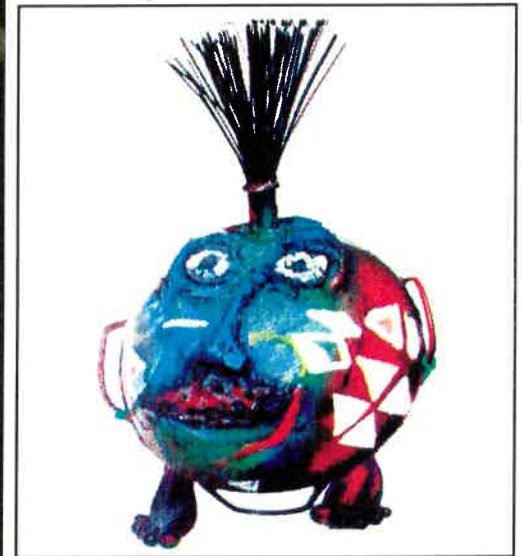


Saturday Night Is "Art Night"

featuring



George Abboud



Ray Eaglin

Saturday Night Is
"Art Night"
Join Us for the
Colorful Magic of
George Abboud
&
Ray Eaglin

At a Special Artist Reception
Saturday March 30, 2002
From 6 to 9 p.m.
At Lacamas Shores
5433 NW Cascade Court
Camas, Washington, 98607

Celebrate Saturday Night with Magical
Art. Enjoy Wine Tasting by Renown
Wine Maker Michelle Stamm from Stamm
Wines, and the Beautiful Sounds of
Classical Pianist Grace Amoah-Kusi.

Please R.S.V.P. To
Lisa Wise at (360) 834-2299

or
Lisa Abboud (360) 263-5620







Interstate Firehouse Cultural Center
5340 N Interstate Ave Portland OR 97217
503/823-2072

Ray Eaglin

Faces in the Vase
February 2 - 26, 2000

Opening Reception • First Thursday
5:00 pm - 7:30 pm

IFCC Gallery Hours:
Tuesday - Saturday, noon - 5 pm

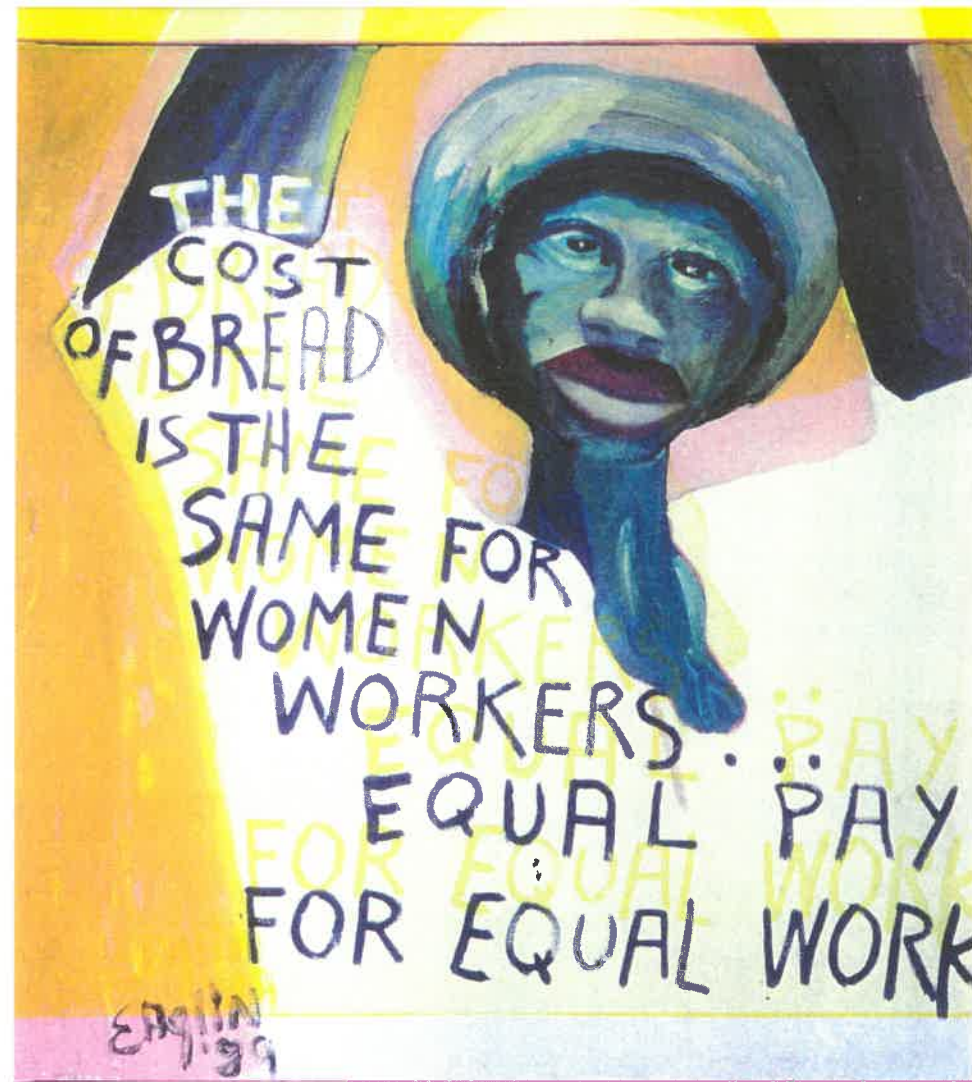
Cover: Ray Eaglin, "*Bring the People Together*," 1998, oil pastel on paper, 24" x 32"

FERNHILL MANOR

5737 N.E. 37TH
PORTLAND, OREGON 97211

(503) 288-5967
FAX (503) 288-8532

MARY E. NELSON
OFFICE MANAGER



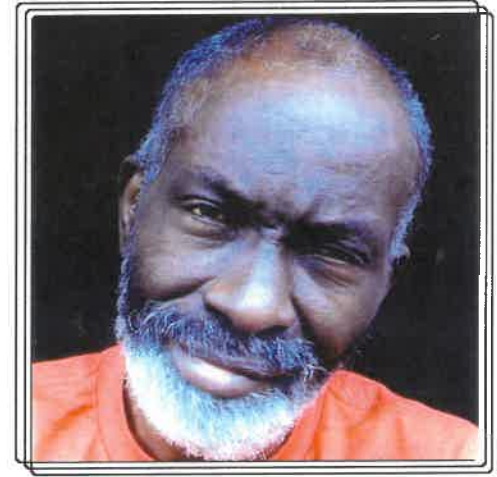
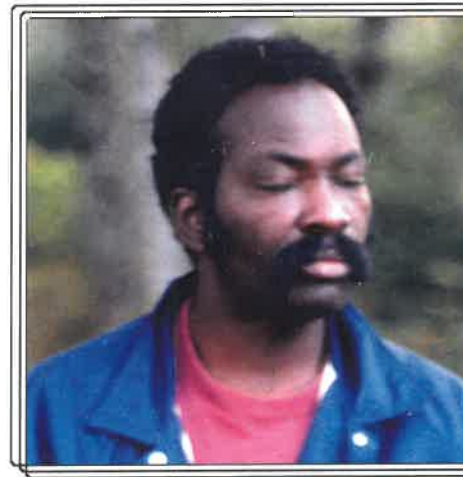
Spanish: El costo De Pan es lo mismo por muheres Trabajoras Igual pa lo para Igual trabajo
 Swahili: Dei ja Mikate ni moja Kwa wanaWake wote Hatukati ubaguzi wa Mishahara
 Japanese: 働く女性に均等な待遇を。 同じ仕事、同じ賃金
 Swedish: Ett bröd Kostar lika mycket för Kvinnor som arbetar lika lön för lika arbete
 French: Le cout du pain est le meme pour les femmes qui travaillent Salaire egal pour travail egal

Ain't a Woman Black, Ain't She a Worker, Too?

Shackled, gagged, earmarked in pregnancy
unhoped for, scorned the bankruptcy of the fetus
slapped on the ass from birth, abused, battered,
cursed every step of the way since,
ain't a woman black, ain't she a worker, too?
Auctioned off on the flatbed of shame. Teeth checked.
Breast pressed. Domesticated for sport and profit.
Driven by the lash of ignorance, with sweaty swollen
udders dragging before tired bent knees, brawny
backs. The plow of the scrub brushes etching blood-tear
rows of unfertile ordeals on the stock yard floor
of no exchange.

ain't a woman black, ain't she a worker, too?
Press ganged to the slavery of marriage, leashed,
short chained to the stable perimeter of the bedroom,
kitchen and nursery. Marooned to the stigma of weakness,
layed open and raped on the centerfold of life, time,
indifference. She grows up thinking the rest of the
world must be pastured with one big house cleaning job.
ain't a woman black, ain't she a worker, too?

Dehumanized in the galleys, assaulted in the alleys,
ravaged against the stone walls of the altar of progress.
Get up off your knees, roll up your sleeves,
fight to make your future better, fight to liberate
your freedom, organize to fight,
fight to organize,
ain't a woman black, ain't she a worker, too?



“Chop Chop”

CONTINUING THE LEGACY
RAY EAGLIN
Dec. 18 1941 - Jul. 24 2004

June 25th 2004

“Art is Us!”

- Ray Eaglin

Cultural Libation.....	Mr. Kweku Mensah
Welcome.....	Kari & Tanya Alsherif
Continuing a Legacy.....	Tanya Alsherif
Bid ‘em In.....	Robert Lowe
Popsie.....	Kari Alsherif
Solo Performance.....	Awenlue Kante
Gumbo for 4000.....	Eli Novak & Kari Alsherif
Spoken Word.....	Denene Eaglin
“Brothers”	Ollie Eaglin
Prepared Remarks.....	2 Minutes
Open Sharing.....	2 Minutes
Closing Prayer.....	Dr. Sheila
Etta James, “At Last”	Tanya Alsherif



Raymond Eaglin was born to Mrs. Jettie Harris Eaglin and Mr. Ollie Eaglin Sr. on December 18, 1941 in Galveston, Texas. He grew up in Beaumont, Texas where he graduated from Charlton-Pollard, served in the and graduated from the University of Oregon, class of 1971. He was a recognized athlete throughout these years. He worked on many projects throughout the State of Oregon as an artist, activist, carpenter, mental health therapist and humanitarian. He especially loved his family.

He is survived by four siblings; Claudia Harris, Joseph Eaglin, Ollie Eaglin and Marcella Weathrall of Houston, Texas; children Eli Novak, Abdi Sherif, Kari AlSherif, and Tanya AlSherif; grandchild Nadia AlSherif-Boyd; a host of cousins, nephews, nieces, other relatives and friends. His siblings Roy Eaglin, Mary Agnes Eaglin and Ruth Showers preceded him in passing.

His passion was art. Through art, he communicated our history as a people and his dream for us to unite in the struggle for a better world for our children. Brother Ray was a true community builder and believed in teaching all subjects through art. "Art is Us," he would say. He didn't believe in the word "can't" and worked hard to get the job done, or as he would say "he was on his 'J'." Brother Ray had a strength, generosity, and philosophy of the world that touched all who knew him, and urged people to visualize possibility for real positive change. Brother Ray lives on.

"If there is no struggle, there is no progress."

-Fredrick Douglass (1817-1895)



**“Bring the people together; Teach math, science
and a sense of community”
- Ray Eaglin**

**Our family would like to thank you for your support
and love. If you would like more info on Ray’s
artwork and future website, please include your
contact information in the guestbook.**

Family contact : 503 249 6525 || karialsherif@yahoo.com

IFCC

5340 N INTERSTATE AVENUE
PORTLAND, OREGON 97217



U.S. POSTAGE

00.32:

H METER 546132

RAY EAGLIN
PO BOX 90815
PORTLAND, OR 97290

97290/0815



Ray's son :

Abdi Al-Sherif

903-0229

Daughter: Carrie

Send New
Inventory Sheet



INTERSTATE FIREHOUSE CULTURAL CENTER

Date: September 20, 2002

To: Ray Eaglin, Artist
Fernhill Manor
5737 NE 37th
Portland OR 97211

From: Roberta Wong
IFCC Gallery Director

Re: Terms for Loan of Equipment

Ray,

In response to your request to borrow on loan the following items, we ask that you read the terms of agreement. Your signature or the signature of your representative will bind you to this agreement with the IFCC.

Terms of Loan Agreement:

Date of Loan: September 21, 2002, Saturday
Date of Return: by September 25, 2002, Wednesday

<u>Items on loan:</u>	<u>Replacement Value:</u>
2 wooden easels (65" high tripod)	\$45.00 each x 2 = \$ 90.00
1 wooden pedestal (24" high x 25" wide x 15" deep)	\$75.00 each x 1 = \$ 75.00

Condition: As Is

Total Value of Loan: \$165.00

1. I shall arrange for the handling and transportation of the items to and from the IFCC.
2. I shall return the above items in the same condition.
3. If damage or lost occurs, I will agree to replace or reimburse the value of the objects.
4. I shall return the items by the above date. Any alternative date must be made by prior arrangement.

I, Ray Eaglin, do hereby agree to the terms of this loan for the above stated items.

Signed _____
Ray Eaglin or representative



Date: September 20, 2002

To: Ray Eaglin, Artist
Fernhill Manor
5737 NE 37th
Portland OR 97211

From: Roberta Wong
IFCC Gallery Director

Re: Terms for Loan of Equipment

Ray,

In response to your request to borrow on loan the following items, we ask that you read the terms of agreement. Your signature or the signature of your representative will bind you to this agreement with the IFCC.

Terms of Loan Agreement:

Date of Loan: September 21, 2002, Saturday
Date of Return: by September 25, 2002, Wednesday

<u>Items on loan:</u>	<u>Replacement Value:</u>
2 wooden easels (65" high tripod)	\$45.00 each x 2 = \$ 90.00
1 wooden pedestal (24" high x 25" wide x 15" deep)	\$75.00 each x 1 = \$ 75.00

Condition: As Is

Total Value of Loan: \$165.00

1. I shall arrange for the handling and transportation of the items to and from the IFCC.
2. I shall return the above items in the same condition.
3. If damage or lost occurs, I will agree to replace or reimburse the value of the objects.
4. I shall return the items by the above date. Any alternative date must be made by prior arrangement.

I, Ray Eaglin, do hereby agree to the terms of this loan for the above stated items.

Signed _____
Ray Eaglin or representative



Draft

Interstate Firehouse Cultural Center
5340 N Interstate Avenue
Portland, OR 97217

March 7, 2003

Ray Eaglin
Fernhill Manor
5737 NE 37th
Portland OR 97217

Dear Ray,

I was dismayed to hear of your recent surgery. It is definitely a set back, but by no means an end to your creativity.

I am sorry I had missed you on your recent visit to IFCC. I had tried to return your call a month ago but was not successful in contacting you. I did contact Catharine Barton at the Multicultural Senior Center. My understanding is that you wanted to show work to a potential buyer. (Carol's photos are enclosed).

Can you clarify for me what you would like us to do with the seven pieces (see enclosed list):

We have kept them in storage for you since last KWANZAA. Do you have plans to pick them up or would you like us to make them available for sale. During Kwanzaa, these pieces were not for sale so I only have insurance values. Please let me know if you want them to be priced differently for sale. I can draw up a consignment agreement form. Consignments are based upon a 35% commission to IFCC.

You can reach me Tuesday through Friday afternoons at 503 – 823 – 2072.

Please Take Care!

Sincerely,

Roberta Wong
Gallery Director
IFCC

IFCC KWANZAA 2002 SUBMISSION / INSURANCE FORM:

ARTIST'S NAME (print) Ray Eaglin
 ADDRESS Fernhill Manor, 5737 NE 37th
 CITY Portland STATE OR ZIP 97211
 PHONE (day) 503-288-5967 (evening) _____ E-MAIL _____

- #1 Title: "Keep yet their hearts Attending on themselves", William Shakespeare, Othello. Pelican. Page 1021/ "Van try them Negro kid tea tin sheep steel he set" Ray Eaglin. 20 August 2001
 Media: Pastel Drawings Dimensions: 36" x 24"
 (Principle: Kuumba) Retail Price: NFS Insurance value: \$500.00
- #2 Title: "An old black Ram is Tuppings your white Ewe", William Shakespeare, Othello. Pelican. Page 1022/ "One mad Negro with club Wail strike up pay" Ray Eaglin. 20 December 2001
 Media: Pastel Drawings Dimensions: 30" x 24"
 (Principle: Kuumba) Retail Price: NFS Insurance value: \$400.00
- #3 Title: "So justly to your grave ears I'll present how I did thrive in this Fair Lady's love", William Shakespeare's Othello. Pelican. Page 1025/ "You have Hot Negro Slave Fort Jail We strip oil rider Day save Hills Insist duty" Ray Eaglin. 20 December 2001
 Media: Pastel Drawings Dimensions: 36" x 24"
 (Principle: Kuumba) Retail Price: NFS Insurance value: \$500.00
- #4 Title: "As Where's That Place Where into Foul Things Sometime intrude not", William Shakespeare's Othello. Pelican. Page 1038/ "Toll Unit Triped Route Negro Woman Hath Insist We Face Them" Ray Eaglin. 20 February 2001
 Media: Pastel Drawings Dimensions: 36" x 24"
 (Principle: Kuumba) Retail Price: NFS Insurance value: \$500.00
- #5 Title: "Some Good Men Bear Him Carefully Hence", William Shakespeare's Othello. Pelican. Page 1052/ "Negro Men Made Race Close Hub I Fly Home" Ray Eaglin. 20 February 2001
 Media: Pastel Drawings Dimensions: 36" x 24"
 (Principle: Kuumba) Retail Price: NFS Insurance value: \$500.00
- #6 Title: "Unreconciled As Yet To Heaven and Grace", William Shakespeare's Othello. Pelican. Page 1053/ "Can Negro Race Stay Live Hate Cued On End" Ray Eaglin. 20 December 2001
 Media: Pastel Drawings Dimensions: 36" x 24"
 (Principle: Kuumba) Retail Price: NFS Insurance value: \$500.00
- #7 Title: "Unreconciled As Yet To Heaven and Grace", William Shakespeare's Othello. Pelican. Page 1053/ "Can Negro Race Stay Live Hate Cued On End" Ray Eaglin. 20 December 2001
 Media: Pastel Drawings Dimensions: 36" x 24"
 (Principle: Kuumba) Retail Price: NFS Insurance value: \$500.00

I hereby agree to the timeline and terms outlined for KWANZAA: Call for Artists with all requested materials enclosed with this submission/insurance form. As a participating artist I understand IFCC will provide limited insurance coverage for artwork(s) itemized above while on display during KWANZAA between November 30, 2002 to January 3, 2003. I agree not to hold IFCC responsible for damages sustained by natural or human disasters beyond its control; or caused by own or my assistant(s) during installation, dismantling, or during transport to or from the IFCC.

Signed _____



Interstate Firehouse Cultural Center

IFCC EXHIBITION AGREEMENT

Year: 2000

Month: February

Gallery: Main ☐ Entry ☒ Lobby ☐

Exhibitor information:

EXHIBITOR: Ray Eaglin
PO Box 90815
Portland, OR 97290

Telephone #: (503) 255-7040

Exhibition title: Faces in the Vase

Media: Pastel portrait paintings drawings & mixed media sculpture

Cultural Context : An African American Artist promoting positive self images and messages within his community.

Exhibition dates:

Installation:	January 30, 2000	Sunday @ noon
Reception:	February 3, 2000	First Thursday, 5:00-7:30 pm
Open to public:	February 3-26, 2000	Tuesday - Saturday Noon-5pm
Dismantling:	February 26, 2000	Saturday 5pm

Publicity materials:

Exhibitor will deliver all publicity materials to IFCC by: November 15, 1999

NOTE: Brad Kendricks, Marketing Director, can be reached at 823-2070, Monday -Friday (10am-5pm)
Roberta Wong, Gallery Director, can be reached at 823-2072, Tuesday-Friday (11am-5pm)

Publicity materials requested:

- | | |
|---|---|
| <input type="checkbox"/> Artist's biography | <input type="checkbox"/> professional quality color slides or b&w photographs for media release |
| <input type="checkbox"/> Artist's statement | <input type="checkbox"/> Cover art for postcard mailer (professional quality color slide or transparency) |
| <input type="checkbox"/> Artist's resume | <input type="checkbox"/> Mailing list on adhesive labels (200 maximum) |

I hereby agree to the terms outlined in this Exhibition Agreement and to the terms outlined in the IFCC Exhibition Guidelines.

Signed

Ray Eaglin

Date

6-29-99

Please sign and return to the IFCC. We look forward to collaborating with you!

RAY EAGLIN

12441 SE Stark Street • Portland, OR 97233 • 503-255-7040

OBJECTIVE

TO OBTAIN A POSITION AS AN ART THERAPIST IN A MENTAL HEALTH FACILITY

EXPERIENCE

FREELANCE ARTIST

ARTIST, 1994 - PRESENT

PRESENTING ARTWORK IN MANY AREAS INCLUDING ART SHOWS, MUSEUMS, PORTLAND STATE UNIVERSITY, JUVENILE DETENTION CENTER IN WOODBURN, OR., PORTLAND COMMUNITY COLLEGE, ART SHOW PENDING WITH THE INTERSTATE FIREHOUSE CULTURAL CENTER. ARTWORK HAS BEEN PUBLISHED IN THE OBSERVER NEWSPAPER.

GARLINGTON CENTER

PERFORM THE DUTIES OF AN ART THERAPIST IN A MENTAL HEALTH FACILITY. INSTRUCTING CLIENTS IN A DIVERSE ASSORTMENT OF ART MEDIUMS.

EDUCATION

UNIVERSITY OF OREGON

B.S. POLITICAL SCIENCE WITH MAJOR IN ART - 1969
SEVERAL ON CAMPUS ART SHOWS.

PORTLAND STATE UNIVERSITY

TOWARD MASTERS IN PUBLIC ADMINISTRATION - 1989
NOT COMPLETED DUE TO ILLNESS

SKILLS

- 5 YEARS EXPERIENCE AS AN ART THERAPIST
- UPCOMING ART SHOW AT THE INTERSTATE FIREHOUSE CULTURAL CENTER
- ART SHOW AT JUVENILE DETENTION CENTER IN WOODBURN
- VARIETY OF MEDIUMS INCLUDING:
 - PASTELS
 - OIL PAINTS
 - WATER COLORS
 - CHARCOAL
 - CLAY
 - METALS

Artist's Statement

This series of pastel portraits honor people that have been passed, but not forgotten.

We are a community of tribes. We all look different, but we all want the same thing... peace, and a sense of moving forward.

With these drawings I wish to give kids a sense of the African American community.

Ray Eaglin



INTERSTATE FIREHOUSE CULTURAL CENTER

FOR IMMEDIATE RELEASE

January 20, 2000

contact: Brad Kendrick

503/823-2070

AFRICAN-AMERICAN HISTORY MONTH CELEBRATION GALLERY EXHIBITIONS BY damali ayo & Ray Eaglin

(PORTLAND) The IFCC Gallery celebrates the artistic expression of African-Americans throughout February with an installation by damali ayo and an exhibition of drawings and mixed-media sculpture by Ray Eaglin.

A free, public opening reception will be hosted by the IFCC on **First Thursday**, February 3, from 5:00pm to 7:30pm. The IFCC is located at 5340 N. Interstate Avenue. Gallery hours are Tuesday through Saturday, noon to 5:00pm.

damali ayo: "i keep looking for myself..."

damali ayo's installation is a provocative amalgam of work, conceptually rooted in issues of identity: racial, sexual, spiritual, and self.

The exhibition is designed to draw the viewer into ayo's experience as a person of color living in a white-dominated society. She creates a dialectical dialogue by positing the intellectual assertions of cultural theorists, Bailey Jackson and Rita Hardman, as a framework for the piece. In their groundbreaking 1992 article, the pair offer theoretical conclusions on stages of the racial identity development of blacks and whites.

"I hope that you will find time to wander through the exhibit and examine your own self-awareness and racism consciousness as you experience my work," states the artist.

ayo, a self-taught artist, is the author of several articles around issues of identity. She holds two B.A.'s from Brown University, one in American Civilization and another in Public Policy and American Institutions. She is presently exhibiting at the Artist Repertory Theater and is scheduled for an exhibition at the Mark Wooley Gallery in 2001.

Ray Eaglin: "Faces in the Vase"

Ray Eaglin's "faces" are pastel drawings and mixed media sculptures rendered from memory and imagination. The works honor persons now gone but not forgotten. Adapting elements of "tribal" imagery, the pieces evoke a strong sense of community pride.

Eaglin hopes to offer a positive self-image for African-American youth through his work. According to the artist, "We all look different, but we all want the same thing: peace and a sense of moving forward."

"Faces" is an extension of his grassroots community involvement that began with activism in the 1960's and continues with his professional work as an art therapist.

Eaglin, who has been working as an artist since 1994, has exhibited previously at Portland State University, Portland Community College, and the Juvenile Detention Center in Woodburn.

The IFCC, a non-profit, community-based center for the performing and visual arts, is dedicated to providing access to diverse cultural and ethnic perspectives through the arts.

###

Local News



PHOTO BY JULIE KEEFE

Exhibit Opens at Gallery

From left, Carol Chism, new Interstate Firehouse Cultural Center executive director; artist Ray Eaglin; Dorothy Williamson; and artist damall ayo attend this month's First Thursday opening reception Feb. 3. ayo's installation "i keep looking for myself ..." is a provocative amalgam of work, conceptually rooted in issues of identity: racial, sexual, spiritual and self. Eaglin's "Faces In the Vase" are pastel drawings and mixed-media sculptures rendered from memory and imagination. Gallery hours are noon-5 p.m. Tuesdays-Saturdays at 5340 N. Interstate Ave. The exhibit runs through Feb. 26.



RA' EARTH



If you are interested in attending RAY CAGLIN
Art showing, please put your name + address
on this list + he will have his service send you an
invitation on a Postcard with some of his artwork.

~~Redacted~~

Rose Washington - 2906 NE Emerson
Port - Oregon 97211 **
Julie Hamilton 4815 NE Alameda
Port, OR, 97213

Jarvis Warbus 10339 N.E Fremont APT 19
Portland, OR. 97220

Colleen Stater 2530^{NE} Killingsworth # 6
Portland Or. 97211 #

NORMA SIMONS
1738 NE 156th AVE
Portland, OR 97230

Karen POLK 5204 N. Fessenden
P, ore 97203

Linda ^{Hobaugh} ~~Roberts~~ 5604 NE 19th
P, Oregon 97211



INTERSTATE FIREHOUSE CULTURAL CENTER

October 22, 1998

To whom it may concern:

This is a letter of support for Portland artist Ray Eaglin and a project he is offering to our community: *Faces in the Vase*.

Faces in the Vase is a proposed series of posters featuring the artwork of Mr. Eaglin, faces drawn from memory and imagination, accompanied by messages taken from scripture, folk sayings, or his own poetic words.

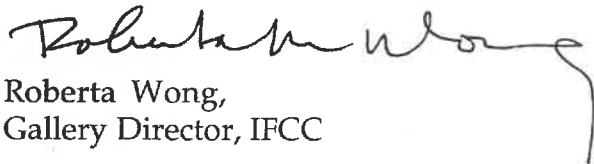
Created during a time of rehabilitation, Mr. Eaglin's "faces" represent a return to his grassroots community work, beginning with his activist roots in Oregon during the 1960's, to his professional work as a mental health counselor. *Faces in the Vase* is Mr. Eaglin's effort to support positive alternatives for African American youths in our community by reinforcing a positive self-image, message, and spirit.

He is seeking partnerships with local businesses and organizations to help in producing, framing and presenting *Faces in the Vase*, with the hopes of creating a traveling exhibition that would tour outside our community.

The Interstate Firehouse Cultural Center supports Mr. Eaglin's efforts, and offer Mr. Eaglin an opportunity to exhibit his own work and this series in the year 2000.

We hope that you will consider the merits of this project and find a role that your business or organization can fullfil.

Sincerely,



Roberta Wong,
Gallery Director, IFCC

October 28, 1999

Wardell Gibson
1827 NE 44th Avenue, Suite 220
Portland, OR 97213

Re: Mr. Ray Eaglin

Dear Mr. Gibson,

I am writing to ask for your assistance in locating Mr. Eaglin. Since his departure from the Karrington Center we have not been in communication. I do not have a current phone number or address. If possible, could you forward his current mailing address and/or a telephone number.

I do not wish to inconvenience you but, if you are still in contact with Mr. Eaglin, could you let him know that it is very important that he contact us. His exhibit is scheduled in January 2000 and we need to receive from him the following information: a brief biography, his background as an artist, an artist's statement about the work, and a professional quality slide that we can use for making the postcard mailer. We need this material by November 10th.

My main concern is that if I do not hear from him by early November, I will have to postpone his show, and make other arrangements for that time slot. I know Mr. Eaglin would be disappointed if this were the case. But, our timeline is important if we are to provide adequate publicity.

I appreciate any assistance you can give. You may contact me at IFCC, Tuesday through Friday, 11am - 5 pm at 823-2072. Thank You.

Sincerely,

Roberta Wong,
Gallery Director, IFCC



Interstate Firehouse Cultural Center

Date: 11-19-99

TO: Ray Eaglin

Fax: 777-6150 Phone: 777-6150

From: IFCC: Roberta Wong, Gallery Director

Fax: (503) 823-2061 Phone: (503) 823-2072

Number of pages (including fax sheet): 1

Message: I am trying to locate Ray Eaglin.
This was the phone number listed, However
it appears to be a fax line. I am hoping
if this number is not correct, someone
will be kind enough to call me back
and let me know. I appreciate your
time & effort. Thank you -

Roberta Wong

Saturday Night Is "Art Night"

featuring



George Abboud



Ray Eaglin

Roberta,

FYI

Carol
03/18/02

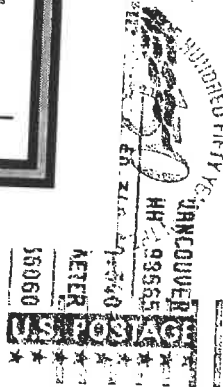
ART BY ABBOUD
34508 NE 23RD AVE
LACENTER, WA. 98629

Saturday Night Is "Art Night" Join Us for the Colorful Magic of George Abboud & Ray Eaglin

At a Special Artist Reception
Saturday March 30, 2002
From 6 to 9 p.m.
At Lacamas Shores
5433 NW Cascade Court
Camas, Washington, 98607

Celebrate Saturday Night with Magical
Art. Enjoy Wine Tasting by Renown
Wine Maker Michelle Starr from Starr
Wines, and the Beautiful Sounds of
Classical Pianist Grace Amoah-Kusi.

Please R.S.V.P. To
Lisa Wise at (360) 834-2299
OR
Lisa Abboud (360) 263-5620



CHECK CURRENT TIME

DATE AND TIME: OCT 06 '99 10:12

05/01/1995 10:19 503-823-2061

IFCC

PAGE 01



Interstate Firehouse Cultural Center

Ray Eaglin
is not at home
See Number

Date: 11-19-99TO: Ray EaglinFax: 777-6120Phone: 711-6170From: IFCC: Roberta Wong, Gallery DirectorFax: (503) 823-2061 Phone: (503) 823-2072Number of pages (including fax sheet): 1

Message: I am trying to locate Ray Eaglin
This was the phone number listed, However
it appears to be a fax line. I am hoping
if this number is not correct, someone
will be kind enough to call me back
and let me know. I appreciate your
time & effort. Thank you.

Roberta Wong

5340 N Interstate Ave • Portland Or 97217 • Phone 503/823-IFCC • Fax 503/823-2061

CONFIRMATION REPORT

PHONE NUMBER

503 923 2061

DATE & TIME	DURATION	IN	PAGE	RESULTS
OCT 05 13:29	00:42	RS	01	OK

No Phone #

Gudger

Gregory

255-3987

(Ebony & Nisa Father)

Charles Carter.