR 97212

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT Budget for MAC

I Favor Arts
funding

FOR

AGAINST

PLEASE PRINT LEGIBLY!

#

#1

DATE

4/19/91

NAME

HERB CRANE

ADDRESS

7905 E. WEBBER #209

STREET

PORTLAND

CITY

97202

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM #

SUBJECT

ARTS FUNDING IN BUDGET

FOR

AGAINST

PLEASE PRINT LEGIBLY!

8

DATE 4-19-1990

NAME OWENS, STEVEN L

ADDRESS 420 SE GRAND AVE #210

STREET

PORTLAND, OR 97219

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT COUNTY BUDGET HEARING
PL AGAINST CLOSURE OF BURNSIDE

MEDICAL CLINIC - 6TH & SW DAVIS
FOR AGAINST

PLEASE PRINT LEGIBLY!

#9

DATE April 19th, 1991

NAME Kristy Edmunds

ADDRESS 3276 SE Grant St.

STREET

Portland, OR

CITY

97214

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT THE METROPOLITAN ARTS COMMISSION BUDGET

_____**FOR**_____**AGAINST**
PLEASE PRINT LEGIBLY!

10

DATE 4/19/81

NAME Gwyneth Gamble Booth

ADDRESS 2161 SW Laurel

STREET

Portland

CITY

97201

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # arts funding

SUBJECT _____

X

FOR

AGAINST

PLEASE PRINT LEGIBLY!

11

DATE 4/19

NAME JOHN LAURSEN

ADDRESS 5829 SE SALMON

STREET PORTLAND 97215

CITY ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM #

SUBJECT METROPOLITAN ARTS COMMISSION

FOR AGAINST
PLEASE PRINT LEGIBLY!

12

DATE 4-19-91

NAME PEDRO CASTANEDA

ADDRESS 1211 SW MAIN-

STREET

POZIZAND 028 97207

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT BURNSIDE HEALTH CLINIC HEARING. ^{BUDGET}

_____ FOR _____ AGAINST

PLEASE PRINT LEGIBLY!

1514

DATE 4/19/91

NAME Francis Smith

ADDRESS 2000 SW 1st Ave

STREET P.O.

CITY 97201

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT Animal Control

FOR _____ AGAINST
PLEASE PRINT LEGIBLY!

1015

DATE 4/19/91

NAME PHIL CLIFFORD

ADDRESS 1022 SW Stephens Ct

STREET Portland

CITY ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT Animal Care

FOR _____ AGAINST _____
PLEASE PRINT LEGIBLY!

16

DATE 4/19/91

NAME JOEL WEINSTEIN

ADDRESS 1336 SE MARION

STREET

PORTLAND, OR 97202

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT ARTS FUNDING

X FOR _____ AGAINST

PLEASE PRINT LEGIBLY!

1017

DATE 19 Apr. 91

NAME KATHARINE SAMMONS

ADDRESS 1318 N.W. 20TH. B.

STREET

PORTLAND OREGON 97209

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM #

SUBJECT Committee Funds Cuts for the Arts

 FOR AGAINST

PLEASE PRINT LEGIBLY!

2218

DATE 4-19-91

NAME Glenn M. Palmer

ADDRESS 645 SW Maplecrest DR
STREET

Maplecrest DR 97219
CITY Beaverton, OR ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # T

SUBJECT ANIMAL CONTROL

____ FOR ____ AGAINST
PLEASE PRINT LEGIBLY!

~~20~~ 19

DATE

4/19/91

NAME

Howie Bierbaum

ADDRESS

2521 SE 27th

STREET

PHd

97202

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM #

SUBJECT

Metro Arts Com. funding

/

FOR

AGAINST

PLEASE PRINT LEGIBLY!

1A

DATE 4/19/91

NAME Sarah Longfield

ADDRESS 1515 SW Clifton

STREET

Portland, Ore

CITY

97201

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM # _____

SUBJECT OMAC [- ONE OF THE STUDENTS
(THE WOLF) - LEFT]
_____ FOR _____ AGAINST

PLEASE PRINT LEGIBLY!

Jolinda

Osborne

had to

leave - skip

her name, ok?

11:05am

Thanks

MULTNOMAH COUNTY LIBRARY



Ginnie Cooper
Director of Libraries

205 N.E. Russell Street
Portland, OR 97212-3708
(503)221-7731 Fax: (503)221-9560

#

~~1011~~

DATE

7-19-91

NAME

DOLINDA OSBORNE

ADDRESS

639 NE 10th

STREET

P.M.

97220

CITY

ZIP CODE

I WISH TO SPEAK ON AGENDA ITEM #

Library

SUBJECT

FOR

AGAINST

PLEASE PRINT LEGIBLY!



MULTNOMAH COUNTY OREGON

BOARD OF COUNTY COMMISSIONERS
ROOM 606, COUNTY COURTHOUSE
1021 S.W. FOURTH AVENUE
PORTLAND, OREGON 97204

GLADYS McCOY • CHAIR • 248-3308
PAULINE ANDERSON • DISTRICT 1 • 248-5220
GARY HANSEN • DISTRICT 2 • 248-5219
RICK BAUMAN • DISTRICT 3 • 248-5217
SHARRON KELLEY • DISTRICT 4 • 248-5213
CLERK'S OFFICE • 248-3277

AGENDA

MEETINGS OF THE MULTNOMAH COUNTY BOARD OF COMMISSIONERS

FOR THE WEEK OF

APRIL 15 - 19, 1991

Monday April 15, 1991 - 9:30 AM - PUBLIC HEARING. . . . Page 2
Monday April 15, 1991 - 1:30 PM - Work Session. . . . Page 2
Tuesday, April 16, 1991 - 9:00 AM - Board Briefings . . . Page 2
Tuesday, April 16, 1991 - 11:30 AM - Agenda Review. . . . Page 2
Tuesday, April 16, 1991 - 1:30 PM - Work Session. . . . Page 2
Wednesday, April 17, 1991 - 9:30 AM - Work Session. . . . Page 3
Wednesday, April 17, 1991 - 1:30 PM - PUBLIC HEARING. . . Page 3
Thursday, April 18, 1991 - 9:00 AM - Executive Session. . Page 3
Thursday, April 18, 1991 - 9:30 AM - Regular Meeting. . . Page 3
Thursday, April 18, 1991 - 1:30 PM - Work Session Page 5
Friday, April 19, 1991 - - 9:30 AM - PUBLIC HEARING . . . Page 5

Thursday Meetings of the Multnomah County Board of Commissioners are recorded and can be seen at the following times:

Thursday, 10:00 PM, Channel 11 for East and West side subscribers

Friday, 6:00 PM, Channel 27 for Paragon Cable (Multnomah East) subscribers

Saturday 12:00 PM, Channel 21 for East Portland and East County subscribers

Monday, April 15, 1991 - 9:30 AM to Noon

Multnomah County Courthouse, Room 602

PUBLIC HEARING

1. Public Hearing and Testimony on the Multnomah County Budget.
-

Monday, April 15, 1991 - 1:30 PM to 5:00 PM

Multnomah County Courthouse, Room 602

WORK SESSION

2. Work Session to Discuss the Department of Community Corrections Budget.
-

Tuesday, April 16, 1991 - 9:00 AM

Multnomah County Courthouse, Room 602

BOARD BRIEFINGS

1. Report of the Business License Review Committee to Portland City Council as it May Affect Multnomah County. Presented by Ben Buisman and Steve Janik. 9:00-9:30 AM TIME CERTAIN
 2. Oregon Legislative Update. Presented by Fred Neal and Howard Klink. 9:30-10:30 AM TIME CERTAIN
 3. Children and Youth Work Group Presentation and Recommendations. 10:30-11:30 AM TIME CERTAIN
-

Tuesday, April 16, 1991 - 11:30 AM

Multnomah County Courthouse, Room 602

AGENDA REVIEW

4. Review of Agenda for Regular Meeting of April 18, 1991.
-

Tuesday, April 16, 1991 - 1:30 PM to 5:00 PM

Multnomah County Courthouse, Room 602

WORK SESSION

5. Work Session to Discuss the District Attorney's Budget.

Wednesday, April 17, 1991 - 9:30 AM to Noon

Multnomah County Courthouse, Room 602

WORK SESSION

1. Work Session to Discuss the Sheriff's Department Budget.
-

Wednesday, April 17, 1991 - 1:30 PM to 5:00 PM

Multnomah County Courthouse, Room 602

PUBLIC HEARING

2. Public Hearing and Testimony for the Three (3) Sanitary Service Districts; and One (1) Street Lighting Service District within Multnomah County with the Budget Committees of:

- a) Dunthorpe-Riverdale Service District No.1.
- b) West Hills Sanitary Sewer Service District No. 2
- c) Central County Sanitary Sewer Service District No. 3
- d) Mid-County Street Lighting Service District No. 14

For the Approval of the 1991-92 Proposed Budget.

3. Public Hearing and Testimony on the Multnomah County Budget.
-

Thursday, April 18, 1991 - 9:00 AM

Multnomah County Courthouse, Room 602

EXECUTIVE SESSION

1. Pursuant to ORS 192.660 (1)(d), the Multnomah County Board of Commissioners will Meet in Executive Session to Discuss Labor Negotiations
-

Thursday, April 16, 1991 - 9:30 AM

Multnomah County Courthouse, Room 602

REGULAR MEETING

CONSENT CALENDAR

DEPARTMENT OF ENVIRONMENTAL SERVICES

- C-1 Ratification of Amendment No. 1 to the Intergovernmental Agreement Between Multnomah County and the State Department of Transportation, Highway Division, Providing for an Extended Term

REGULAR AGENDA

DEPARTMENT OF GENERAL SERVICES

- R-1 In the Matter of Review and Approval of the Multnomah Cable Regulatory Commission, Program in Community Television, Multnomah Community Television and Local Origination Budgets Pursuant to an Intergovernmental Agreement Among the Jurisdictions of Gresham, Troutdale, Fairview, Wood Village and Multnomah County 9:30 AM TIME CERTAIN
- R-2 RESOLUTION In the Matter of Renewing an Application for Eligibility to Participate in the Federal Property Utilization Program

NON-DEPARTMENTAL

- R-3 PROCLAMATION in the Matter of Proclaiming April 20-27, 1991 as "WELCOME THE NATIONAL TOUR ASSOCIATION" Week in Multnomah County, Oregon
- R-4 RESOLUTION in the Matter of Supporting HB 3488, Discrimination Against Persons who have Tested Positive for HIV, or who have been Diagnosed as Suffering from AIDS Related Complex in Multnomah County

JUSTICE SERVICES

DISTRICT ATTORNEY

- R-5 PROCLAMATION In the Matter of Proclaiming the Week of April 21-27, 1991 as OREGON CRIME VICTIMS RIGHTS WEEK in Multnomah County

DEPARTMENT OF ENVIRONMENTAL SERVICES

- R-6 First Reading of an ORDINANCE Amending Multnomah County Code Chapter 10.15.110, Park Fees
- R-7 Ratification of an Intergovernmental Agreement Between Multnomah County and the City of Maywood Park to Provide Maintenance Functions on City Streets and Bike Path Street Lights as Requested

PUBLIC CONTRACT REVIEW BOARD

(Recess as the Board of County Commissioners and convene as the Public Contract Review Board)

- R-8 ORDER In the Matter of a Sole Source Exemption to Purchase Bachman Re-Engineering Software

(Recess as the Public Contract Review Board and reconvene as the Board of County Commissioners)

Thursday, April 18, 1991 - 1:30 PM to 5:00 PM

Multnomah County Courthouse, Room 602

WORK SESSION

1. Work Session to Discuss the Department of Library Services Budget.
-

Friday, April 19, 1991 - 9:30 AM to Noon

Multnomah County Courthouse, Room 602

PUBLIC HEARING

1. Public Hearing and Testimony on the Multnomah County Budget.
-

MULTNOMAH COUNTY BOARD OF COMMISSIONERS

BUDGET DELIBERATIONS SCHEDULE*

MULTNOMAH COUNTY COURTHOUSE
1021 SW FOURTH, ROOM 602
PORTLAND, OREGON

<u>April 15, 1991</u>	9:30-12:00 PM	BUDGET HEARING/PUBLIC TESTIMONY
	1:30-5:00 PM	Budget Work Session Department of Community Corrections
<u>April 16, 1991</u>	1:30-5:00 PM	Budget Work Session District Attorney
<u>April 17, 1991</u>	9:30-12:00 PM	Budget Work Session Sheriff
	1:30-5:00 PM	BUDGET HEARING/PUBLIC TESTIMONY
<u>April 18, 1991</u>	1:30-5:00 PM	Budget Work Session Department of Library Services
<u>April 19, 1991</u>	9:30-12:00 PM	BUDGET HEARING/PUBLIC TESTIMONY
<u>April 23, 1991</u>	1:30-5:00 PM	Budget Work Session (If Needed)
April 24, 1991 →	7:00-10:00 PM	BUDGET HEARING/PUBLIC TESTIMONY <u>GRESHAM CITY HALL</u> <u>1333 NW EASTMAN PARKWAY</u>

*(SCHEDULE SUBJECT TO CHANGE)
CALL 248-3277 FOR FURTHER INFORMATION



GLADYS McCOY, Multnomah County Chair

Room 134, County Courthouse
1021 S.W. Fourth Avenue
Portland, Oregon 97204
(503) 248-3308

EXECUTIVE BUDGET STATEMENT MULTNOMAH COUNTY COURTHOUSE, ROOM 602 APRIL 2, 1991 1:00 P.M.

These are times of change, times of challenge, for all of us in Multnomah County. No matter how we characterize it, this budget will forever be known as the Measure 5 budget. My 1991-1992 executive budget includes a reduction of \$20.25 million dollars in revenues from property taxes and two special levies for jails and libraries which will no longer be available to the County with the passage of the property tax limitation. The decline in available revenue is most easily measured in economic terms, but it will be felt most sharply in social terms.

Currently, we do not adequately serve our most vulnerable residents---abused and neglected children, the homeless, pregnant teens, frail elderly, youth offenders, chronically mentally ill and other "at risk" populations--in spite of the fact that we are the only government who serves them. Today, we cannot financially afford to meet all these needs. But neither can we simply walk away---if we choose to do less ---we all suffer. Instead, we must use the solid economic growth that has occurred and is expected to continue to occur in Multnomah County to help fill these glaring needs.

When corporate executives have faced similar problems, they have options not open to governments. Businesses, for example, can restructure their portfolios and divest unprofitable lines. Multnomah County, however, cannot elect to halt all critical life saving health services or services mandated by the State, although there may be opportunities to provide such services more efficiently.

The record needs to show the various steps we have taken to lessen the impact on these critical services.

- We inacted a selective hiring freeze.
- We agreed not to replace lost levy funds for libraries and jails.
- We reduced all budgets.
- AFSCME and exempt employees agreed to forego cost of living wage increases. This responsible

- action, on the part of the majority of County employees, has reduced our requirement to cut County services by \$2.4 million dollars.
- We reduced nine administrative positions.
 - We have reduced, where possible, travel, training, equipment, education, and subscription expenditures.
 - And we have initiated the review of cooperative and consolidating efforts of programs and services with the cities and special districts within the County. We have found few immediate savings, but potential long-term savings are possible.

This is the time when the County must, in the interests of all its residents, follow the road of responsible financial management. With the reduction of available resources for our general fund; with anticipated loss of revenues from the State; with new sources of income uncertain; and with the demands of services and human needs continuing, the County faces a difficult financial future. We must consider ways of balancing budgets that look beyond the simple response of raising taxes or cutting services. We will be engaged for the foreseeable future in a balancing act between taxing limited sources further, with the political risk of outraging the taxpayer, and meeting the service requirements of our County residents. There are no easy solutions to this dilemma. The process has started with the Board of County Commissioners, the District Attorney, the Sheriff, the Auditor and the County management team asking some very fundamental questions:

- What needs must County government continue to meet?
- How should programs be delivered most efficiently to meet those needs?
- And how should County services be financed?

The key objective of my executive budget is to deal with three inter-related components: cost control, maximum utilization of revenue, and management efficiencies to help improve the cost-effective delivery of government services, rather than to meet specific cost-cutting or revenue-enhancing goals. Thus, many of the programmatic impacts in this budget maintain access to needed services but limit the number of available service slots for our clients. Some residents will be underserved, while others will not be served at all.

There are no new funds in this budget. Instead I have clearly shown that every possible avenue of cost containment has been made. I have shown a commitment to making and implementing hard decisions that have been required by a \$20.25 million dollar reduction.

Beginning in May, once the budget is approved, I earnestly seek the support of the Board, the Auditor, the Sheriff, the District Attorney, the management team, and the community to assist me in the continuation of our strategic planning. I recommend that we take a fresh look at our revenue-generating system---taxes, fees, user charges and other sources---to determine how it could be restructured. Special attention must be given to social needs and fairness; revenue sources that grow with economic activity; appropriate "trade-offs" between various revenue sources; and pricing of fees and other charges to cover some costs. In addition, the County must continue to coordinate and consolidate with other local governments by eliminating duplication of services. Achieving major improvements in how the County provides it's services and manages it's finances will be extremely difficult without active participation of its citizens and private sector support and expertise.

The financial and social health of the County both influences and is influenced by three groups---County employees, other local governments and the citizens of Multnomah County. It is in the long-term best interest of us all to work for more efficient delivery of essential core services. By working together we can make a difference.

I would like to thank the Board, the Sheriff, the District Attorney, the Auditor and the department mangers for your input in this lengthy budget process. I will appreciate your continued help in approving the budget by the end of April.

*SUMMARY OF
DEPARTMENTAL REQUIREMENTS FY 91-92 (Executive Budget)*

Organization	Positions (FTE)	Personal Services	Materials & Services	Capital Outlay	Total Expenditures	Less Service Reimbursements	DIRECT EXPENDITURES
HUMAN SERVICES	999.80	42,354,661	61,380,091	453,493	104,188,245	(10,461,030)	93,727,215
COMMUNITY CORRECTIONS	125.05	5,148,647	4,215,621	42,297	9,406,565	(1,019,977)	8,386,588
DISTRICT ATTORNEY	170.25	8,158,671	1,007,711	54,500	9,220,882	(1,344,591)	7,876,291
SHERIFF	710.18	39,451,898	8,048,316	398,146	47,898,360	(5,908,676)	41,989,684
ENVIRONMENTAL SVCS	347.30	16,443,768	35,031,197	19,043,250	70,518,215	(8,162,117)	62,356,098
GENERAL SERVICES	310.80	13,842,864	26,277,782	580,147	40,700,793	(3,649,443)	37,051,350
LIBRARY	267.53	9,022,708	4,271,006	59,730	13,353,444	(2,509,143)	10,844,301
NONDEPARTMENTAL	69.17	3,412,497	17,535,234	13,982	20,961,663	(3,793,449)	17,168,214
TOTAL REQUIREMENTS	3,000.08	137,835,714	157,766,958	20,645,545	316,248,167	(36,848,426)	279,399,741

SUMMARY OF REQUIREMENTS FY 91-92 (Executive Budget)

Fund	Fund #	Human Services	Community Corrections	District Attorney	Sheriff	Environmental Services	General Services	Library Services	Nondepartmental	Total Expenditures	Cash Transfers	Contingency	Ending Balance	Total Requirements
GENERAL FUND	100	\$11,303,345	\$3,629,404	\$7,375,680	\$35,855,058	\$13,189,164	\$16,059,860	\$0	\$11,061,634	\$88,474,145	\$28,112,710	\$1,319,591	\$480,000	\$128,396,446
ROAD FUND	150	0	0	0	0	36,096,512	0	0	0	36,096,512	3,427,550	222,577	0	39,746,639
EMERGENCY COMMUNICATIONS FUND	151	0	0	0	200,000	0	0	0	0	200,000	0	0	0	200,000
RECREATIONAL FACILITIES FUND	152	0	0	0	0	0	0	0	0	0	0	0	0	0
NATURAL AREAS FUND	153	0	0	0	0	20,878	0	0	0	20,878	0	0	0	20,878
BICYCLE PATH CONSTRUCTION FUND	154	0	0	0	0	447,810	0	0	0	447,810	0	0	0	447,810
FEDERAL/STATE FUND	156	91,726,392	4,072,641	1,845,202	1,326,513	5,360,216	0	0	0	104,330,964	0	0	0	104,330,964
COUNTY SCHOOL FUND	157	0	0	0	0	0	0	0	1,463,330	1,463,330	0	0	0	1,463,330
TAX TITLE LAND SALES FUND	158	0	0	0	0	552,300	0	0	0	552,300	0	0	0	552,300
ANIMAL CONTROL FUND	159	0	0	0	0	0	0	0	0	0	459,758	0	0	459,758
SERIAL LEVY FUND	160	0	0	0	0	0	0	0	0	0	1,300,000	201,010	0	1,501,010
WILLAMETTE RIVER BRIDGES FUND	161	0	0	0	0	5,738,906	0	0	0	5,738,906	0	0	0	5,738,906
LIBRARY SERIAL LEVY FUND	162	0	0	0	0	0	0	13,353,444	0	13,353,444	0	1,298,131	0	14,651,575
CABLE TELEVISION FUND	163	0	0	0	0	0	1,210,359	0	0	1,210,359	0	181,895	3,920,572	5,312,826
FAIR FUND	164	0	0	0	0	490,358	0	0	0	490,358	30,391	0	0	520,749
CONVENTION CENTER FUND	166	0	0	0	0	0	0	0	4,630,000	4,630,000	0	0	0	4,630,000
CORNER PRESERVATION FUND	167	0	0	0	0	250,000	0	0	0	250,000	0	198,245	0	448,245
INMATE WELFARE FUND	168	0	0	0	682,000	0	0	0	0	682,000	0	0	0	682,000
JAIL LEVY FUND	169	1,158,508	1,704,520	0	9,834,789	477,520	0	0	0	13,175,337	0	75,529	0	13,250,866
CAPITAL LEASE RETIREMENT FUND	225	0	0	0	0	0	0	0	3,648,022	3,648,022	0	1,171,325	0	4,819,347
LEASE/PURCHASE PROJECT FUND	235	0	0	0	0	1,650,000	0	0	0	1,650,000	0	0	0	1,650,000
CAPITAL IMPROVEMENT FUND	240	0	0	0	0	20,878	0	0	0	20,878	0	0	0	20,878
ASSESSMENT DISTRICT OPERATING FUND	251	0	0	0	0	21,800	0	0	0	21,800	104,000	9,156	0	134,956
ASSESSMENT DISTRICT BOND SINKING FUND	252	0	0	0	0	259,866	0	0	0	259,866	0	0	677,012	936,878
DATA PROCESSING FUND	301	0	0	0	0	0	5,486,520	0	0	5,486,520	0	773,688	0	6,260,208
RECREATION FUND	330	0	0	0	0	2,732,995	0	0	0	2,732,995	242,000	0	132,937	3,107,932
INSURANCE FUND	400	0	0	0	0	0	16,157,363	0	158,677	16,316,040	0	2,610,307	0	18,926,347
FLEET MANAGEMENT FUND	401	0	0	0	0	3,209,012	0	0	0	3,209,012	0	634,030	383,822	4,226,864
TELEPHONE FUND	402	0	0	0	0	0	1,786,691	0	0	1,786,691	0	293,673	0	2,080,364
TOTAL REQUIREMENTS		\$104,188,245	\$9,406,565	\$9,220,882	\$47,898,360	\$70,518,215	\$40,700,793	\$13,353,444	\$20,961,663	\$316,248,167	\$33,676,409	\$8,989,157	\$5,604,343	\$364,518,076

SUMMARY OF RESOURCES FY 91-92 (Executive Budget)

Fund	Fund #	Beginning Working Capital	Property Taxes	Other Taxes	Intergov't Sources	Licenses & Permits	Service Charges	Interest	Other Sources	Direct Resources	Service Reimbursement	Cash Transfers	Bonds/Certificates	Total Resources
GENERAL FUND	100	\$7,097,512	\$64,294,502	\$25,041,397	\$12,489,943	\$1,223,874	\$6,384,088	\$1,477,740	\$1,127,269	\$119,136,325	\$8,403,663	\$856,458	\$0	\$128,396,446
ROAD FUND	150	8,877,986	650,000	7,210,000	20,171,500	40,000	964,500	804,200	35,000	38,753,186	889,453	104,000	0	39,746,639
EMERGENCY COM - MUNICIPATIONS FUND	151	0	0	0	195,000	0	0	5,000	0	200,000	0	0	0	200,000
RECREATIONAL FACILITIES FUND	152	0	0	0	0	0	0	0	0	0	0	0	0	0
NATURAL AREAS FUND	153	0	0	0	0	0	0	0	20,878	20,878	0	0	0	20,878
BICYCLE PATH CONSTRUCTION FUND	154	224,610	0	0	200,000	0	0	23,200	0	447,810	0	0	0	447,810
FEDERAL/STATE FUND	156	330,000	0	0	79,369,925	0	1,061,065	10,000	1,358,218	82,129,208	42,500	22,159,256	0	104,330,964
COUNTY SCHOOL FUND	157	0	216,650	0	0	0	0	7,800	0	224,450	0	1,238,880	0	1,463,330
TAX TITLE LAND SALES FUND	158	0	400,000	0	34,800	0	0	117,500	0	552,300	0	0	0	552,300
ANIMAL CONTROL FUND	159	0	0	0	0	323,246	124,983	0	11,529	459,758	0	0	0	459,758
SERIAL LEVY FUND	160	1,036,010	265,000	0	0	0	0	200,000	0	1,501,010	0	0	0	1,501,010
WILLAMETTE RIVER BRIDGES FUND	161	2,310,965	0	0	236,191	0	0	0	17,400	2,564,556	0	3,174,350	0	5,738,906
LIBRARY SERIAL LEVY FUND	162	1,590,526	8,878,277	0	244,510	0	0	245,000	591,234	11,549,547	0	3,102,028	0	14,651,575
CABLE TELEVISION FUND	163	4,400,079	0	0	0	620,247	0	292,500	0	5,312,826	0	0	0	5,312,826
FAIR FUND	164	42,804	0	0	56,000	0	0	0	421,945	520,749	0	0	0	520,749
CONVENTION CENTER FUND	166	0	0	4,625,000	0	0	0	5,000	0	4,630,000	0	0	0	4,630,000
LAND CORNER PRESERVA- TION FUND	167	208,245	0	0	0	0	240,000	0	0	448,245	0	0	0	448,245
INMATE WELFARE FUND	168	0	0	0	0	0	0	5,000	677,000	682,000	0	0	0	682,000
JAIL LEVY FUND	169	950,000	10,478,320	0	0	0	0	250,000	0	11,678,320	0	1,572,546	0	13,250,866
CAPITAL LEASE RETIREMENT FUND	225	1,643,152	0	0	0	0	0	94,295	0	1,737,447	1,741,900	1,340,000	0	4,819,347
LEASE/PURCHASE PROJECT FUND	235	1,650,000	0	0	0	0	0	0	0	1,650,000	0	0	0	1,650,000
CAPITAL IMPROVEMENT FUND	240	0	0	0	0	0	0	20,878	0	20,878	0	0	0	20,878
ASSESSMENT DISTRICT OPERATING FUND	251	37,756	0	0	0	0	30,000	7,200	0	74,956	0	60,000	0	134,956
ASSESSMENT DISTRICT BOND SINKING FUND	252	840,978	0	0	0	0	40,000	55,900	0	936,878	0	0	0	936,878
RECREATION FUND	330	0	0	124,257	57,206	0	1,143,656	9,983	1,546,299	2,881,401	128,936	97,595	0	3,107,932
DATA PROCESSING FUND	301	966,347	0	0	0	0	159,296	65,000	0	1,190,643	5,069,565	0	0	6,260,208
INSURANCE FUND	400	1,640,000	0	0	0	0	0	422,500	550,000	2,612,500	16,313,847	0	0	18,926,347
FLEET MANAGEMENT FUND	401	1,139,271	0	0	0	0	40,000	61,750	50,000	1,291,021	2,935,843	0	0	4,226,864
TELEPHONE FUND	402	439,000	0	0	0	0	264,155	19,500	0	712,655	1,367,709	0	0	2,080,364
TOTAL RESOURCES		\$35,425,241	\$85,182,749	\$37,000,654	\$113,055,075	\$2,207,367	\$10,441,743	\$4,199,946	\$6,406,772	\$293,919,547	\$36,893,416	\$33,705,113	\$0	\$364,518,076

The Benefits of Creative Movement

Submitted BY
TANYA WUBBOLD
4/19/91

1. To help the child develop muscle coordination through creative and satisfying experiences.
2. To develop confidence in his own abilities and control of body movements.
3. To help him become sensitive to the world around him: the beauty, people and their relations to each other.
4. It is a real life ~~real~~ ^{concrete & meaningful} experience which they are directly involved in.
5. Freedom of expression; no right or wrong way to move which allows every child to be successful
6. Acceptance - a feeling that whatever is created will be appreciated as his own personal expression
7. Encourages individuality & spontaneity
8. Everybody can do it
9. Children learn cooperation & problem solving, body space & form
10. Children develop positive self-esteem and coordination and endurance
11. Creative Movement, brought into HeadStart, from an outside agency builds a cooperative partnership between HeadStart & existing community programs.
12. Developmentally appropriate
13. Gives us cultural diversity
14. Children construct their own knowledge through Repeated experiences involving interaction with people and materials.
15. Children need to form their own hypotheses and keep trying them out through mental and physical manipulations.

16. Children must have direct hands-on experiences with the content in order to make it personally meaningful.
17. Children learn by doing and experimenting
18. A good curriculum incorporates a wide variety of learning experiences

AMA Head Start / Kelly Center

Lillian Malin-Hicks

Monica Wainwright

JoAnne Overton

Submitted by
MANYA WUBBOLD
4/19/91

To Whom it may concern,

I am writing this letter on behalf of the Arts in School. I have been a pre-school teacher for twenty years. In that time I have seen art programs come and go. When these programs are dropped the children are the ones that lose.

The children really responded enthusiastically to having a dance teacher come in and work with them on special tasks. I feel that the children having this opportunity, helps promote their large motor development, creativity, and socialization skills. Children have a sense of accomplishment when they finish one of these classes.

Sincerely yours
Audrey Sylvia
Head Teacher
A.M.A. Head Start

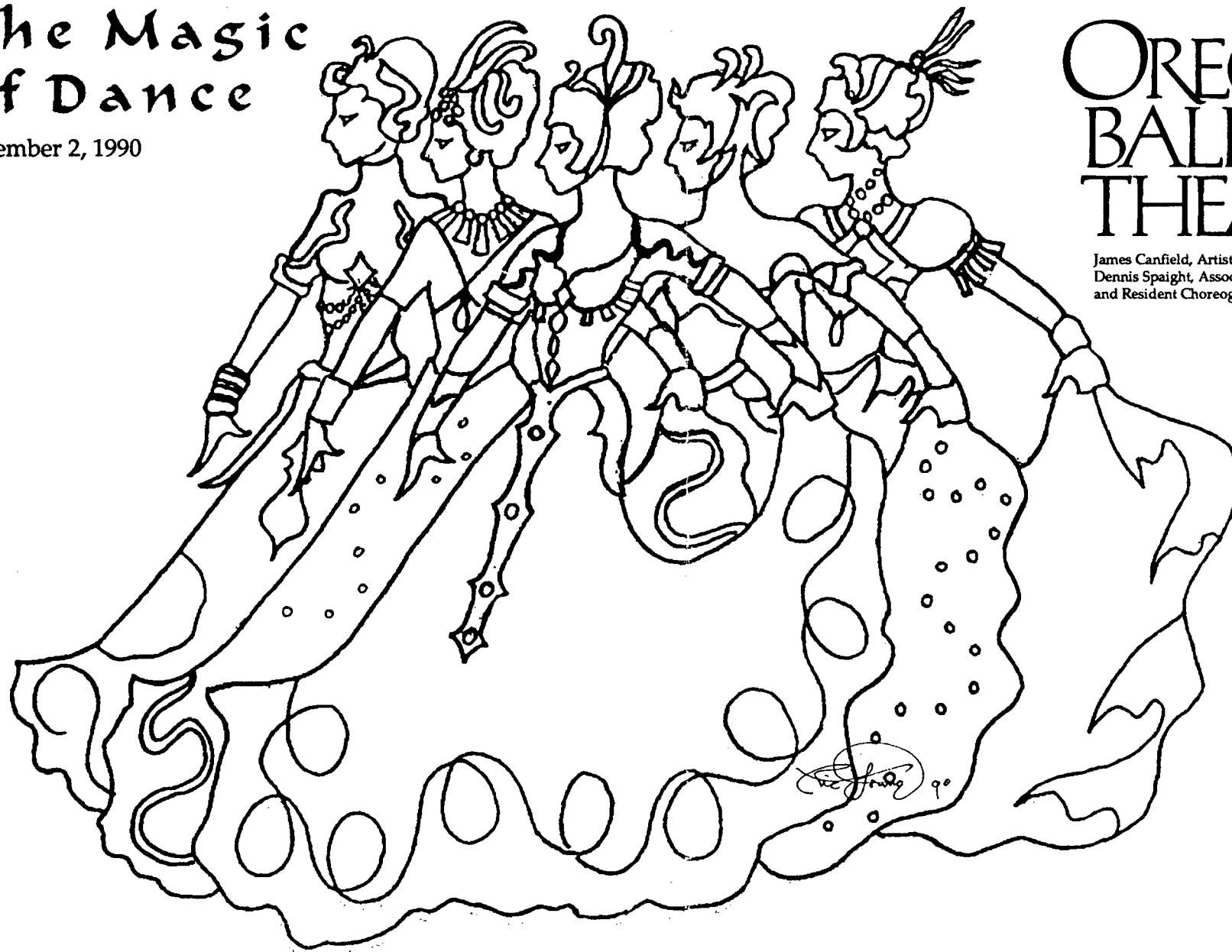
Scheherazade

The Magic
Of Dance

November 2, 1990

OREGON
BALLET 
THEATRE

James Canfield, Artistic Director
Dennis Spaight, Associate Artistic Director
and Resident Choreographer



CAROL SCHULTZ
Submitted
4/19/91

Scheherazade

Music: Nicolai Rimsky-Korsakov (1888)

Choreography: Dennis Spaight

Costumes: Ric Young

Scenery: Henk Pander

Lighting: Peter West

This production made possible in part by a gift from Mrs. Janet Gray Webster.

In an exotic land, there lives an evil Sultan who, with his favorite Slave by his side, rules his kingdom with a cruel hand. The loveliest young women of the land are forced to join the Sultan's harem, but none of them is given the chance to soften his heart. Convinced of the infidelity of all women, the Sultan has his brides executed on their wedding nights.

Unbeknown to the Sultan, his favorite Slave has been carrying on a love affair with the beautiful storyteller, Scheherazade. Eventually, however, the Sultan discovers the lovers' secret. He orders his soldiers to seize the Slave and commands that Scheherazade shall become his next unlucky bride.

Enraged at the sight of the Sultan claiming his beloved, the Slave escapes from the soldiers and whisks Scheherazade away to a magical garden in the palace. There, he and Scheherazade affirm their love for one another. But, too soon, they are found by the Sultan and his soldiers. A terrible battle ensues. Singlehandedly, the Slave takes on the Sultan and his men, aided only by the women of the harem.

As the battle reaches its pitch, Scheherazade steps into the fight and is killed — or is she?

Scheherazade

Patricia Miller

The Golden Slave

James Canfield

Sultan

David Cesler

Odalisques

Nicole Cuevas

Nancy Killough

Slaves

Zachary Carroll

Michael Rios

Ladies of the Harem

Stephanie Crank	Angela Suchy	Jill Davidson
Gretchen Durrie	Diane Fisher	Chere Gaude
Anne Huffington	Erin Holmes	Elizabeth Lewis
Tracey Sartorio		

Warriors

Daniel Kirk	Thomas Lawton	Eric Skinner
Jon Swarthout	James Harris	Wendell Wetzel
Stan Majors		

*The "Magic of Dance" Series is made possible, in part,
by a generous grant from Aetna Life and Casualty*



chelsea



Bead GRL

Carol Schultz
Submitted 4/19/91

POPS
PORTLAND OPERA PLAYERS
PRESENT



The Seven Dwarfs
An Opera for Little People

Submitted by
HERB CRANE
4/19/91
© 1990 Owen Carey

4/19/91

COMMUNI
NEWS AND
FEATURE

PORTLAND

Operatic Snow White thrills kids

By SUZANNE RICHARDS

of The Oregonian staff

When Snow White hit the first high note the children knew that this show was different.

Their eyes grew large. Small hands clapped over tiny ears and noses wrinkled up tight. This was opera singing such as the students at Sacred Heart School had never heard before. At least most of them.

"I couldn't help holding my ears in the loud parts," admitted 8-year-old Daniel Parscale after sitting through his first opera. "But I thought it was very good," added the discerning second-grader.

He was not alone in his evaluation.

The show combines the familiar story of Snow White and the Seven Dwarfs with music adapted from the works of Mozart, Donizetti, Verdi and Puccini, among others.

As the preview performance of "The Seven Dwarfs," an opera for little people, continued, the school's 120 students sat engrossed while the story unfolded on stage. They watched intently and applauded enthusiastically as members of The Portland Opera Players sang and acted out the adaptation.

The performers first explained to the students why the heroine sings in a high and sweet voice, and that the wicked queen sounds low and dark. And then members of the audience were invited on stage to join the cast. They appeared as trees in the forest, castle walls and Prince Meier's horse, Frank.

Six children become dwarfs, teaming up with the head dwarf who explains away his large size by telling Snow White, "I've been sick."

"My friends call me Snow," declares the castle kitchen girl whose beauty angers the wicked queen and puts Snow's life in danger.

Little does she know that Prince Meier is out searching for someone to rescue. "It's awfully hard to be a prince," Meier tells Frank. "Princes like me are supposed to save people in trouble."

Meanwhile, the queen gets the word from her mirror when she directs it: "See the way I am dressed? Tell the truth. I am the best!"

All eventually ends happily, of course.

The roles were portrayed by Jacqueline Dickey as Snow White, Kevin Skiles as the prince, Kathleen Hanson as the queen, and William White as the head dwarf. The players are the outreach performance troupe of



Jacqueline Dickey as Snow White sings of her troubles in "The Seven Dwarfs," a mini-opera for youngsters, as Sacred Heart

School students (from left) Buddy Wallingford, Kiki Gibby, Laura Larabee and Matthew Wood react to her high notes.

The Oregonian/MICHAEL LLOYD

the Portland Opera Association.

David McDade, the accompanist for the show, edited the music.

Written and directed by Michael Berkson, Portland Opera's director of education and community service, the production offers a mix of colorful costumes, fine music and clever presentation. Its purpose is to "teach as well as entertain" and to develop audience interest in music theatre, Berkson explained.

To accomplish these ends, Berkson has taken some of opera's catchiest tunes, rewrit-

ten the lyrics to fit the story and packaged it all to the tastes of youthful audiences.

On Sunday at 3 p.m. the Corvallis Clinic will present the official premiere of the work at the LaSells Stewart Center in Corvallis. An audience of 1,200 is expected.

Portland Opera plans to present "The Seven Dwarfs" at Portland-area schools during the next school year.

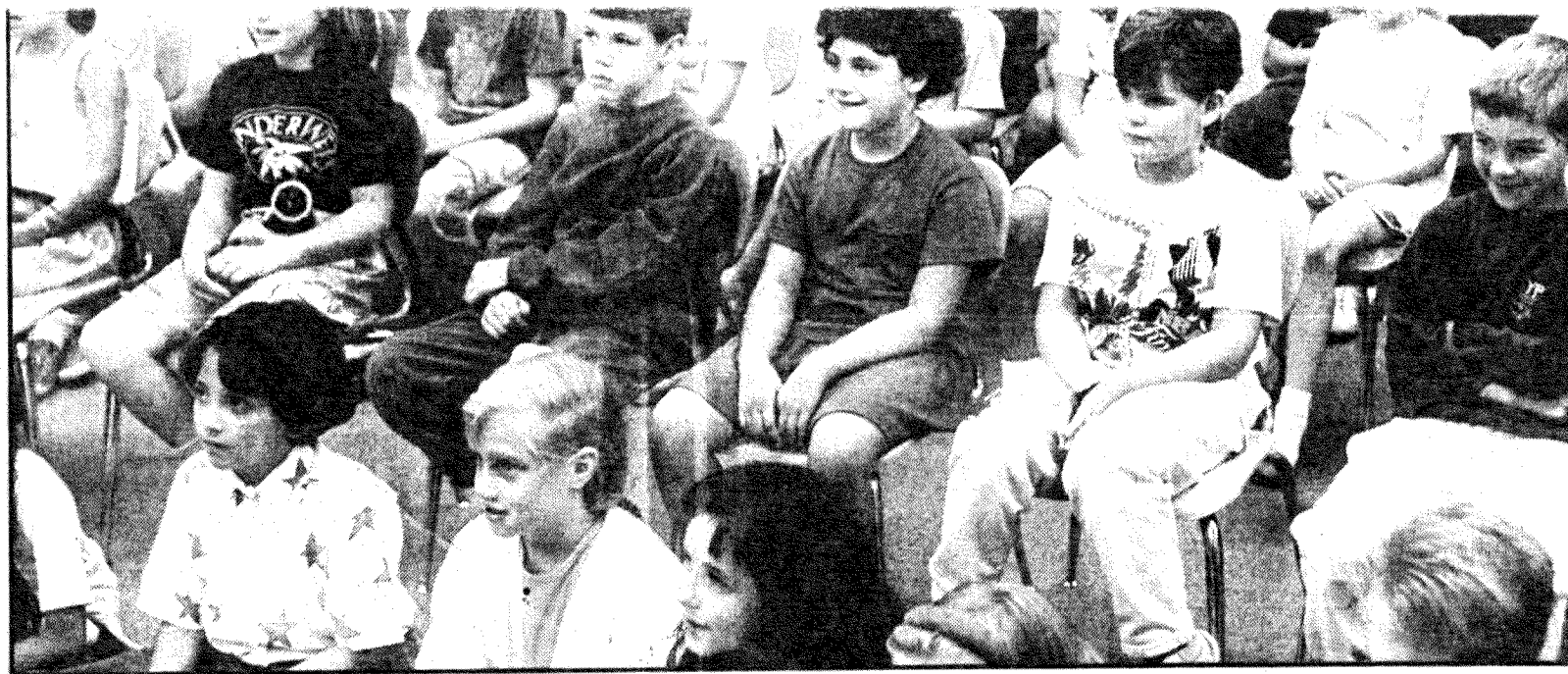
"Dwarfs" is not Berkson's first work of this kind. For the past two years another of his original productions, "The Three Little

Pigs," has been playing to school children throughout Oregon. Last year it was presented in 96 school assembly programs through the auspices of Young Audiences of Oregon.

Seven-year-old Angela Lansing, wearing an ear-to-ear smile, sought out Berkson on stage after the performance to tell him, "That was really a nice show."

Her eyes large and shining with excitement, she added, "I liked the singing best. It was really great!"

Submitted by
HERO CRANE
4/19/91



The Oregonian/ROBERT BACH

Children at West Tualatin View Elementary School, above, spent a day at the opera recently. Mezzo-soprano Cynthia Rose, left, who

will appear in Portland Opera's production of "Rigoletto," answered their questions and serenaded them with some short arias.

Beaverton schoolchildren meet singer

By **FRAN GARDNER**
of The Oregonian staff

"L'amour-r-r," croons the singer, smiling slyly, crouching to reach the third-graders in the first row. "L'amour!"

Her voice swells to fill the music room at West Tualatin View Elementary School in Beaverton. The children giggle as she smooches up to a couple of their friends.

The aria over, mezzo-soprano Cynthia Rose straightens up. She tells the children a little more about the opera "Carmen" and its central character. "She flirts with everybody, just as I did with you," Rose tells the children.

Rose gets to flirt again Saturday as the character Maddalena, the sister of the assassin in Giuseppe Verdi's opera "Rigoletto." The work will open the Portland Opera

season.

As Rose finishes the "Carmen" aria, the children, about 45 of them, squirm with delight in their kid-sized chairs. The giggles give way to enthusiastic applause and breathless questions.

The fat lady meets the kids who hate opera — and both stereotypes bite the dust.

Instead of a fat red-haired woman with horns on her head, the children find a petite woman with a cloud of dark hair romantically swept to the crown of her head and a voice that could fill the coliseum. Instead of Bart Simpson, Rose finds an audience that responds enthusiastically when she asks, "Do you want me to sing something else?"

"Yeahhhhhh!" comes the collective cry.

Four days later, an audience of choir students at Tigard High

School is just as enthusiastic. This time, her rendition of the "Habañera" from "Carmen" is more straightforward.

Rose's mellow voice adjusts to fill the larger choir room where perhaps 90 students are watching her, several from the edge of their seats. These are serious students, the concert choir, who are going to New York to sing in Carnegie Hall this November.

They are too serious to ask the easy questions the smaller children had: Do you like being an opera singer? Do you ever forget the words? Are you famous? Do you live in a big house?

The big kids are interested in her career. How long have you studied singing? they ask. When did you sing in your first opera? What do you like more, the music or the characters you get to play?

Portland Opera calls Rose's sessions with schoolchildren "informances." The point is to make opera more immediate and real for the children.

Not every singer who comes through town is good informance material, stressed Michael Berkson, who runs the program for the opera. "We want people who are aptly verbal about what they do," he said. The ideal is "a person who enjoys talking to people — and a person who has enough time."

Rose is the ideal choice. She is American, so there is no language problem. She sings only in the last act of "Rigoletto," so she doesn't have to be present for all the rehearsal time. And she is young, bright and personable.

Rose lives in New York and performs often with the New York City Opera.



The Oregonian/DOUG BEGHTEL

Stephen Meredith, playing the Duke in "Rigoletto," sings of his love to a skeptical Gail Koetje-Nell at the Metropolitan Learning Center.

Opera educator subs Wows! for Yucks! Submitted by HERO CRANE 4/19/91

By SUZANNE RICHARDS
of The Oregonian staff

Michael Berkson knows how to take the Yuck! out of opera and put some Wow! into the experience.

Berkson has a flair for the dramatic and an understanding of how to capture the attention of an audience, whether it is a room full of grade-schoolers or an auditorium overflowing with adults.

He will use any effective device, as he does in his latest educational show, which includes a musical rivalry between the sexes ("Anything You Can Do I Can Do Better" from "Annie Get Your Gun") and the foreshadowing of a gang rumble ("Tonight" from "West Side Story").

As Portland Opera's director of education and community service, part of Berkson's job is to interest the next generation in musical theater. His forte is that he makes it so much fun that youngsters who think they don't like it at all sit through his programs and then hang around afterward to ask questions.

Adolescents whose only idea of opera is a bunch of people on stage singing loudly in a language they can't understand suddenly realize something exciting is happening when they see Berkson's latest creation aptly titled "What Kind of Music Is That?"

It is written for middle school students, partly in response to local educators who said students of this age group were being overlooked.

"The middle school years in the arts is a desert. There is nothing there," said Berkson, who decided it was his job to at least try to interest the age group in something new.

"The issue is that children stop being children at a certain age but they haven't yet become adults. They are not sure who they are," Berkson notes.

"They are frustrated and difficult, confused emotionally and intellectually, and resist a good deal of the



Andre Flynn with Portland Opera belts out a song from "Annie Get Your Gun" during a school performance.

"The middle school years in the arts is a desert. There is nothing there."

— Michael Berkson, Portland Opera

things around them."

Berkson's newest traveling educational tool plants itself squarely in the middle of that confusion.

It opens with four singers surrounding a piano, their impassioned voices swirling in complex expression of emotions. To opera audiences the world over, their music, the quartet from "Rigoletto," would be instantly recognized and appreciated.

Not so this audience. Up the steps comes a young man, his face filled with confusion. "Wait just a minute," he shouts. "What's going on here?"

Thus confronted, the four stop to explain that they are rehearsing an opera. "Arghh," the young skeptic replies, "I hate opera."

Each character then explains his or her part in "Rigoletto." When the music is repeated it is far more understandable to the character in the performance and those in the audience.

As the program continues the characters explain that they use the music to tell a story and explain how the same words delivered in different ways by performers wearing different costumes and portraying different characters can even convey completely opposite meanings.

Selections from "Godspell," "Annie Get Your Gun," and "West Side Story" are used to make the point that important emotions and ideas of all kinds can be expressed with music — rap or opera.

The new show already has been

booked for more than 40 performances in the Portland Public Schools and others in the metropolitan area, including Reynolds, Lake Oswego, Beaverton, Estacada, Mulino and Vernonia. It follows on the heels of already established programs for older and younger ages.

More than 1,200 high school and college students pay only \$5 apiece to attend full dress rehearsals of Portland Opera productions each year.

To prepare for the experience, study guides are sent out to 300 schools in advance of the performance. Teachers and instructors use these to introduce the students to the operatic art form, the plot of the opera they will be viewing, the opera's composer and to suggest books, visual and audio offerings for additional information.

This school year they already have attended pre-opening performances of "Rigoletto" and "Salome." During the next few months they will view "Manon," "La Favorita" and "Carousel."

Through Young Audience programs another 14,000 elementary school children are introduced to opera each year in appealing shows brought to their schools.

The 30-minute shows incorporate costumes, sets, professional performers and a recognizable story like "The Three Little Pigs" or "The Seven Dwarfs." To make them even more intriguing, children from the audience are invited on stage to join the cast.

Berkson calls these original performances "operas for little people." He uses a familiar story, writes the shows in English and includes what he calls "opera hit tunes, borrowed pieces of music everyone has heard before."

His shows continue to produce more Wows! than Yucks!

The new show for middle school students was produced with a grant from the Oregon Community Foundation. Appearances are arranged through Young Audiences.

Opera/ A show of note

Continued from Page 1B.

Salem said, "No. It's usually somebody you're really good friends with."

Afterwards, Joshua Zennon, 11, a sixth grader at St. Joseph, said he might change his mind about opera.

"Yeah. Because after what I saw right now, I kind of like it."

Carmella Lanza-Weil, administrative assistant to Berkson, said the traveling show was visiting 39 schools in the three-week run that ends this week. The production is intended to unravel the mystery of opera and relate it to other popular musical forms.

"It's sort of an experiment," she said.

"It's natural not to like what you don't understand. It's a typical reaction. Also, it's a fear of the unknown."

Dickey, who has been a singer for 10 years, said, "It's really neat to see the reactions."

"By the end of it they've really gotten with it."

Dickey, who makes her mainstage Portland Opera debut in *Manon* March 30, was joined by mezzo-soprano Gail Koetje-Neil, tenor Stephen Meredith, bass-baritone Andre Flynn and pianist Tom Webb. Dahlke, the supposed opera skeptic, is a baritone with the opera.

Lanza-Weil said the production, underwritten by a \$20,000 Oregon Community Foundation grant this year, would be revived in 1992 if the sponsorship was available.

737



Max Gutierrez/Statesman Journal

Baritone Andre Flynn performs a song from "West Side Story" for students at Salem's St. Joseph School Tuesday.

Students get a taste of opera, more

By Ron Cowan

The Statesman Journal

The students chattered and rustled around in the gym at Salem's St. Joseph School auditorium Tuesday morning, with a few of them tossing a basketball at a hoop.

But when things settled down, the audience of 300 listened to an unlikely school event — four singers passionately harmonizing at the piano to a complex quartet from *Rigoletto*.

Then a frustrated Steven Dahlke strode across the stage with an audible groan.

"Wait a minute! Stop singing and let me know what's going on here. What kind of music is that?"

Opera, the singers replied.

"I hate opera," Dahlke said.

For the next 30 minutes, he and the 250 students from St. Joseph and 50 more from Queen of Peace Catholic School got a breezy, brash and musical lesson called *What Kind of Music is That?*

Crafted by Michael Berkson, the education director of Portland Opera, the Portland Opera Players show has been whisking its way into the hearts and minds of skeptical middle school students in select Oregon schools this month.

The message, told with a broad acting style and voiced in the popular vernacular, is that opera is not to be feared but enjoyed.

After Tuesday's tuneful show, which ranged from *Rigoletto* to *Annie Get Your Gun* and *West Side Story*, the invisible wall seemed to be breaking down.

The students peppered the young singers with questions about their training, their singing and their acting.

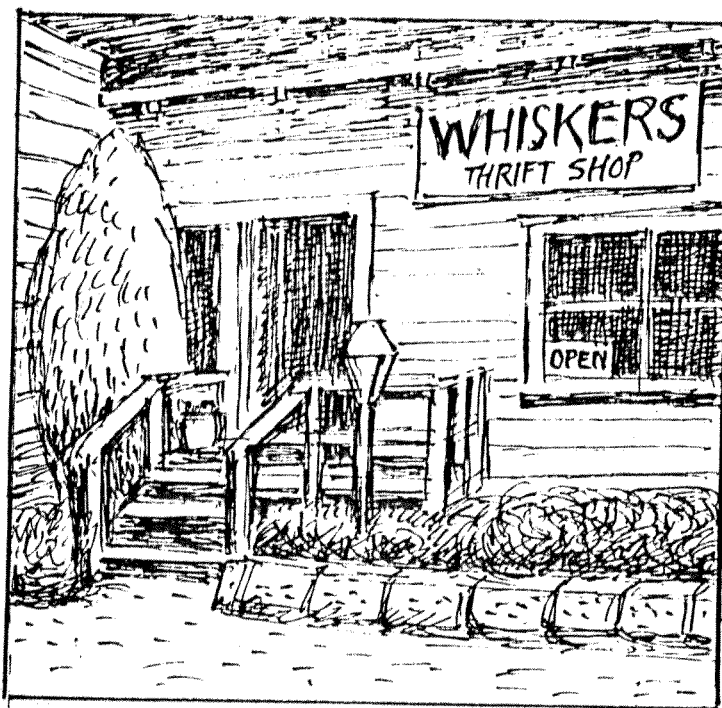
One student asked, to the audience's delight, "Is it embarrassing to do the love scenes?"

Soprano Jacqueline Dickey of

Submitted
BY HERB
CRANE
4/19/91

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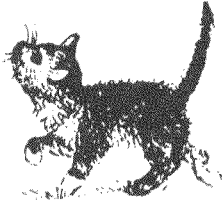
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Cat Spay	\$16.50	Dog Neuter (40 - 60 lbs)	\$27.00
		Dog Neuter (over 60 lbs)	\$35.00

DOG SPAY

Under 25 lbs	\$25.00
26 to 40 lbs	\$31.00
Over 40 lbs	\$38.00

Absolutely no extra charge for your pet in heat or pregnant.

IMPORTANT

Coupon will only be honored at time animal is admitted.

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THE OREGON PTA

Oregon Congress of Parents and Teachers

531 S.E. 14th Avenue
Portland, Oregon 97214
(503) 234-3928

April 12, 1991

To: Multnomah County Board of Commissioners
From: The Oregon Congress of Parents and Teachers (PTA)
Re: TESTIMONY FOR SCHOOL-BASED HEALTH CLINICS

The Oregon Congress of Parents and Teachers supports the continuation of school based clinics funded by Multnomah county. We believe these clinics play a critical role in addressing the health needs of the county's adolescent population.

The availability of health care for all children is of primary concern. Adolescents in particular are the most under-served population in the country. School clinics are providing health services which otherwise would not be available or sought out by adolescents.

The PTA is pleased that all of these programs were developed with advisory committees that included parents. In conversations with PTA presidents whose schools are clinic sites, they report strong parent support. Many of them said their own children had used the clinics.

We find it alarming that the county commissioners would consider cutting their budget, let alone eliminating the program. The statistical and anecdotal evidence proves the need for and the effectiveness of these programs. We must continue to invest in our children if we expect a promising future.

A handwritten signature in cursive script, reading 'Pat Wolter', is positioned above the typed name.

Pat Wolter, President
Oregon PTA

R E S O L U T I O N

COMPREHENSIVE TEEN HEALTH* CLINIC

- WHEREAS, One of the stated objects of the PTA is to promote the welfare of children and youth in home, school and community; and
- WHEREAS, Statistics indicate a growing incidence of teenage health problems including suicide, substance abuse, school drop-outs and pregnancy; and
- WHEREAS, The costs and unavailability may prevent students from seeking needed care; be it therefore
- RESOLVED, The the Oregon Congress of Parents and Teachers encourage and support the establishment of Comprehensive Teen Health Clinics.

*Health as defined Page 92 in Officer's Handbook.

Resolution Committee



THE VISUAL CHRONICLE OF PORTLAND

VOLUME ONE: ACQUISITIONS 1985-1989

Submitted 4/19/91
JOHN LAURSEN

THE VISUAL CHRONICLE OF PORTLAND

VOLUME ONE: ACQUISITIONS 1985-1989

METROPOLITAN ARTS COMMISSION
PORTLAND, OREGON

PRODUCTION NOTES

This book has been designed and produced by John Laursen at Press-22. The printing was done by Martin Curtis at CME, using 300-line screen duotones to reproduce the black and white images, and 200-line screen separations for the four-color process reproductions; fifth colors were necessary to reproduce the works on pages 38 and 55. Separations were laser-scanned by Color Express except for the piece on page 38, which was camera-separated by Trade Litho. The transparencies were created by David Browne, and the type was set by Irish Setter. The books were Smythe-sewn and bound by Lincoln & Allen.

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THE METROPOLITAN ARTS COMMISSION

The Metropolitan Arts Commission is charged with supporting the arts in Portland and Multnomah County and with increasing their availability to the public. The Arts Commission provides direct grants to artists and arts organizations through its Grants-In-Service Program; administers the Percent for Public Art Program; publishes a bimonthly newsletter; offers training and other forms of technical assistance; represents the arts in public forums; and serves as an information referral service to citizens of the area.

We are a culturally diverse society and this diversity is our strength. To honor diversity, to affirm excellence in each tradition, and to recognize that excellence is defined by the people in all cultures, the Metropolitan Arts Commission seeks to achieve cultural diversity in our programs and administration.

ACKNOWLEDGMENTS

Publication of this book has been made possible by major contributions from:

ARLENE AND HAROLD SCHNITZER

TOM MOYER

THE COLLINS FOUNDATION

THE HENRY LEA HILLMAN, JR. FOUNDATION, INC.

Additional support was received from:

The Rose E. Tucker Foundation, Press-22, Mel Waggoner, John and Joan Shipley, and Frameworks.

THE VISUAL CHRONICLE COMMITTEE

Members of the Visual Chronicle Committee are appointed for three-year renewable terms.

Current

Doris Carlsen, *Chair*, 1987-
Dennis Cunningham, 1988-
Candice Goucher, 1987-
John Laursen, 1984-
Michael McKeel, 1989-
Megan McMorran, 1985-
Henk Pander, 1984-
Joel Weinstein, 1986-
Paul Yarborough, 1989-

Former

Clifford Carlsen, 1984-85
Ed Carpenter, 1986-87
Harold Johnson, 1986
Charles Le Guin, 1984-86
Georgiana Nehl, 1984-87
Chet Orloff, 1984-85
Dorothy Schoonmaker, 1984-85
Sherrie Wolf, 1987-89

Staff

Kristin Law Calhoun, 1988-
Wendy Wells-Jackson, 1986-87
Norma Catherine Gleason, 1984-85

FOREWORD

The Visual Chronicle of Portland documents the changing face of the city as it is perceived through the eyes of its artists. The Chronicle is a public collection of paintings, drawings, prints, and photographs that portray some aspect of Portland, and each year new works on paper are solicited from the community. Now in its sixth year, the collection forms a vivid historical portrait of the city, one that is intended to continue and grow indefinitely.

The Visual Chronicle is essentially an archive, and therefore it is necessary to protect it, as much as possible, from the conditions that cause deterioration, especially exposure to light and to variations in temperature and humidity. For this reason, exhibition of the collection is limited. This catalogue has been created as a way for the people of Portland to view—and to own—the entire collection to date.

Great care has been taken to reproduce the works faithfully. Each piece is accompanied by a caption which gives the title of the work, the name of the artist, the medium, the width and height of the image in inches, and the year in which it was executed. The reproductions are scaled to give some feeling for the relative sizes of the original works.

The collection is presented here loosely grouped according to theme, with multiple works by the same artist shown together. At the back of the book is an index which lists the

works of art under the artists' names, with some notation on the subject matter or its location where appropriate.

The concept of the Visual Chronicle was first suggested to the Metropolitan Arts Commission by Henk Pander, a Portland artist whose home town of Amsterdam initiated such a collection in the 1930s, and who has written the introduction which follows. The first three years of the project were made possible by a test grant from the National Endowment for the Arts. Since the expiration of the test grant, the Metropolitan Arts Commission has enthusiastically continued to fund the Visual Chronicle's annual acquisitions.

These selections are made by a committee of artists and other community members who are appointed by the Arts Commission and serve for three-year renewable terms. The current committee and project coordinator Kristin Law Calhoun deserve special thanks for their dedication and efforts in producing this book.

We at the Arts Commission regard this collection as an outstanding success in the realm of public art, reflecting the community's character, values, and idiosyncracies. We hope that you will enjoy these works of art as much as we do.

BILL BULICK
Executive Director
Metropolitan Arts Commission

INTRODUCTION

Big Pink—one of Portland's tallest postmodern structures—rises from the corner of Southwest Sixth and Burnside like a solitary monolith, sheathed in rose marble with bands of copper-colored windows. The flattened rectangle is sensitive to light: at times it is a dark, imperious colossus; at other times it gleams and glows against the rain-laden skies. The tower dwarfs its Old Town surroundings of boutiques, transient hotels, and diverse street life. A few years ago, I had occasion to paint several large watercolors looking out of the fortieth floor windows of the unfinished building. From this vantage point, there is an unequaled view of the city.

The broad river glints along its sinuous path from one horizon to the other. Bridges of various colors and constructions stretch across the water, some with trussed towers and heavy concrete counterweights, others more delicate, like the graceful suspension of the St. Johns Bridge, the model for the Golden Gate.

Far below, barely visible amid the many towers and buildings downtown, stands the Portland Building, a brightly colored, beribboned cakebox, its square black windows peering in all directions. From this perspective, Portlandia seems a tiny copper woman, poised on her perch overlooking Southwest Fifth.

Looking beyond downtown, there are residential neighborhoods in every direction, tree-lined streets where people live in vintage houses surrounded by gardens colored with an abundance of flowering plants. In spring, there are camellias of all varieties, enormous rhododendrons, brilliant azaleas, and, later, a richness of roses. Tall dark trees tower in the many spacious parks.

Low, forested hills border the western edge of the city. On the eastern horizon stand the great volcanoes. Mount Hood is a jagged icy triangle; Mount St. Helens, once a perfect cone, is now truncated by the historic eruption that covered Portland in layers of ash, turning its trees into images of stone.

When I moved here from Amsterdam in 1965, I found a city in considerable upheaval. A giant trench had been dug through the heart of town to build the I-405 freeway. It was a vast mud ditch that reached into the distant north, and monstrous yellow earth-moving machines, larger than any I had ever seen, were shoving around huge piles of dirt. At the edges of this crevasse were small, wooden Victorian houses, remnants of a once-lively working-class neighborhood. When I tried to rent one of the houses, I was told that it, too, was to be torn down.

The old ethnic neighborhood, South Portland, had already been razed to make way for "urban renewal." Tan-colored, featureless high-rise apartment buildings were erected in an area where the sidewalks of the old streets were still visible through rubble and weeds. Later, concrete plazas were constructed with sleek fountains and modernist sculptures.

Many people on the streets were dressed as if they had just walked out of a seventeenth-century painting—men with long wavy curls flowing down the backs of their velvet vests, and women nude under sequined, see-through twenties dresses, with wreaths of flowers in their hair like Rembrandt's *Flora*.

During that era, there were mass demonstrations against the war in Vietnam. At a government-sponsored rock festival in an isolated dusty field, thousands of people frolicked in the sun, surrounded by National Guard troops hidden in the woods nearby. An Army helicopter hovered overhead. In downtown Portland, crowds of shouting demonstrators marched up Broadway, wearing protective helmets and carrying large banners. In the shadowed slits of the recently built, brutalist parking garages, I saw the heads of soldiers waiting to trap the demonstrators between them and the river in case things ran out of hand.

On the walls of Portland's only gallery, meanwhile, were paintings composed of large, flat, hard-edged fields of color, as if local artists were living in a pure and reduced Arcadia.

I moved into a house on North Russell Street with my small family. Two months later, someone was shot in the phone booth on a nearby corner, interrupting a birthday party I was having with my children. Flowers were placed in the shattered phone booth, and the Black Panthers issued a curfew for whites. Soon after that, the houses and orchards surrounding our house were bulldozed by their owners, and suddenly we lived between a rubble-strewn mudflat and a parking lot.

As I witnessed the dramatic changes taking place, I made drawings of them. Over the ensuing years, it often occurred to me that a program similar to Amsterdam's Topographic Atlas would make a lot of sense for Portland.

It seems a long time ago that I lived in Amsterdam. I moved there in 1957 from my parents' home in Haarlem, the lovely old city where I was born. I was an art student at the Rijks Akademie van Beeldende Kunsten in Amsterdam, and turned Bohemian overnight. I moved into a loft in the Oude Zijds Voorburgwal, a late seventeenth-century canal house in the heart of the red light district, the oldest part of the city. From my window, I could see the Oude Kerk, an early

Gothic church, its famous carillon playing every fifteen minutes.

I developed a deep love for the city, its vitality, and its historic past, while immersing myself in the art world with all of its lively conflicts—the tradition-laden Akademie, the Stedelijk Museum (which was then celebrating the rise of abstract expressionism), and the Cobra painters. I carried a sketchbook with me everywhere, drawing the bars, the nightlife, the harbors, painting the views out of my window.

It was in this atmosphere that I became aware of the historic Topographic Atlas, a collection of artwork in the archives of Amsterdam. These drawings and prints—works on paper—reach back to the fifteenth century when Amsterdam was still a fishing town on the Zuiderzee. Over the centuries, artists living there have documented the life of the growing city as it slowly changed from its humble beginnings, through the golden ages when Amsterdam was the heart of a merchants' empire, to become the international, car-filled, polluted metropolis that it is now.

Long before the invention of the camera, the only visual records of the city were topographic drawings and renderings of the buildings, canals, new city layouts, disappearing neighborhoods, and beheadings at the Nieuw Markt. Collectors bought whole series of prints—atlas—for their entertainment.

In 1877, the city of Amsterdam began compiling these atlases into a documentary collection, and the Topographic Atlas was formed. In 1934, an active program was started to commission individual artists on a yearly basis to add to the collection. With the camera now providing precise documentation, artists were free to render their own subjective view of the city.

During World War II, in the darkest times of Amsterdam, moving drawings were made of the persecution of the Jews, and of the general starvation and destruction. The Topographic Atlas took on a richness, portraying not only the changing city, but also the visions of its artists.

In 1980, I began looking for ways to make an atlas a reality in Portland. I spoke with Boudevijn Bakker, director of the Topographic Atlas of Amsterdam, who was very helpful in explaining how their program is administered. Tom Vaughan, at that time director of the Oregon Historical Society, encouraged me to pursue the creation of a Portland atlas. It seemed appropriate that it should be a project of the Metropolitan Arts Commission so that it would be a public collection belonging to the city, and that it should be open to all artists who were interested in participating.

In 1984, Selina Ottum, then director of the Metropolitan Arts Commission, asked me to make a formal presentation to the Commissioners. The idea was well received, and, with the help of many capable people, a format and an initial set of guidelines were developed. The goal was to create an ongoing collection that would become a visual record of the changing urban environment.

A number of people were asked to serve on the selection committee, which would be composed of artists, historians, and journalists, and chaired by a member of the Arts Commission. The committee began its work with great enthusiasm, and that spirit continues to this day, as the Visual Chronicle of Portland celebrates its fifth anniversary.

Following the Amsterdam example, only works on paper are included. This makes for a cohesive body of work, allows the Visual Chronicle to purchase affordable works, and facilitates storage of the collection as it grows. The Visual Chronicle of Portland is intended to be an enduring archive—a repository of the city's history as seen through the eyes of its artists. Therefore, all works are created using durable materials, matted and framed archivally, and kept under archival conditions.

The response from the arts community has grown steadily over the past five years. The Metropolitan Arts Commission receives nearly

one hundred applications from artists annually, expressing many points of view. The works and proposals submitted for the Visual Chronicle are evidence of the deep affection artists feel for their city, and their letters often include passionate descriptions of facets of Portland which they would like to portray. Thus, many different perspectives on the city are already visible in this young collection.

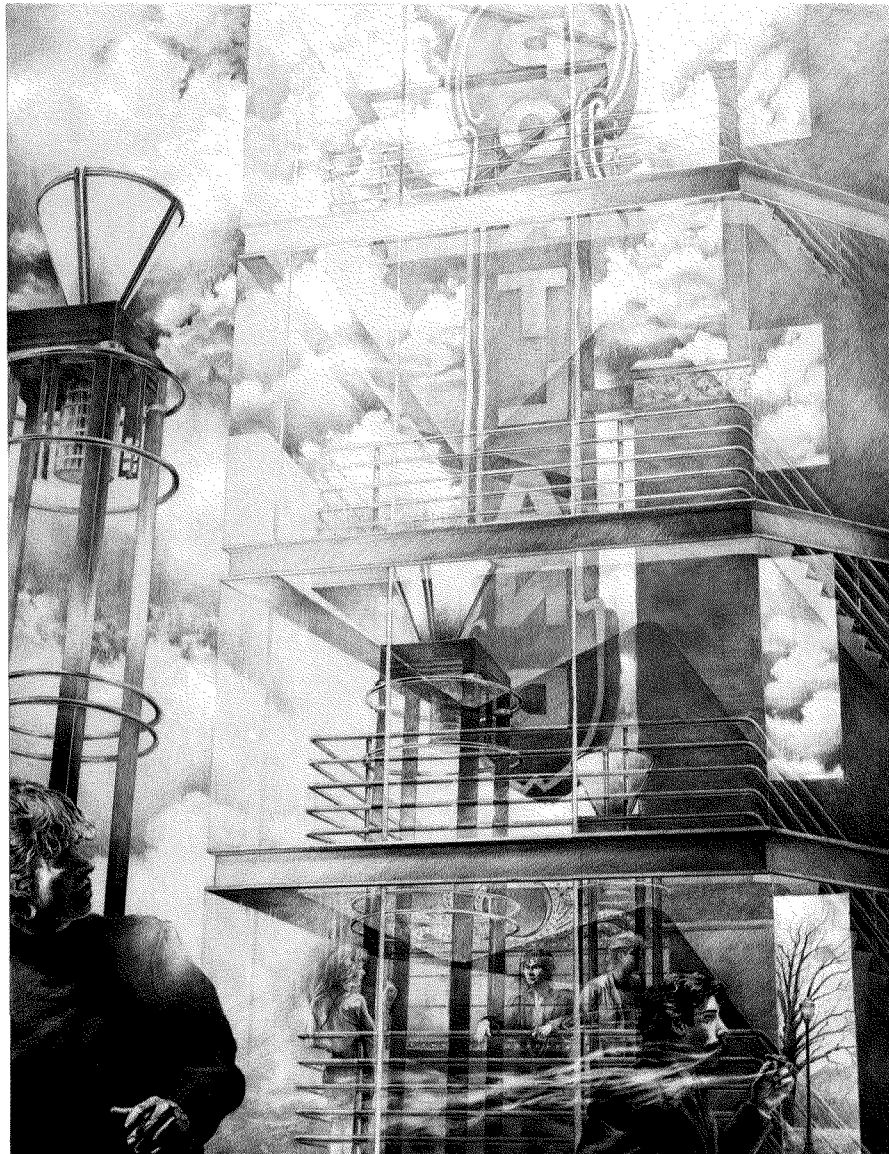
Some of the works depict the passing of time, such as the watercolors by Robin Van Rooyen (*Portland Light Rail and Ruins Series #9, St. Vincent's*), and Linda Wysong's drawing of the construction of the Performing Arts Center (*Tied and Waiting*). The dark, expressionistic, charcoal drawing by Suellen Johnson showing a group of homeless people (*Baloney Joe's #3*) stands in stark contrast to the refined realism of the watercolor of the Hollywood Theater by Kirk Lybecker (*Back To*). One reflects social conditions; the other shows the architectural richness for which Portland is rightly famous.

The dynamic of change will be very important to the success of the collection. Most of the submissions thus far have been reflective of the scenery, the cityscapes, parks, grand views. There have been few proposals that delve into the human features, the cultural and political elements of Portland. For the collection to be an honest one, it must address how we live, where we go to school, our workplaces, our homes. As the Visual Chronicle grows, there will be time to add works that acknowledge the fleeting aspects of life, which often reveal more about an era than is shown by the more permanent monuments we build for ourselves.

A chronicle is a timepiece: something we measure ourselves against, to tell us where we have been, and maybe where we are going. In this way, the Visual Chronicle is optimistic, hopeful of the future. We anticipate that others, looking back along the sequence of drawings and paintings, prints and photographs, will have a sense of who we once were.

HENK PANDER
January, 1990

THE VISUAL CHRONICLE OF PORTLAND



Lost in Reflection: The Performance Between Shows at the Performing Arts Center

Robert Bibler

Graphite and prismacolor pencil, 21 x 27½

1989



Two Women at the Coffee Bar / Metro on Broadway

Robert J. Hanson

Caran d'ache crayon, 21¼ x 18½

1987



Smoking Section / Metro On Broadway

Robert J. Hanson
Caran d'ache crayon, 21¾ x 18½
1987



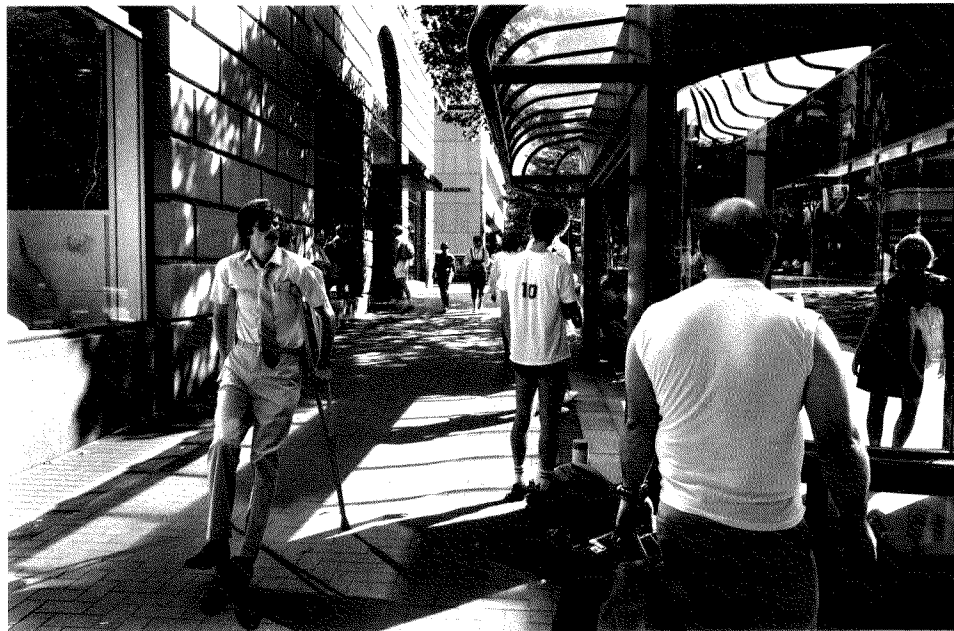
Rosarian and Grand Floral Parade Float

Susan W. Gustavson
Watercolor, 27½ x 20½
1987



Royal Rosarians

Susan W. Gustavson
Watercolor, 28 x 20¼
1987



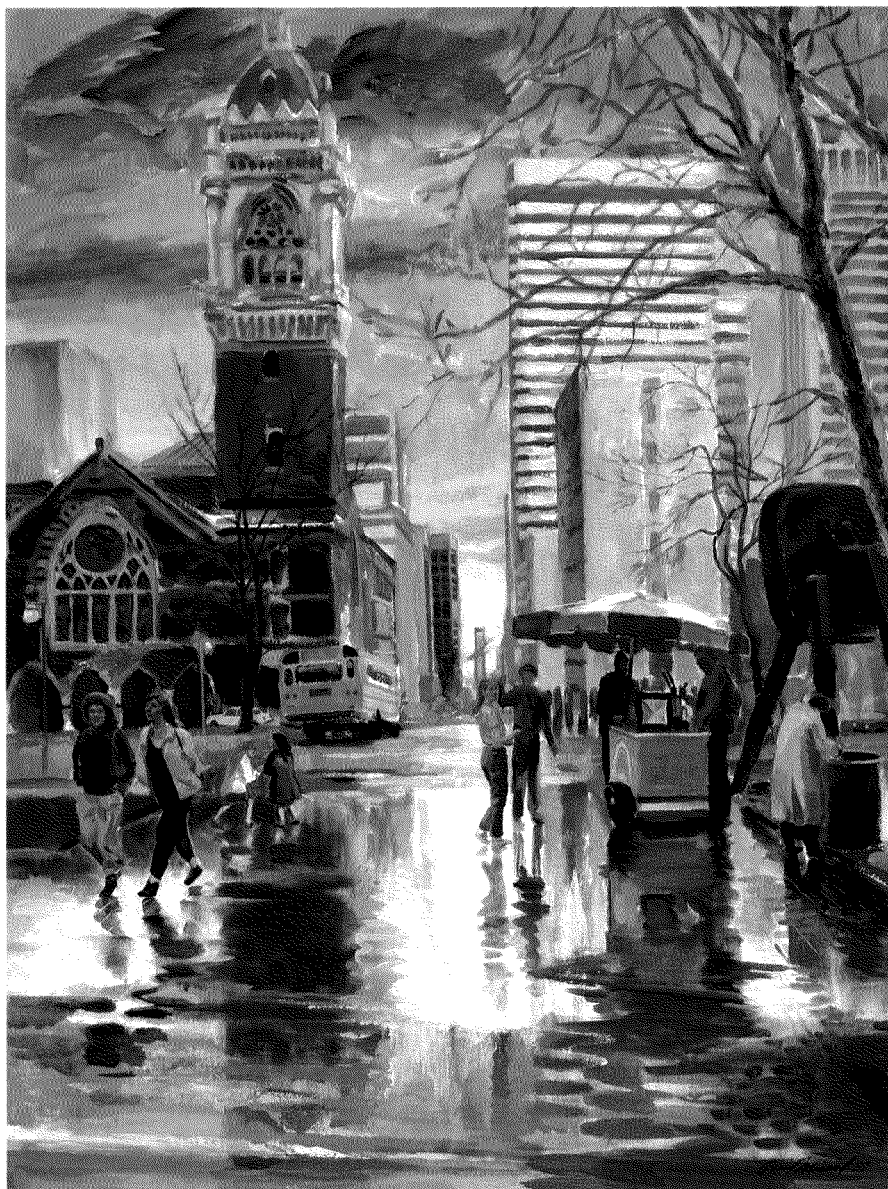
Man with Crutches

Robert Miller
Photograph, 13 $\frac{1}{4}$ x 8 $\frac{3}{4}$
1986



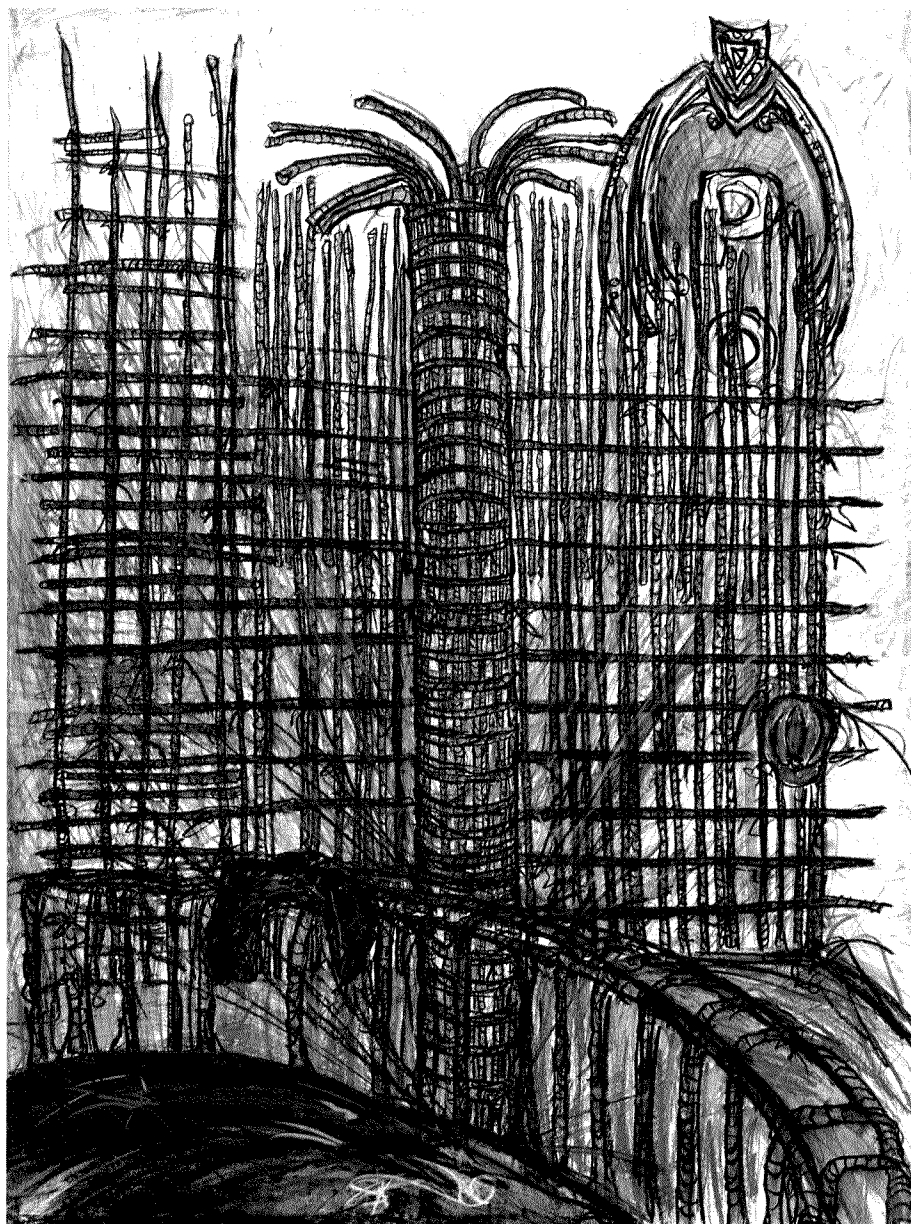
White Suit

Robert Miller
Photograph, 13 $\frac{1}{4}$ x 8 $\frac{3}{4}$
1986



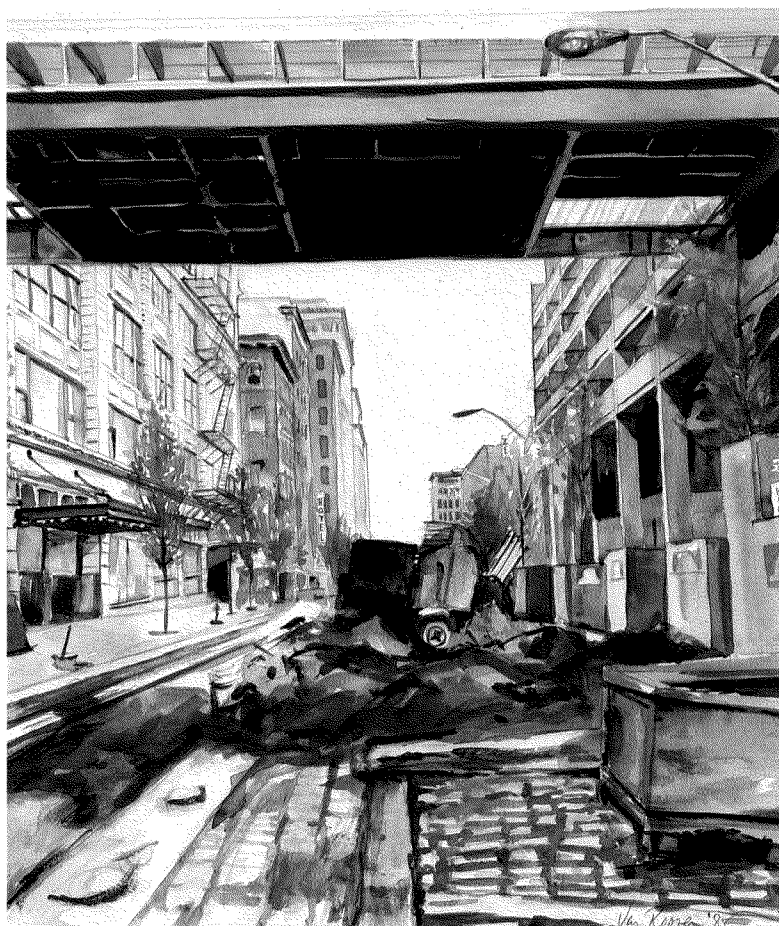
The Coffee Cart at Park and Madison

Paul Missal
Acrylic, 21 x 28½
1987



Tied and Waiting

Linda Wysong
Ink, crayon, and pencil, 22½ x 30
1986



Portland Light Rail

Robin Van Rooyen
Watercolor, 14½ x 17½
1985



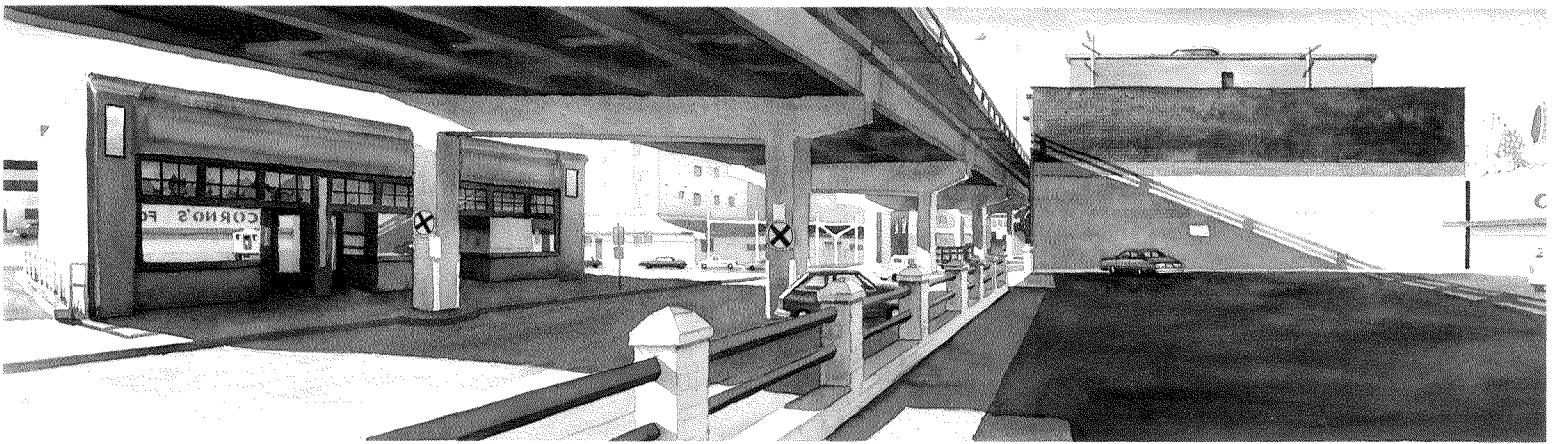
Ruins Series #9, St. Vincent's

Robin Van Rooyen
Watercolor, 15 x 20
1989



Salvation

Susan Putnam
PrismaColor pencil, 9 x 17
1985



Under the Morrison Bridge

Bill Kucha
Watercolor, 28 x 8
1988



Water Avenue, below the Hawthorne Bridge

Jim Lommasson

Cibachrome print photograph, 22½ x 15

1985



Sandy Jug Tavern

Steve Winkenwerder
Graphite, 27 x 29½
1987



Back To

Kirk Lybecker
Watercolor, 39½ x 25
1986



William E. Field Tiles

Kirk Lybecker
Watercolor, 40½ x 25½
1987



933 North Russell

M. W. Lindenmeyer

Oil pastel and conté crayon, 19½ x 25¼
1986



White Eagle Blues

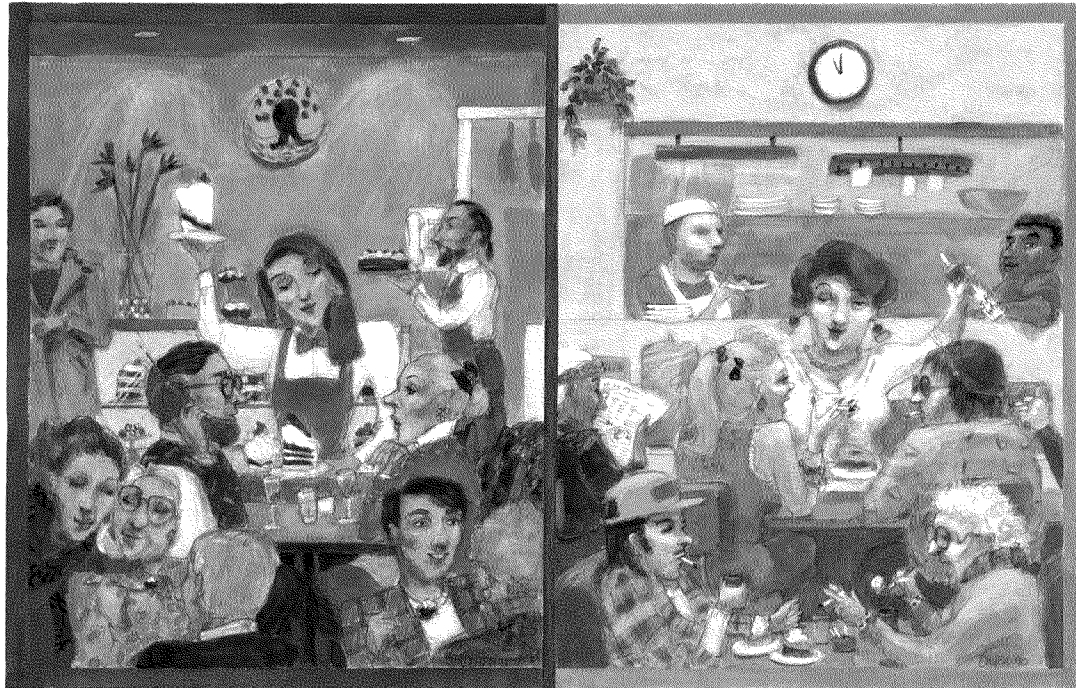
M. W. Lindenmeyer
Oil pastel and conté crayon, 25½ x 19½
1987



An Evening at Darcelle XV

Sally Cleveland

Watercolor, graphite, glitter, and rhinestones, 29 x 21
1989



Papa Haydn and Quality Pie: Same Street, Different Worlds

Lisa M. Chiba

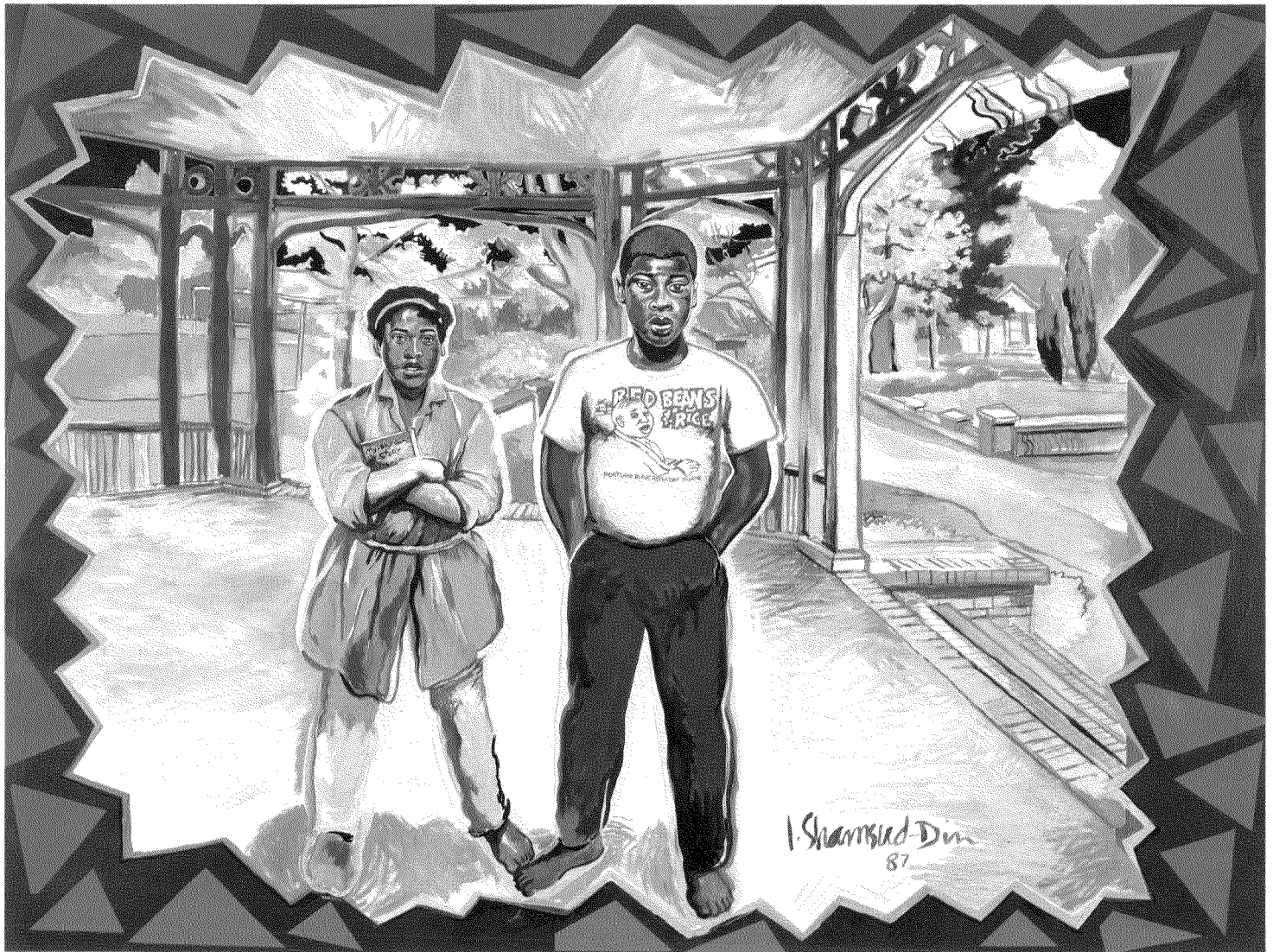
Acrylic and colored pencil, 20 x 13

1989



First Thursday

Arletha M. Ryan
Woodcut print, 20 x 9¼
1988



Bilalian Cascades

Isaac Shamsud-Din

Acrylic, marking pen, and mylar, 39¼ x 30½
1987



Marquam Ravine / Calm before the Storm

Laura Ross-Paul
Watercolor and pastel, 23½ x 17½
1985

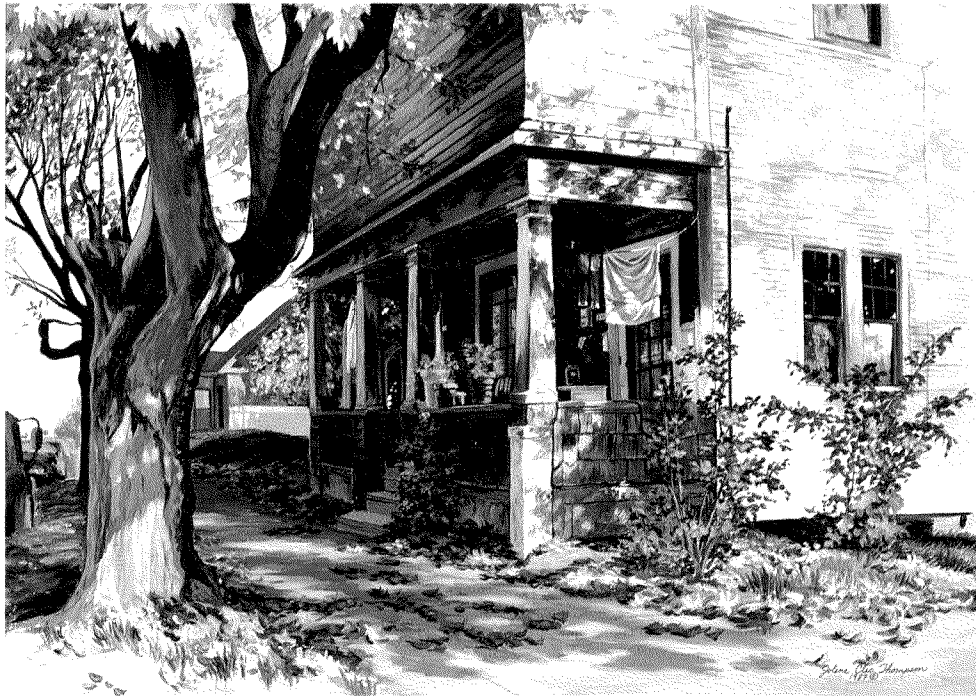


View from a Vacant Lot

Jeri Hise

Monotype, 23½ x 17½

1984



Dance of the Red Socks

Jolene Cleo Thompson
Acrylic, 17¾ x 12¾
1988



O'Donovan's Neighborhood

Julia O'Reilly
Pastel, 18½ x 26¼
1985



Waterfront Rhymes

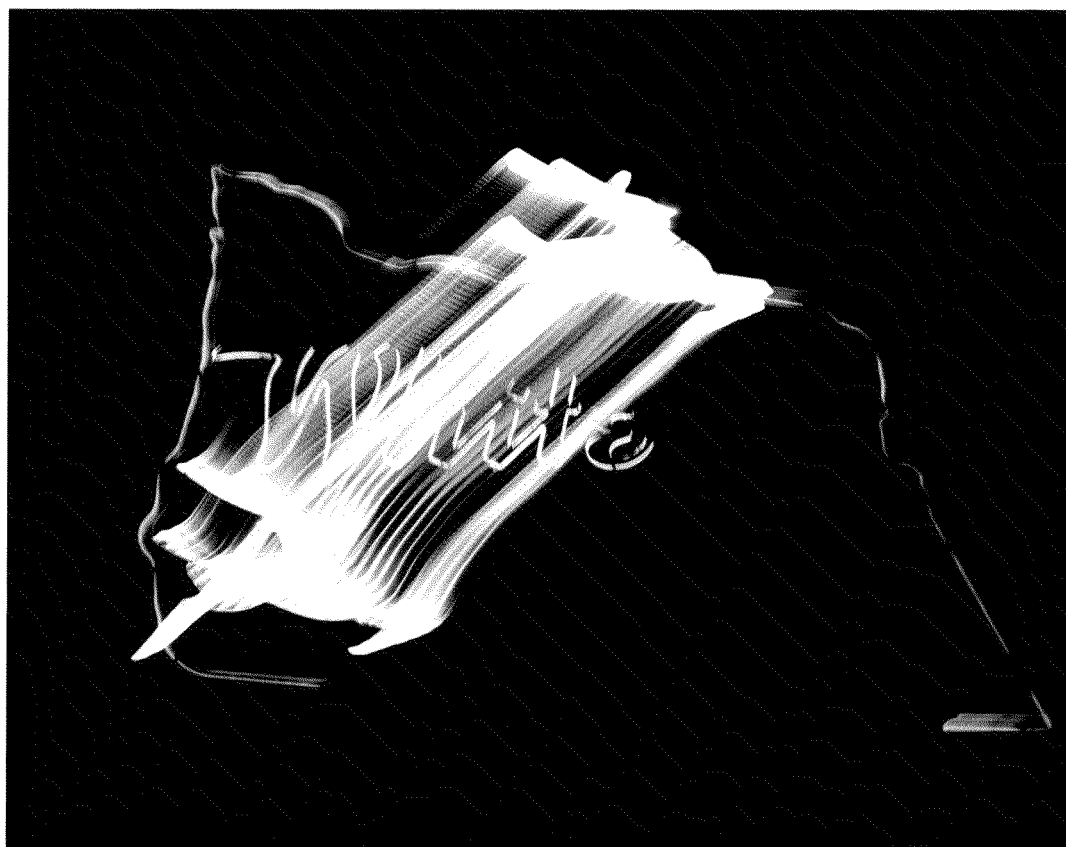
Julia O'Reilly
Pastel, 28½ x 20½
1985



Chinese Gate

Andrew Larkin

Monoprint, watercolor, acrylic, and colored pencil, 11¾ x 16
1987



White Stag

Ragnars Veillands
Cibachrome print photograph, 24 x 20
1984



A View of Portland

René Rickabaugh
Watercolor, 22 x 23½
1987



Baloney Joe's #3

Suellen Johnson
Charcoal, 40 x 30
1987



"Grandma"

Cathy Cheney
Photograph, 9 x 6
1985



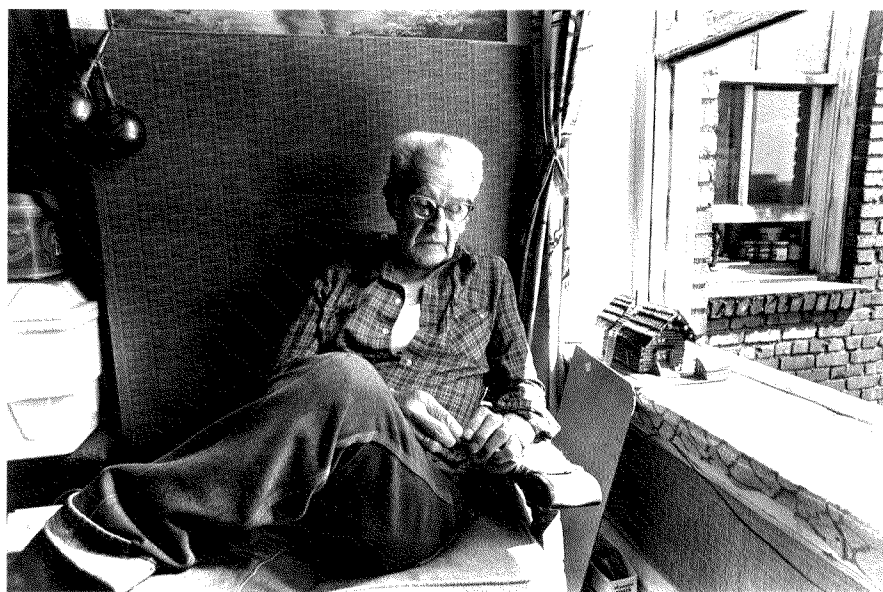
"Boxcar Charlie"

Cathy Cheney
Photograph, 9 x 6
1985



Promised Land

Cathy Cheney
Photograph, 9 x 6
1985



Room with a View

Cathy Cheney
Photograph, 9 x 6
1985



Estate

Cathy Cheney
Photograph, 9 x 6
1985



"Tex"

Cathy Cheney
Photograph, 9 x 6
1985

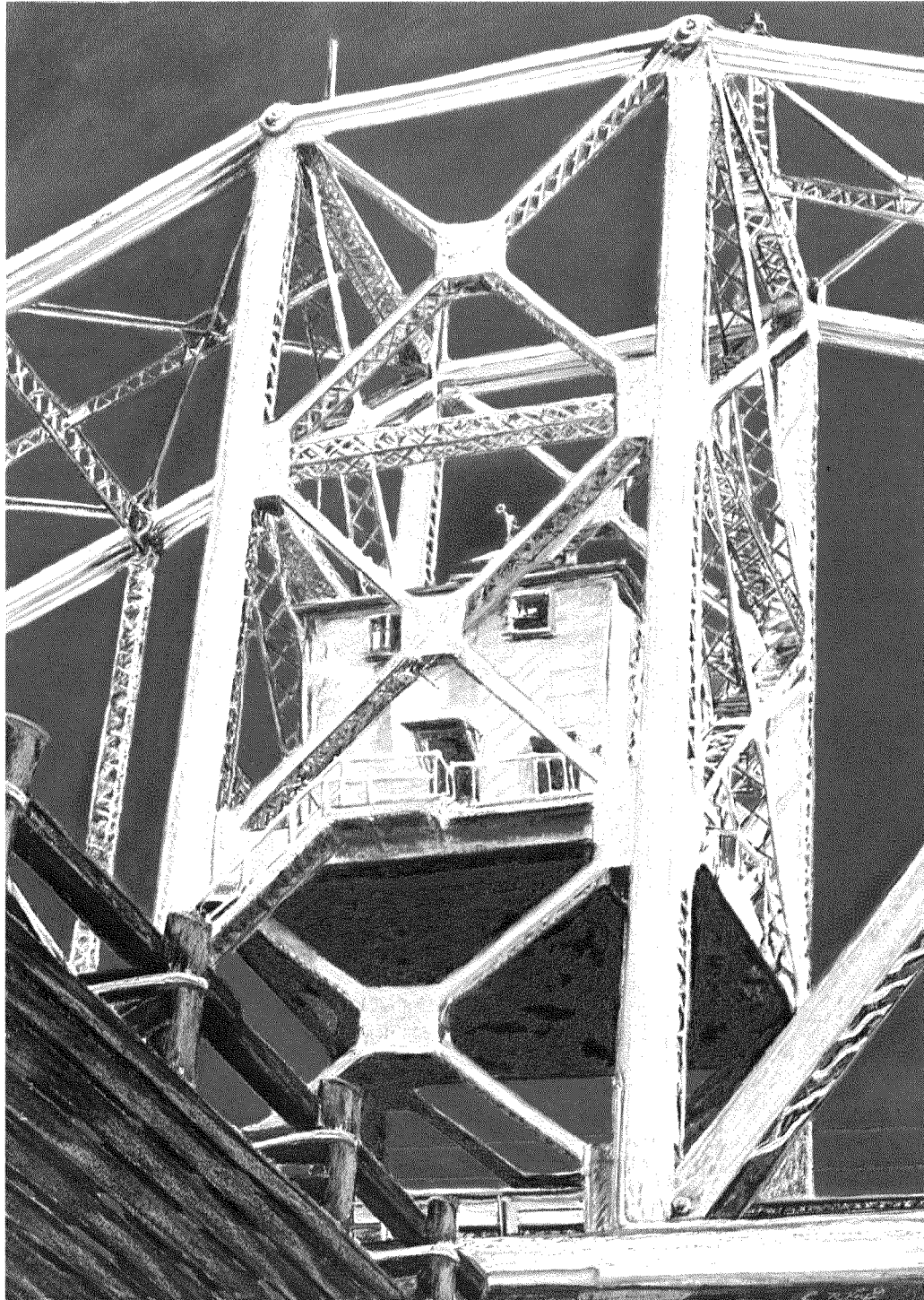


Northwest Sixth Avenue

Manda Bradlyn Beckett

Oil, 32 x 40

1989



House on the "Willamette Draw" Bridge

Randall Koch

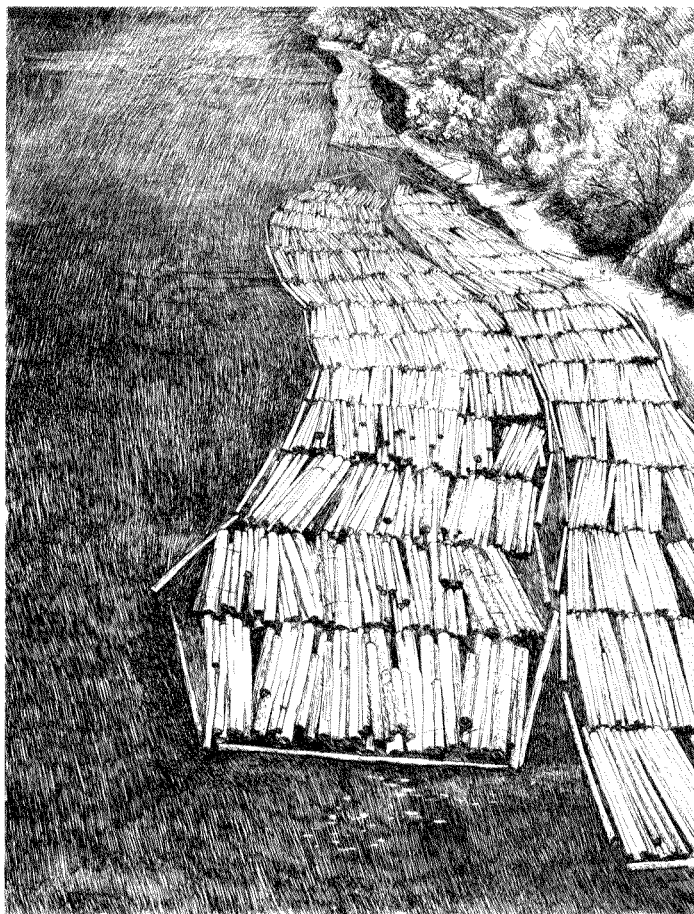
Pastel, 27½ x 39¼

1989



Looking toward the Fremont Bridge from the Broadway Bridge

Kevin G. Fletcher
Monotype, 23¾ x 17½
1985



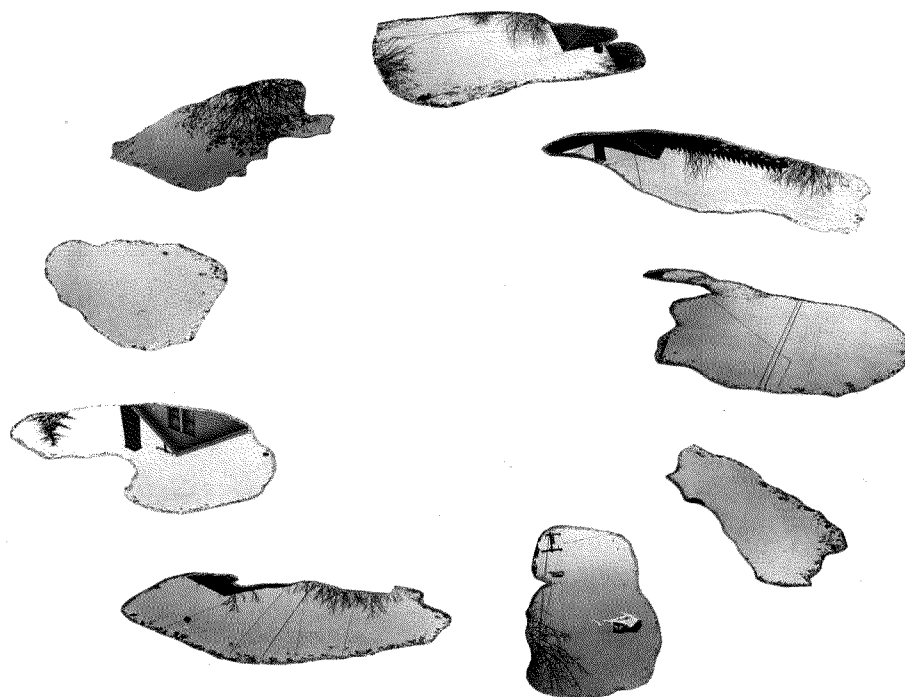
Log Rafts off Ross Island

Douglas Cooper
Etching, 11 $\frac{3}{4}$ x 15 $\frac{1}{2}$
1987



Water Ways

R. Keaney Rathbun
Serigraph, 13 x 13
1989



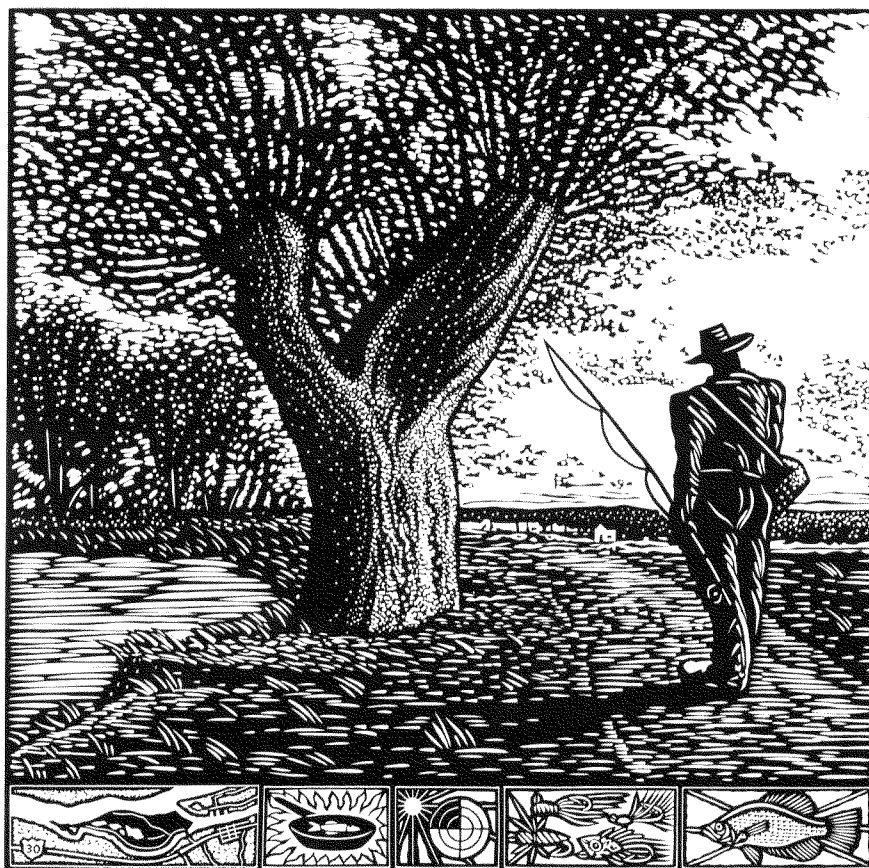
Puddle City

Hans A. Hickerson
Photocollage, selenium toned, 14½ x 11
1987



Willamette White Sturgeon

Dennis Cunningham
Linocut print, 17¼ x 17¼
1986



Sawvie's Island

Dennis Cunningham
Linocut print, 17¼ x 17¼
1987



Winter, Oaks Bottom

R. J. Cartasegna

Gelatin silver print photograph, selenium toned, 12 x 9 $\frac{1}{4}$
1986



Wind from the South

Stephen Y. Leflar
Etching, 22 $\frac{3}{4}$ x 17 $\frac{3}{4}$
1984



Portland Zoo Series, Giraffe #5

Susan Detroy

Infrared silver print photograph, selenium toned, 18½ x 12½
1989



Portland Zoo Series, Elephant #3

Susan Detroy

Infrared silver print photograph, selenium toned, 18½ x 12½

1989



Pittock Mansion

Sherrie Wolf
Prismacolor pencil, 40½ x 26
1985



Pittock Mansion

Sherrie Wolf
Etching and aquatint, 34¼ x 23½
1986



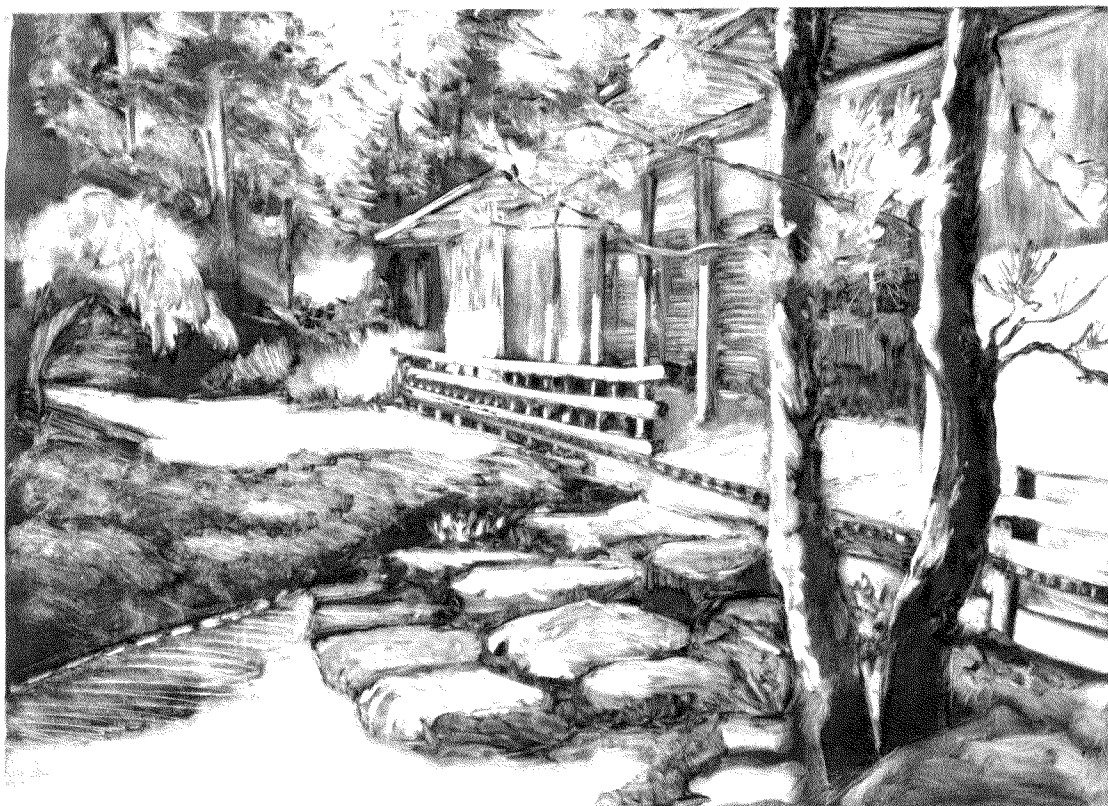
Reservoir

Stephen Yates
Oil, 29 x 39
1989



Wisteria Gate

Renée A. Ugrin
Woodcut print, 17¾ x 14
1988



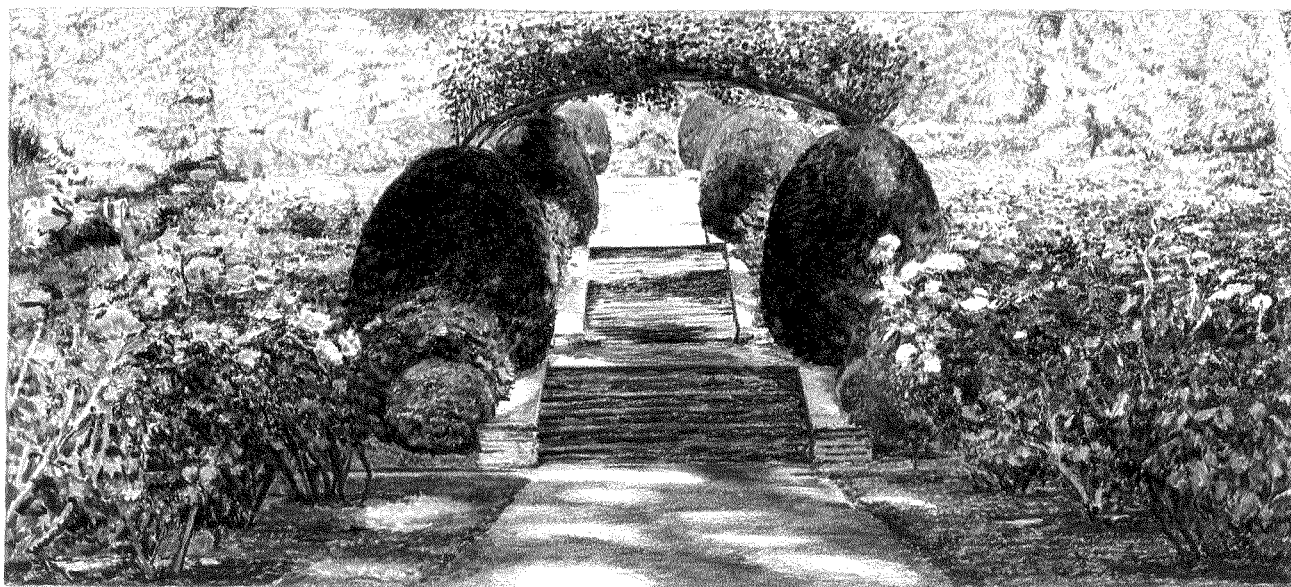
Japanese Garden, Central Pavilion

Renée A. Ugrin
Monotype, 23¾ x 17½
1988



Rose Garden

Renée A. Ugrin
Monotype, 19³/₄ x 15³/₄
1986

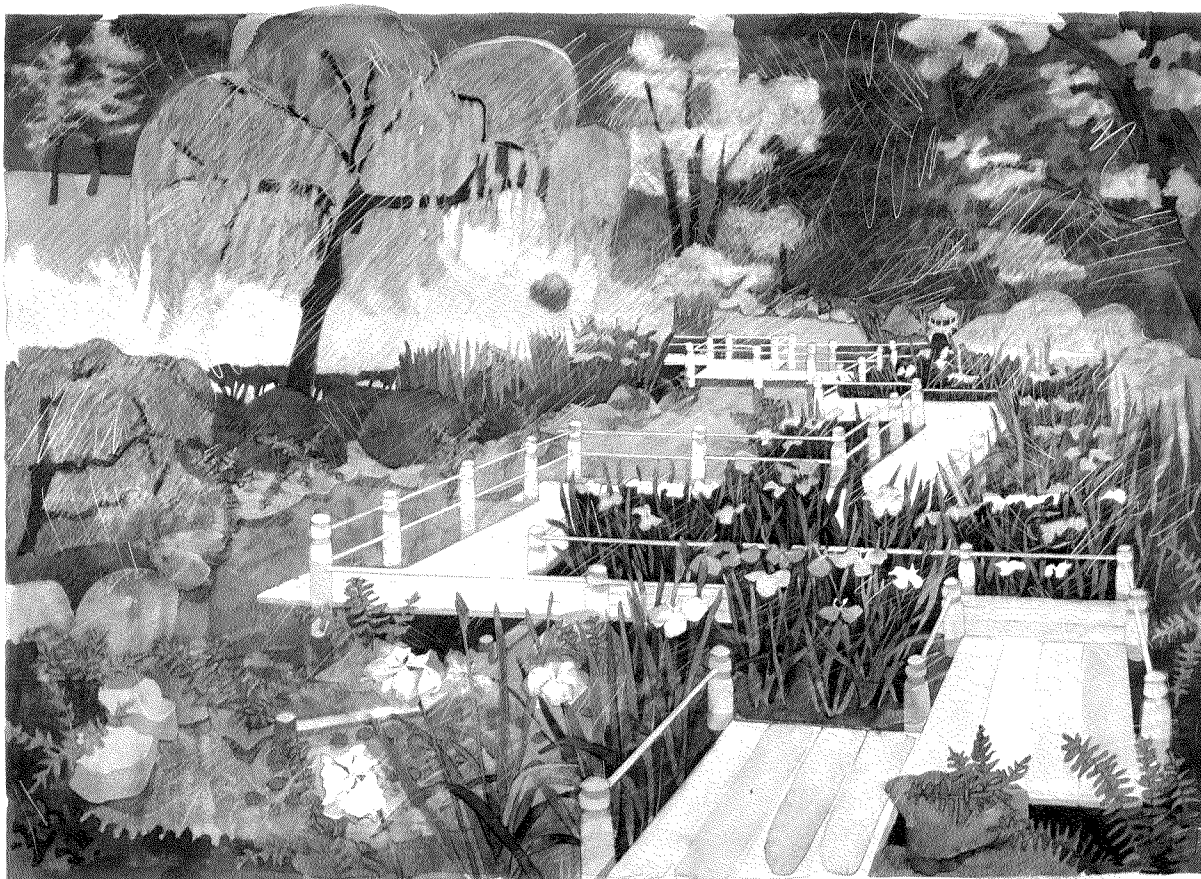


Steps at the Rose Test Garden

Tom Fawkes

Pastel, 25 $\frac{3}{4}$ x 11 $\frac{3}{4}$

1988



Iris in the Rain / Portland Japanese Garden

Carol Riley
Watercolor, 29 $\frac{1}{4}$ x 21 $\frac{1}{2}$
1988

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Pittock Mansion, 57

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Reservoir, 58

Washington Park



METROPOLITAN ARTS COMMISSION
PORTLAND, OREGON

SUBMITTED BY
NANCY SANDERS
4/19/91



MULTNOMAH
COUNTY

...testify!
...protest!
...fight
back!

RICK BAUMAN 248-5217

1053

Nancy Sandens
Apr. 18, 1991.
OK to copy:
please post
over =

EMERGENCY NOTICE FOR THE GOOD CITIZENS OF
MULTNOMAH COUNTY:

The Burnside Health Clinic at 618 N.W. Davis will be closing down unless we speak up. Voice your concern! This is a genocidal attack on the poor. Many people will suffer and some may die if the clinic closes.

ATTEND THE HEARINGS: SPEAK OUT :
MULTNOMAH COUNTY BOARD OF COMMISSIONERS
BUDGET DELIBERATIONS SCHEDULE*
MULTNOMAH COUNTY COURTHOUSE
1021 SW FOURTH, ROOM 602
PORTLAND, OREGON

FRIDAY
April 19, 1991
9:30-noon
County
Courthouse
#602

FRIDAY April 19, 1991	9:30-12:00 PM	BUDGET HEARING/PUBLIC TESTIMONY
MONDAY April 22, 1991	9:30-12:00 PM	Budget Work Session (If Needed)
	1:30-5:00 PM	Budget Work Session (If Needed)
TUESDAY April 23, 1991	1:30-5:00 PM	Budget Work Session (If Needed)
	7:00-10:00 PM	BUDGET HEARING/PUBLIC TESTIMONY <u>GRESHAM CITY HALL</u> <u>1333 NW EASTMAN PARKWAY</u>

*(SCHEDULE SUBJECT TO CHANGE)
CALL 248-3277 FOR FURTHER INFORMATION

The cuts proposed by the Chair include:

- The total elimination of Teen Health Clinics
- Major reductions in Community Health Nurses
- ★ - Closure of the Burnside Health Clinic
- Closure of the new Mid-County Health Clinic
- ★ - Elimination of County funding for CHIERS and related acupuncture services
- Zero funding for the Metropolitan Arts Commission
- Decreases in Library Services and Hours
- A %50 reduction in Dental Services with services offered only to clients with 3rd party coverage.
- Cut backs in Youth Service Center operations
- Diminished support to Aging Services

please post: no more cuts at all

over 5

Submitted BY
NANCY SANDERS
4/19/91



PROTEST!

Draft Budget Position - District 4

Step One: Lean budgets for education and training, travel, dues and subscriptions, food, new equipment.

A. Eliminate Food (except animal control, jail, JDH): \$10,400 -- DHS Admin. (1722), DA (800), Land Use Planning (500), DGS Admin. (1000), Chair (1218), Board (300), Clerk (100), Aging Services (700), Social Services (3811), A & T (250).

B. Education/Training/Travel: \$151,000 = Chair (25%) \$1000; Clerk (Municipal Clerks Conference) \$1000; County Counsel (80%) \$8000; DGS Admin. (67%) \$60,000; A & T (33%) \$33,000; Library (60%) \$30,000; MCSO (send one not three on four planning trips to D.C. for American Jail Association) \$10,000; DCC (one of two probation national conferences) \$1000; Auditor (55%) \$6000; DHS Admin. \$1000

C. Motor Pool - 10 percent across the board - \$114,000

D. Printing - Across the board reduction as per Hill Report, except Elections - \$100,000

Total of Step One: \$375,000

Step Two: Elimination of personnel/m & s enhancements

The 5.6% constraint increase resulted in a countywide increase of \$3,165,434 composed of \$1,608,021 because of materials and services, \$112,549 because of capital outlay, and \$1,444,860 for cash transfers to non-county agencies. Because this includes road fund and federal-state fund budgets, total elimination would result in a reduction closer to about \$1.6 million. Moreover, the reductions this mandates would (or should with Board direction) include the targeted cuts under Step One above. This should net about \$1.2 million in additional general fund savings. If this approach is taken, it will be necessary to mandate that the cuts be taken in new hires and materials and services, etc., and not in closing down programs or services (e.g. jail beds, public guardian).

Estimated Savings of Step Two: \$1,200,000

Step Three: Cut overhead personnel FTE

To a great extent, this was already done in the budgets in DES, DCC, DA, MCSO, DHS, the clerk, planning and budget, and the sixth floor commissioners. There are some ways this could be improved however.

Chair \$84,000 - corresponds to 12% absolute cut of Commissioner Anderson

County Counsel \$71,000 - ten percent of general fund portion, total budget including the Insurance Fund portion is \$873,000.

DGS \$400,000 - Ten percent of total budget of certain units: Director's Office (\$560,000), Labor Relations (\$261,000), Finance (\$1,339,000), Administrative Services (\$1,214,000), and Employee Services (\$698,000): \$4 million

Total of Step Three: \$555,000

NOTE: Steps one through three appear to yield about \$2,130,000.

Step Four: Adjustments in Revenue Assumptions

MCSO COLA only 4.6 percent - \$200,000

Raise Beginning Working Capital to reflect MCSO flash money - \$100,000

Raise Beginning Working Capital by \$1,250,000 to reflect the impact of the hiring freeze. The actual number is between \$0 and \$2.5 million. This budget assumes \$0. Our proposal will split the difference.

Raise property assessment increase assumption to 11% to match the position of the Legislative Revenue Office: \$526,000. The actual number may be higher.

Lower contingency by \$200,000 to reflect Hill Report savings in distribution and warehousing - this will show in the June budget and contingency may be restored

Total of Step Four: \$2,276,000

Step Five: Policy Changes which Lower the Deficit

Five day unpaid furlough (all employees) - \$875,000

Treat retiree health and welfare as unfunded liability - \$1,270,000

Collect in lieu of funds from Housing Authority of Portland - \$160,000

Implement Option II (with a one percent contribution) of Ziady memo regarding Exempt Benefits - \$ 18,000

Charge health clinic clients full costs if incomes exceed 133 percent of poverty line - \$200,000

Fifty percent in fund equity in fleet (\$147,000), telephone (\$250,000), and data processing (\$160,000) = \$557,000

Total of Step Five: \$3,082,000

Total of Steps One through Five is about \$7,488,000

Step Six - Reduction of non-core services

Tax Supervision Commission (10%) - \$23,000	
(voluntary request)	
Extension (reduce to CBAC rec.) - \$63,000	
Oregon Historical (per CBAC) - \$20,000	
Parks (10% of discretionary funds) \$97,000	
Elections (20% - Voter Outreach) - \$ 4,000	
Film Liaison - \$ 6,000	
CIP - Percent for Art - \$ 6,000	

Total of Step Six: \$219,000

Step Seven: Eliminate twenty-five percent of budgeted general fund (Not Jail Levy Fund) vacancies, effective April 1.

DA	\$ 58,000	.25 x \$232,000
MCSO		pending
DHS	\$175,000	.25 x \$699,000
DES	\$ 52,000	.25 x \$207,000
DGS		pending
DCC	\$ 7,000	.25 x \$ 26,000
Library		pending

Estimate of Step Seven - \$400,000

Total: \$8,107,000

Step Eight - Restorations to Chair's Budget

<u>Program</u>	<u>Current</u>	<u>Request</u>	<u>Restorations</u>
Field Services	1,875,000	1,945,000	1,848,000
Dental	796,000	877,000	833,000
Vector Control	271,000	284,000	231,000*
*city-sewer fees \$53,000			
Burnside Clinic	474,000	467,000	450,000*
*95% of current			
Mid-County	801,000	1,081,000	881,000*
*110% of current			
Juvenile Dependency Unit	311,000	311,000	296,000
Youth Service Centers	200,000	206,000	195,000
Chiers	227,000	229,000	218,000
Aging Services	139,000	0	132,000

Community Corrections	497,000	497,000	472,000
Prosecution	433,000	433,000	412,000
Animal Control	847,000*	847,000*	847,000*
(assumes service cut of \$254,000)			
Facilities Management:	1,735,000	1,735,000	348,000*
(restores Tier 2 items 3-4-5-7 and Tier 1 item 4)			
Two Teen Clinics: Health (256,000) + SSD (52,000)			308,000
[Roosevelt and Cleveland]			

TOTALS: \$7,551,000

Most programs are restored at 95 percent of request.

Adjustment Surplus - \$546,000