CALDERA’03
WINTER/SPRING

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LETTER FROM THE STAFF
A Year of Evolution and Growth

As we began our sixth summer, the lake, the crater and the forest welcomed us back in all of their glory. It was a year of unprecedented forest fires and we watched as Cache Mountain—directly across from us—was struck by lightning and caught flame. During that last week of July, life at camp went on as usual against the striking backdrop of Forest Service helicopters dipping into Blue Lake and gathering water to fight the fires headed toward Black Butte. Then one August evening, when it had been dry and fiery for too many days and the hardened earth was too parched to accept much water, the skies opened with rain and the entire tepee village flooded and was unsuitable for the night. But these awesome natural phenomena were the lesser of the wonders that occurred at Caldera over the course of the year.

During the summer, 220 young people came to Blue Lake to dance, to write, to drum, to photograph. They came to explore the land, learn about local wildlife, ride horses, try the ropes course and raft down the McKenzie River. They came to share meals, to live in tepees together and to sing goofy and touching songs around the campfire. We continue to marvel at the amazing kids who come to Caldera and take incredible personal and artistic risks. And we continue to admire and be grateful for the artists and counselors who come to mentor them.

Believing that positive change only comes through long-term relationships with kids, in January we launched our year-round programs at three host sites in Portland and two in Central Oregon. A continuation of our summer camp sessions—but without fires, floods or tepees—this new program allows our kids to maintain contact with the artists and the art forms they become acquainted with while at Blue Lake. We continue to have faith that by investing in these kids we can make a difference.

Our new artist residency program is also already having an impact. This year, 76 artists have been awarded a residency at Caldera and have taken advantage of our spectacular setting and the solitude of Blue Lake to immerse themselves in their work. Not only are we supporting local talent, we are bringing interesting artists and writers to Oregon. Word of our program has spread rapidly and over the last twelve months more than 200 artists from across the nation have submitted applications. We continue to recognize the value of creativity and the important contributions artists and writers make to our culture. We continue to be committed to supporting their vital work.

This has been a year of evolution and growth for us. Encouraged and supported by the Oregon Community Foundation, this summer we added a second session of our Discovery Program, which allowed us to bring 50 more middle schoolers to camp. We expanded our reach to include kids during the school year. We have begun to contribute to the cultural fabric of the nation through our residency program. And we were honored to receive state and national recognition with grants from the Oregon Arts Commission and the National Endowment for the Arts.

We continue to be incredibly grateful to the people who have supported Caldera. It means everything to us and we couldn't have done it without you. Thanks for being a part of it.

Sincerely,

Julie Mancini
Miriam Feuerle
Kirsten Kilchenstein
YOUTH PROGRAMS
Summer ‘02

Since Caldera’s first season of summer programs in 1997, nearly 600 young people have come to our site on Blue Lake. Children admitted to our programs receive full scholarships and are given the opportunity to spend eight to ten days studying with professional artists in a place of extraordinary natural beauty and tranquility.

Our goal is to expose talented young people to the power of the creative arts and give them tools that encourage positive and constructive self-expression. We invite applications from kids who wouldn’t otherwise have the opportunity to come to camp and devote themselves to intensive exploration of the arts.

Believing that long-term instruction and sustained relationships are vital for guiding children as they mature, we encourage camp alumni to return every year so that we may continue to work with them summer after summer. This year, we also established year-round programs, which run during the school year and build on the lessons taught at camp.

Highlights from ‘02

All told, 217 young people spent a part of their summer with us. Caldera’s own Discovery, Immersion and ReACT! programs brought 150, while another 67 arrived at Blue Lake through two outside programs that we host, The Haven Project and Young People’s Theatre Project.

For a good number of Caldera’s 150 campers, it was not their first experience in our programs and we were delighted to see many familiar faces. As always, we assembled an amazing array of artists-educators to teach our kids. In addition to arts workshops, camp sessions also incorporated plenty of outdoor activities and instruction, including basic horseback riding, teamwork and problem-solving on our challenge course and lessons about the unique ecology of Blue Lake and the surrounding forest. And for the first time ever, Discovery and Immersion campers braved the white waters of the McKenzie River on a thrilling rafting trip.

ReACT! – July 7-13

We continued our partnership with Start Making A Reader a Today (SMART) and served 42 children, ages 6-8, from Sisters through our 6-day day camp. 35% were in our ReACT! program last summer. This year’s book was “Tacky the Penguin” by Helen Lester, which celebrates the value of individuality. Artists Dennis McGregor, Kit Stafford and Brad Reel worked with campers to bring the book to life using visual art, theatre and music. ReACT! culminated in a final performance, complete with original songs and ingeniously constructed penguin costumes that entertained parents, educators and community members.

Haven & YPT

Our tradition of hosting The Haven Project and Young People’s Theatre Project, allowing these programs to take advantage of our spectacular setting and well-trained staff to further their own missions. Both focus on drama and use the time at Caldera to rehearse productions that are performed in Portland later in the summer. The Haven Project was in residence at Caldera July 7-13 and brought 24 campers. Young People’s Theatre came July 21-31 with 43 high school kids (see story page 9).
GIAN T SNEAKERS, TINY POETS
Learning to Listen
by Joanna Rose

You drive east out of Salem, the road straight, through meadowslands and open fields, into the hills, and soon the hills are all forested in Douglas Fir. It doesn’t take long. After a while, there is the Santiam River, down on your right.

It’s one of my favorite roads, and my mind drifted away from the fact that I was going up to Camp Caldera to face 40 middle school kids and teach writing. There is one poem that I started on this particular stretch of road about ten years ago, and I only ever work on it as I drive along bâke, the hillsides growing steeper and steeper, the thin silver streams coursing down the rocky outcroppings, the Santiam carving its bed out of white and silvered rock, into wide shallow reaches and narrow rapids. My body, however, never forgot for a moment where I was going, white knuckles on the steering wheel, my thumbs tapping out a rhythm as one obnoxious pop song after another got stuck in my head instead of that poem.

Camp ‘Teepees, Middle schoolers. I was about to become a stranger in a strange land.

The road climbs and twists toward the Santiam Pass, and the blue dusk of Douglas Fir gives way to the open pink ground of Ponderosa Pine and you are there. They fill the camp with sound before you even see them, all these kids, ready for anything, including total resistance at any given moment. After all, they’re in middle school. It was explained to me that the brain at this stage of life develops at a similar rate to that development occurring between birth and age two. Ever known a two-year-old?

Think of that energy, and add a bunching sense of irony and a capacity for goofy song lyrics.

There is a huge wrought-iron school bell that announces class times, meal times, campfire time, and bedtime. What happens when this bell is rung is that the noise drifts from one part of the camp to another, from the gentle slope of the lakeshore back up to the kitchen perhaps, or from the teepee area to the campfire circle.

They fill the camp with sound before you see them, all these kids, ready for anything...

This drift of noise sounds like the wind in the trees at first, but it gets closer and slows into songs, shouts, laughing and screaming, and the pounding of giant sneakers. It comes in a great cloud of red dust.

Meals are on a deck outside the kitchen. There are announcements, there is a brief reading, and then a small bell is rung for ‘the quiet moment.’ It is possibly the only quiet moment. There may be another one late at night, but I will never know, since I fall into bed exhausted long before that, on every night that I am there.

Camp Caldera is about being outside, all the time. Even the teepees aren’t really inside, as we discovered one cold, windy day when we had writing class in the yellow community teepee.

And it is all about being with each other. The rhythms of African drums come across the creek to writing class and end up in someone’s notebook. An argument on the nature hike becomes part of the play in theater class. Kids are everywhere taking pictures of each other taking pictures. A poem is shared at meal time, and it’s hard to hear that tiny poet’s voice in the open air.

It is beautifully controlled chaos, and when they leave, they take the chaos with them, and the red dust settles, and I listen to the wind in the trees.

I was told that the sound of the kids would still be there after they left. That was the truth. I can feel the sound of them even now, weeks later and miles away. Now the sound is in my heart.

Joanna Rose’s recent novel “Little Miss Strange” (Scribner 1997) won the Pacific Northwest Booksellers’ Fiction Prize and was a finalist for the Oregon Book Award. She lives in Portland, OR.

YEAR-ROUND YOUTH PROGRMS
Extending Our Reach
by Camille Rankine

This was a milestone year for Caldera. For the first time, we expanded our youth programs to include arts-based classes during the school year. Our pilot project, “Caldera Year-Round,” ran at five partner hosts sites from January until June 2002. Classes were held at Self Enhancement, Inc., Friends of the Children and Open Meadow Middle School in Portland, at Sisters Middle School in Sisters and at Cascade Youth and Family Center in Bend.

Our classes met two to four days a week—depending on the site—and exposed kids to painting, photography and creative writing, as well as prompting them to use artistic expression to examine important issues about community, personal challenges and their futures. We asked them to explore questions like “Who are you?”, “How do you feel about yourself?” “What is your role in your community?” “What do you want to be in the future?” and “Do you feel valued?” which were approached through discussion, group projects, nature-based activities—and also, of course, through the arts.

It was important to us that Caldera students share new experiences outside of the classroom, so community-based arts projects, field trips and other special activities were incorporated into the curriculum. For example, students in our class at Open Meadow collaboratively painted a mural for their school and designed and planted a garden decorated with mosaic stepping stones and a community-themed park bench. And young people at Self Enhancement worked together to plant a garden and decorate trash cans as part of a Boise Neighborhood beautification project. We also scheduled a few activities that were truly memorable and out of the ordinary. The “ZooSnooze,” a sleepover at the Oregon Zoo, brought Caldera kids from Portland and Central Oregon together to spend an evening learning about wildlife and one another. In the spring, as part of our class at Self Enhancement, we transported horses to North Portland’s Unthank Park—no doubt an unusual sight for neighborhood residents—for an afternoon of horseback riding.

During the course of the five-month program, kids started coming out of their shells. Besides producing exceptional artworks, students showed marked changes in class. Typically unconcerned kids became actively engaged in discussion, and generally quiet students exchanged thoughts and shared journal entries. A few parents even described the experience as “life changing” for their children and the staff and coordinators at our partner sites agreed.

In addition to singing Caldera’s praises, school and agency administrators are eager to have our year-round classes continue. At Open Meadow, where the Caldera program was scheduled to conclude in May, students unanimously chose to extend the class until the end of the school year. In the future, the school is also interested in expanding its partnership with us to include an environmental science class. “Caldera Year-Round” was such a hit at Sisters Middle School that the school district elected to continue the program this fall and has earmarked funds to help underwrite it.

“Caldera Year-Round” has also impressed local grantmakers and we have already been awarded $20,000 from The Maybelle Clark MacDonald Fund, $7,900 from Oregon Arts Commission and $8,000 from Trust Management Services to support year-round classes in 2003. This is a great start and we are working to raise the rest of the funds needed for year-round programs.

We are grateful to AT&T, The Collins Foundation, the Hoover Family Foundation, the Lamb Foundation and The PGE Foundation for funding the “Caldera Year-Round” pilot project.
CALDERA SNAPSHOTs
Memorable Moments From Our 2002 Programs

The Other Side

How many of you challenged yourself to look at things from the other side?
How many of you have looked through the eyes of midnight
stars?
How many of you took the time to see the colors of a
man's soul?
If it blue, red, orange, yellow or is there
an empty hole?

How many have looked past the way people are dressed
and into their heart?
To find their beautiful personality, intellect and how
their life starts?
How many have poured out tears the size of pennies
in a wishing well?
How many have looked through the handcuff and lonely jail
cell
and listened to the story they tell?
I know I'm not perfect—that I realize.
But I wrote the rhyme and took the time to
see life from the other side.

— Monge, Immersion '02

YOUNG PEOPLE'S
THEATRE PROJECT
by Jeff Hall

The Young People's Theatre Project returned to
Caldera for its fourth year this July, with students
representing 19 schools from throughout the Portland
area and beyond. Forty-four middle and high school
campers occupied the teepees on the shores of Blue
Lake for 12 days, as a part of The Project's annual
Performing Arts Camp program.

The theme of the camp this year was "We Tell the Story."
The entire group— including more than a dozen
counselors and artistic staff members imported by The
Project for their sesion—certainly left with stories to tell.

It was on the third full day of our stay at Caldera
that a spectacular hail and thunder storm lit up the
sky just before dinner. Many members of the group
watched as a lightning strike sparked the Cache
Mountain Fire that would grow to national attention
during the coming week. But while Project and
Caldera staff members moved quickly to ensure the
safety of all involved, the spark of creation
refused to be upstaged by the sparks and embers that
glowed on the southern horizon. Safely upwind of
both the fire's path and its
billowing smoke, we were
able to remain at Caldera
for its entire session, working
and playing under clear
blue skies.

Even the occasional helicopters—dipping from Blue
Lake to extinguish "hot spots" on the mountain slope—
became routine to the kids as they remained focused on
their unique camp experience.

At the center of this experience was a production of
Once On This Island, a Broadway musical by Lynn
Ahrens and Stephen Flaherty. A lyrical tale filled with
Haitian imagery, the show is a celebration of the power
of love and the power of story.

Caldera is an ideal setting for working on such a
production. Theatre is all about community and
collaboration and the Caldera experience is all about
creating just that, with a diverse group of young
people who would never have the opportunity to work
continued on page 19
THE SECOND WEEK
Reflections on a Caldera Residency
by Hannah Wilson

The chunk on the road looked like an end piece from my kindling box at Caldera. Then I hit it. The crack, the zipping as if the roadbed were paved in vibrating macadam — why hadn’t I swerved? A rock the size of a football had flashed my tire. I was lucky. I had a spare. My cell phone worked. The AAA garage was ten miles away, its truck and genial mechanic came within the half hour, and minutes later, my pumped-up spare and I were ready to go. I had left for the appointment early. That cushion got me to the oncologist’s office just as the nurse called my sister into the examining room, where luck ran out.

Ruth had made the appointment a month before, when she was in the hospital undergoing tests. In that compressed anxiety, I had promised to go with her. By then I would be halfway into my writing residency, but the drive back to Eugene is only two hours. I could go, spend a night at home, be back writing by noon the next day. Deep into the work in the cabin, I had that second thought. Waiting for the AAA deliverance, I had at least the third.

Sometimes with luck, I stumble into exactly the right decision. Nothing would have substituted for my being there to hear the oncologist say "non-small cell lung cancer. Six months." to watch Ruth take the blow without ever breaking eye contact with him. She asked him questions: "Will I be in pain?" "What will be the actual cause of death?" She listened, interrupted with another question or sometimes an almost jocular comment.

It would be romantic exaggeration to say that the comfort and solitude of Caldera, of the forest and lake, so eased my mind that I worked freely. But I did work... The next morning while I drove back to Caldera, I kept asking myself, what will I do with my second week? What can I do? It would be romantic exaggeration to say that the comfort and solitude of Caldera, of the forest and lake, so eased my mind that I worked freely. But I did work, and in trying to think back to what made it possible, I realize how the quiet space of Cabin No. 3 let me, without interruption, cry out some of the sorrow, let me explore in my journal what it means to lose the one person who goes back all the way with you, freed me to return to the "now" of the work that would sustain me if I could get to it. And I did. By the time I left the following weekend, I had a story completed and another begun, a new poem, and the bones of an essay about going to the doctor with Ruth, which begins as this article does.

The oncologist’s words gave my sister energetic determination. A woman who often took fifteen minutes to study a menu before ordering dinner, who recently let an Amtrak coupon lapse because she couldn’t decide where to go, Ruth now decides instantly what she wants to eat, who she wants to see, which fools she will no longer suffer. She has met the truth the same way I did the rock, straight on. While the mechanic that AAA sent out was examining the tire, I said, almost by way of apology, "I should have swerved." Pumping the jack, he said, "Sometimes it’s better not to swerve." I carried those words back into my cabin, shared them at dinner that night with the other writers whose kindness and grace cushioned my return, and who, writers—like, agreed that the words were mine to use first. I do now, in part to give thanks that in a difficult time, Caldera helped keep me from swerving.

Hannah Wilson was awarded an Oregon Literary Fellowship in 2001 and has a residency at Caldera in the spring of 2002. She lives in Eugene, OR.

RESIDENCY PROGRAM
Supporting Creative "R & D"

This fall marks the first-year anniversary of our residency program — it has been an enormously successful year. By the end of 2002, 76 artists will have come to Caldera to take photographs, write novels, play, memoirs and poems, edit scripts, make paintings, compose music and conduct research. While the produce of some residencies is immediate, in other cases the work done at Caldera will be the foundation for things that will emerge only in the years to come.

Our 2002 winter/spring session brought 37 artists to Caldera (see artists' profiles, pages 13-13), and another 39 residencies were awarded for our fall/winter season, which is currently in session. This year, about 70% of our residents came from Oregon, while 30% came from outside the state. Last spring we began publicizing the program nationally to attract applications from a wide variety of artists, of ethnic and geographic communities — and it's the fact that nearly 60% of our most recent applicants came from outside the Northwest indicates that news of Caldera's program is indeed spreading rapidly. And thanks to a generous gift from Ivan Gold and Mary Meyer we have been able to help underwrite the travel expenses of 92 residents who have come from outside the region.

Though we do not require resident artists to produce a specific product, those who stay more than two weeks are strongly encouraged to do a community outreach activity. During our winter/spring residency session these residents taught workshops in our ongoing art program at Sisters Middle School, one gave a reading at the Paulina Springs Bookstore and another gave a lecture at Central Oregon Community College's Sisters classroom. 60% of our fall/winter '02 residents have offered to do a community outreach activity. Artists who might not otherwise find their way to a classroom or public venue in Sisters are now brought into the community through Caldera's programs and our partnerships with the public schools, town businesses and the community college.

An Ongoing Tradition of Direct Support for Artists and Writers

Caldera was founded in the belief that creativity is inherently valuable and that supporting the creative process is an investment that has tangible returns. As we nurture the child who loves dance, writing or painting, we must be ready to support the choreographer, novelist or artist that this child might one day become.

Established in 2001, the residency program runs annually from mid-September through mid-June. The program is intended to function as a creative laboratory where residents are given the opportunity to engage in essential "research and development" of their ideas and projects. A residency at Caldera is open-ended; artists may do whatever they wish. The philosophy behind the program favors process over product and recognizes that experimentation and failure are necessary components of innovation, discovery and success.

As direct financial support to artists has decreased over the last 10 years, residency programs have emerged as an increasingly important and unique support system that encourages the creation of new work. Caldera's residency program is distinctive in the state of Oregon for its size and location.
ARTISTS & RESIDENCE

2002

Artists' Profiles: January - June

SADIE HELEN - Writer, drama (Portland, OR) Sadie Helen was born in 1956 and grew up in a family of actors. She has written several plays and is currently working on a novel about a woman's journey through the male-dominated world of finance. She is the author of a novel about a woman's journey through the male-dominated world of finance. She is a member of the Oregon Literary Fellowship and has had residencies at The Mill Building and The Eucalyptus Foundation.

MARY QUAD - Writer, poetry (Portland, OR) Quad continued to work on her manuscript, "Guide to the Frontier Reels: a collection of poems which she describes as 'preoccupied with the concept of the frontier -- geographically and socially.'" She was awarded an Oregon Literary Fellowship in 2001.

BEN ROSENBERG - Visual artist, painting (Portland, OR) Rosenberg worked on a series of whimsical self-portraits. She also taught illustration to students at the Cooper Union and the Portland Art Institute. She was awarded an Oregon Literary Fellowship in 2001.

ANNE REBK - Visual artist, photography (Portland, OR) Rebk spent her time at Caldera exploring the surrounding landscape and working on a series of new paintings. She is a freelance photographer and has spent time working at Sitka Center for Art and Ecology in OR. OR.

ELIZABETH SHI - Writer, fiction (Kamloops, BC) While at Caldera, Shi began work on her third novel. She is also interested in interactive literary projects, launching the 2002 Seattle Poetry Festival with a "poetry robotics" competition and the "live poetry clothing" festival for 2001.

PATRICK STEFANSON - Writer, fiction (Portland, OR) White at Caldera. Stefanson worked a period of his forthcoming novel, "Turbo: A Matador's Chronicle of the Gulf War and Other Battles" (Scribner, March 2003). The novel will appear in 2002. The author has also appeared in Men's Journal, The Blue Moon Review and The Iowa Review. The sequel, which was read by a James A. Michener - Copernicus Society of America Fiction Fellowship and had a residency at Yaddo.

BETTY WARN - Writer, nonfiction (Ceresville, CA) Warn began working on a novel about her family in 1999 and has successfully published several essays as a result of her residency at Yaddo. She was awarded the Diamond House Fellowship in 2000.
YPT (cont.)

continued from page 9
together otherwise. Students rotated through four 90-
minute rehearsal and workshop sessions daily. Time
devoted to the show was mixed with activities ranging
from instruction with the camp’s horse and channel
course staff to time spent with guest artists on
enrichment activities such as creative writing, prin
tmaking and African dance.

Olori Oriyomi—better known to her students as
"Mama Yeye"—kicked off the camp with two days of
intensive African dance instruction. With special
emphasis on how cultural forces from her native
country of Nigeria influenced Haitian rhythms and
movements, she provided a context necessary for a
culturally faithful staging of this particular show.

While working in rehearsal with The Project’s own
directors and choreographers, campers documented
their process and experience through poetry with
writing instructor Maeta Kaplan.

VOLUNTEERS
The Donation of Time

Each year we rely heavily on the support of
volunteers and interns, and 2002 was no
exception. We are grateful to everyone who
donated their time to Caldera and helped make our programs a
success. These folks did everything from providing us
with extra office help to bringing classroom assistants to
chopping wood to designing our Web site. Thank you,
we could not have done it without you.

US BANK VOLUNTEER WEEKEND CAMPOUT

We are particularly appreciative of our friends at US
Bank, who have given us a cash grant and volunteer
support for the third consecutive year. In late June, US
Bank employees and their families joined Caldera staff to
help get our site ready for camp. About fifty volunteers set
up teepees, finished rebuilding the home corrals that they
started last year and helped us, under the direction of
Greg Robeson, create a camp garden. After the hard work
we all celebrated with a cookout and a day of recreation
on Caldera’s land at Blue Lake. Our special thanks go to
Linda Wright and the entire "US Bank Crew."

INTERNS: Katy Abey, Casey Fage, Camille Rankin,
Sunnah Omen and Julia Watts

SELF ENHANCEMENT JOB PLACEMENT HIGH SCHOOL INTERNS:
Jenifer Byers, Jemal Cash and Mylene Roberts

VOLUNTEERS: Kelly Anson, Kevin Bender, Leah Black, Conaree
Boume, Tobias Boyd, Reg Bradley, Troy Bronsfield, Jimmie Chiles,
Ben Corrato, Carolee Fragana, Heidi Golded, Catalina Hanner, Nick
Huddler, Clara Hughes, Holly Hughes, Keith Jees, Chris Kitchinschun,
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Scranton, Cola Schumann, Kelly Thoon, Christina Viva, Cami Welen,
Seth Widdis and Tani Wiedenman.

SISTERS FOLK FESTIVAL VOLUNTEERS: Kaela Barton, Kathy
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Susan and Jim Wolter
Linda and Jerry Wright
Laurel Wylde

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Sanctuary Orphans
Sisters School District
Suttle Lake Methodist Camp

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Caldera’s programs are made possible through generous donations, in-kind contributions and the work of our wonderful volunteers. Caldera is a 501(c)(3) nonprofit organization and all contributions are tax-deductible.

Phyllis Lillevold, Development Director

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15
I would like to support Caldera with a gift of $_____.

Please make check payable to Caldera.

- Send information about Caldera's programs:
  - youth
  - adult

- Contact me about volunteer opportunities

- Add me to your mailing list

Thank you for your support!