



MOAH UPDATE

February 2024
Number 95

Invention & Technology
1750 - 1950

We're happy to share that we hosted a faire.

If you were there, did it give you a scare?



In 1914, a librarian at the Mitchell Park Library, who had initiated a successful costume swap a few years earlier, moved away, leaving the City of Palo Alto the challenge of finding someone to assume the responsibility of managing the popular event.

Founded in 2008, Transition Palo Alto, with a mission of seeking solutions to climate change and other societal problems, was interested in the sharing of skills and goods within our community and, consequently, created a number of Craft Faires and Share Faires. Having participated in some of Transition's early Share Faires, the city asked the organization to manage the costume swap. Hence the **Scare Faire and Costume Swap** event was born. After changing its venue over the years, it eventually landed at MOAH in 2018 and has remained there since.



The Scare Faire and Costume Swap is about more than swapping costumes, as important as that effort is. Transition believes the biggest benefit is building community. The organization always invites other community organizations, including GreenWaste Palo Alto, Fabmo and other city entities. They try to get students involved. Having various clubs from Gunn H.S.

participate in 2023 created a particularly gratifying extension to our community. According to Transition, "We swap costumes, we teach skills, some people come just to talk to neighbors they don't get to see often enough. We have fun."

MOAH and Transition look forward to partnering for the Scare Faire and Costume Swap for many years to come. We hope you show up the next time the Scare Faire and Costume Swap convenes at MOAH. See you there!



Inside This Issue

President's Message.....	2
Board & Staff.....	2
Executive Director's Message.....	3
Volunteer Opportunities.....	3
Exhibits.....	4-5
Spotlight on Staff.....	5
Feature Article.....	6-7
At the Lectern.....	7
In Memoriam.....	8-9
NOAH Thanks.....	9
Calendar of Exhibits & Events.....	12

From Our President

Jim Wall



Show me the money

Often, while leading a tour of MOAH's warehouse or main house, I am asked how our museum is funded. Since many of you may wonder about that as well, let us explore it a little in this column.

Every organization requires funding in three main categories: Operational Costs, Capital Expenditures and specific Program Costs. As this article will focus on the museum's Operating Costs, we'll first take a brief look at the other two categories:

Capital Expenditures At various times, an organization might undertake a capital campaign to raise funds for a specific large expense, such as a building remodel or a warehouse purchase. Even if some of the money for this project were to come from the organization's internal assets, this one-time fundraising effort would not be considered an operating cost but, rather, a Capital Expenditure.

Program Costs An organization's Program Costs are the direct cost of running a particular program that is under the umbrella of the organization's mission. Examples would be a zoo offering free admission to underprivileged students or a museum building and operating a specific exhibit. Whether these Program Costs are up-front costs, ongoing expenses or both, they relate specifically to a subset of what the overall organization does. Often these Program Costs are covered by grants.

And that brings us to Operational Costs ... which is what most museums have to concern themselves with. These are the yearly expenses required to keep the organization running. Viewed on a pie chart, the largest slice of operating costs is often building costs (i.e., rent or mortgage). However, this is not always the case. Fortunately for MOAH, the Williams House on Homer Avenue is owned by the City of Palo Alto, and we get to occupy it for nominal rent. On the other hand, our warehouse in San Carlos requires a monthly mortgage payment, so this slice of the pie is large for us. The other significant slice in our virtual pie chart is payroll. A well run museum (like ours) needs a competent paid staff to keep it operating smoothly. Other expense pie slices include: insurance, utilities, marketing, and maintenance. These expenses must be budgeted for every year and ideally are offset by the funding the museum receives.

So where exactly does MOAH get its money from every year?

A significant portion of the museum's funding comes from the Frank Livermore Trust, established by the museum's founder to support the

See From Our President, Page 10.

FOUNDER

Frank Livermore 1919-2000

STAFF

Michelle Fabian,
Executive Director
Zoe Timmerman,
Exhibits & Administrative Assistant
Lauren Adams,
Gallery Supervisor

BOARD OF DIRECTORS

James A. Wall, President/Chairman
Beverly J. Nelson, Vice President
John Davis, Treasurer
Secretary (Open Position)
Richard Douglas
Len Ely
Robert H. Katzive
Ken Kormanak
Judith Lautmann
Girvin Peters
Stu Stoffer
Charlie Gillis, Emeritus
Carl B. Moerdyke, Emeritus
Charlie Pack, Emeritus

COMMUNITY ADVISORY BOARD

Beverly J. Nelson, Chair
Beth Bunnenberg
John Davis
Marlene Dunwoodie
Jeff Ehrlich
Betsy Fryberger
Charlie Gillis
Laurie Hassett
Hon. Joe Huber
Nancy Huber
David M. Kelley
Jamis MacNiven
Nancy Mathews
James M. McClenahan
Steve Moore
Barbara Newton
Sandra Pearson
President, Garden Club of Palo Alto
Roxy Rapp
Steve Staiger
Arthur D. Stauffer
Anne Wilbur
Cole Wilbur
President of PAHA
President of PAST

CAB EMERITUS

Montgomery Anderson
Don Norman
William Reller
Roger Smith

MOAH Update is published biannually with the intent to inform, amuse and enthuse friends of the museum.

Editor: Judith Lautmann

Printing: Prestige Printing

From Our Executive Director

Michelle Fabian



Getting to know you

I've been eagerly anticipating this newsletter to formally introduce myself. If you haven't yet met me, my name is Michelle Fabian and I am MOAH's new Executive Director. My journey at MOAH began more than five years ago when I first joined MOAH as the

Exhibits & Administrative Assistant. When MOAH's past Executive Director, Allison Wong, informed me of her departure, I knew I wanted to step into this role as MOAH's Executive Director.

For the last five years, MOAH has given me an incredible amount of knowledge and fulfillment. Having a background in history, I always knew I'd find my calling within the museum industry. I am grateful MOAH has provided me the opportunity to fulfill my calling.

Since beginning this new role in June 2023, I've witnessed the growth of MOAH's volunteer community. This year alone, we've welcomed new garden, docent and warehouse volunteers while ensuring our veteran volunteers are happy enough to continue coming back (thank goodness they are!). Additionally, we continue to actively pursue more funding through grants along with maintaining and expanding our membership base. I would like to see these two elements grow more, and I would like to invite younger generations to become part of the MOAH community through membership, volunteer opportunities or simply as visitors.

My vision for MOAH is based on continuous, accelerated growth. This means creating more connections, obtaining more grants, engaging more with the community and local schools, increasing volunteer participation, expanding space (our collection is growing!) and organizing new events. I understand that my aspirations for MOAH won't happen overnight, but with time, persistence and great support, I am optimistic.

Please feel free to give me a call or email me to introduce yourself. I look forward to getting to know each one of our members and supporters.

Lastly, I want to express my heartfelt gratitude to everyone who has supported me in transitioning into this new role. I deeply appreciate the hard work, patience and support of our dedicated volunteers and employees who have helped me during this period.

Volunteer Opportunities for 2024

MOAH is always on the lookout for curious and active adult volunteers. We have a variety of jobs that can provide you with some fun and rewarding volunteer experiences while you meet and work with interesting people. There is also the possibility of task-based volunteering, allowing you to help us on your own schedule. For more information, please contact us at 650-321-1004 or admin@moah.org.

Gallery Assistant

Are you looking for a weekend volunteer position that requires only an occasional one-to-four-hour commitment? Would you like to be part of MOAH's exciting exhibits and share your knowledge with visitors? We are looking for additional Gallery Assistants to take occasional shifts on Fridays, Saturdays or Sundays, any time between 11:00AM to 4:00PM.

Garden Volunteer

Do you have experience in gardening and/or have an interest in working in a historic garden? Join us on Tuesday mornings to help beautify and maintain the Williams House gardens. Tasks include watering, weeding, transplanting, fertilizing and more.

Warehouse Team Member

Do you enjoy fiddling with and fixing mechanical and/or electrical things? Our Warehouse Team works on site at our San Carlos warehouse restoring incoming artifacts and maintaining them over time as needed. In addition, team members are responsible for organizing the collection.

Publicity and Public Relations Team Member

Are you interested in communications and public relations? Are you skilled at writing or editing? Do you wish more people both within and beyond our community knew about all of MOAH's great services? How about working with our Publicity Team to get the word out to our community?

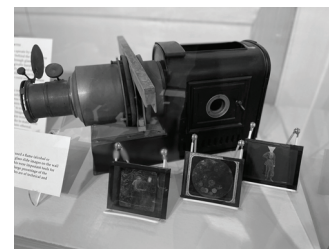
Current Main Gallery Exhibit

Aesthetics and Technology: The Jim Adams Collection

Open now through March 3, 2024

Are you intrigued by unusual and one-of-a-kind vintage artifacts? If you haven't had the chance to visit MOAH yet, you're in for a treat! On October 20, 2023, MOAH unveiled its current exhibit, *Aesthetics and Technology: The Jim Adams Collection*. This exhibit

honors Professor emeritus of mechanical engineering at Stanford University, James (Jim) L. Adams. Jim Adams taught and wrote about innovation, creativity and technology. He served on MOAH's Community Advisory Board and bequeathed a substantial portion of his unique artifact collection to MOAH.



Within this remarkable exhibit, you will see a variety of Jim's collection of antique artifacts that showcases his fascination for machines, creativity, technology and innovation. This exhibit displays heavy farm machinery, typewriters, toys and more!

Here are two notable artifacts, R.M Wade and Co. Drag Saw and The Magic Lantern.

Current Special Exhibit

Complementary Colors: Vintage Art Supplies

Open now through Spring 2024

From antique pencil sharpeners to tools used to apply color to photographs, this exhibit provides a glimpse into the finer details of artists' work in the past. Among the more recent pieces on display is a paint sprayer that uses a standard mason jar and a vacuum hose to apply paint.

Come see these tools in the doctor's medical lab at MOAH through Spring 2024.

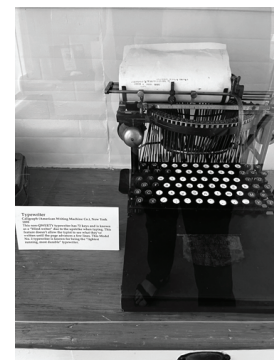


Current Special Exhibit

Non-QWERTY Typewriters

Open now through Spring 2024

This collection of typewriters features four examples of non-QWERTY typewriters. The exhibit includes a typewriter featuring a keyboard marketed as "The Ideal Layout," which attempted to improve the QWERTY layout. Additionally, there is a typewriter with separate keys for upper and lower case letters with an upstroke that prevented typists from seeing what they had typed until the page advanced.



Come see these unusual typewriters in the doctor's medical lab at MOAH through Spring 2024.

Current Special Exhibit

Electrical Quackery: Medical Devices of the 1900s

Open now through Spring 2024

MOAH's newest special exhibit features medical devices from the 1900s, with a focus on electricity-based quack medicine. This exhibit also features a variety of legitimate medical tools. A number of the quack medical tools feature "violet rays" or low-level electrical shocks that were marketed as curing an impossibly wide range of ailments, with common claims being that they cure rheumatism, headaches, paralysis and gout. Violet ray devices were first introduced by Nikola Tesla at the 1893 World's Columbian Exhibition.

The exhibit also features a particularly unsettling device known as the "Lebenswecker" or "Life Awakener." This device originated in Germany and used an array of spring-loaded needles to inject low-grade toxins into the skin. The resulting boils were thought to be the expulsion of disease-causing elements from the body. Come see this unusual and uncomfortable collection in the doctor's surgery room at MOAH through Spring 2024.



Spotlight on Staff

Lauren Adams

Lauren Adams came to the Bay Area in 2017 to enter a PhD program at Stanford University in the History Department, where she studies medieval religion, gender and sexuality, with specific interests in sanctity, heresy and the crossing of boundaries within medieval religious culture. She is currently working toward finishing her dissertation, entitled "Redemptive Transgressions: Sexual Boundary-Crossing in Saints' Lives and Religious Literature, ca. 1050-1250." She also works as a Digital Public Fellow with Arcade, an open-access digital salon devoted to the humanities, run under the auspices of the Stanford Humanities Center.



Lauren joined the MOAH team this summer in order to pursue her career interests outside of academia. Lauren was interested in the opportunities that MOAH offers its staff to participate in all aspects of museum management and organization, including curation, exhibit design, community engagement and public education.

MOAH's New, Upgrading and Returning Members

New Members

Individual

Gary Bagnall
Peter Bergsagel
Vernon Bevans
Elham Dehdashtinejad
Behrooz Ghorbani

Family

Loren & Helene Bryon
Mary & Jacques
Fossourier

New Members

Family, cont.

Betty Howell & Jerry Anderson
Lillian Massey
Thomas McMahon
Sylvia Westenbroek

Upgrading Members

Sustaining

Elaine & Eric Hahn
Mark & Sara Meltzer
Bernard & Shelley Ross

Upgrading Members

Supporting

David Hoexter &
Judith Siddall
Margaret Kallman &
Thomas Belick

Sponsoring

William Debord
Curt & Margaret Weil

Upgrading Members

Livermore Collector
William Reller

Returning Members

Sustaining
Mary & Clinton
Gilliland

Supporting
Marlys & Leo
Keoshian

Alphabet Soup - Part 2

By Ken Kormanak

In the previous issue of the Newsletter, we began the story of the development of the typewriter developed by Christopher Sholes. He was unsuccessful at marketing his invention and sold the rights to his financier, James Densmore, who contracted with the Remington Company to manufacture 10,000 units. However, all was not success from the start. There still persisted the problem that everything was typed in upper case; there was no provision for lower case type. The Remington No. 2 model solved that problem by adding a shift key. Theirs was the first typewriter to offer both upper and lower case capability. Competitors were quick to add an upper/lower case feature in their machines but were thwarted by patent restrictions. To get around the dilemma, they came up with the double-keyboard machine. This typewriter had twice the number of keys, one for every character, capitals and lower case. This situation lasted only a few years and was defeated by the development of touch-typing. You see, when you touch-type with a double-keyboard, your hands and fingers are flying all over the keyboard, an exhausting experience.

Remington took advantage of this weakness in the competition's design by offering free or highly subsidized touch-typing courses with their more compact shift-key machines. They offered free or discounted typewriters along with a ready-made "touch typing" course to private business colleges, universities and the YWCA. Gradually, more and more people took these touch-typing classes to move them away from the "hunt and peck" style. These people then moved into the workplace, where it became cost-effective for businesses to standardize on the Remington solution for a keyboard, rather than re-train their employees on a competitor's machine. It was a brilliant marketing strategy that the competition didn't catch on to until it was too late. Remington became the primary manufacturer with over 70% market share in typewriter sales. Competitors were forced to redesign their products to conform to the QWERTY standard. As a side note, Apple used the same strategy years later, when they gave away their computers to schools for students to use. These students would go on to buy and recommend Apple products later, as they entered the work force.

In 1893 Remington merged with four major rivals. They all agreed to adopt what became known as "the universal layout." This effectively established Remington as the dominant player in the typewriter market and cemented the QWERTY format as the dominant standard for all future typewriters and computer keyboards today.

Since today we type on computers that can't jam, why don't we use some other, more efficient keyboard layout? Well, how long would it take you to learn to touch-type as fast as you can now, if you had to re-train your brain to type on a different keyboard? That's the main answer - inertia. The majority of users have learned to type with the QWERTY keyboard and today 90% of typists use it today. And thus, there is little chance for it to change. But if you are interested in learning about an alternative, check out the "Dvorak" keyboard, as one of many challengers to QWERTY.



FUN FACTS:

1) Mark Twain purchased a Remington Sholes and Glidden typewriter (later to be called the Remington No. 1) for \$125 and was the first author to submit a typewritten book manuscript. It was for *Life on the Mississippi*. However, Twain did not type it himself. In fact, he had told Remington that it corrupted his morals because it made him want to swear. Instead, he dictated the manuscript to a hired typist and submitted it to his publisher in typescript.

2) Historians estimate that the typewriter was invented at least fifty-two times, each inventor trying a different approach towards a usable design. Scholes himself is often described as the "52nd man to invent the typewriter." One version looked like a birthday cake, another like a pinball machine. One was eight feet tall and one machine from the Tyrol in Austria was carved mostly from wood. Until the 1830s, however, none of them had keyboards, and when they finally had one it was based

See Alphabet Soup on facing page,

Alphabet Soup, continued from facing page.

on that of the piano. The typewriter ribbon did not appear until 1841. Instead, the keys were inked by rollers or by carbon paper.

3) Jamming of the keys was a persistent problem with all typewriters. Reportedly, one of Sholes' partners got his son-in-law, who was the superintendent of schools for western Pennsylvania, to draw up a list of the most common two-letter sequences in the English language. Scholes then designed the keyboard to ensure that these pairs were separated, causing a slight delay in the striking of one key after the next. It was neither as efficient nor as fast as the letter arrangements could have been, but that slight delay stopped most of the keys from jamming, thus making it as fast as mechanically possible at the time.

4) Remember Sholes' QWE.TY second layout? He switched the "." with the "R" and now could spell "TYPEWRITER" with all the keys on the same row with the new arrangement - QWERTYUIOP[.]\. With this gimmick, his salesmen would show customers just how fast his machines could spell out the name of the product. It fascinated potential customers and Remington salesmen, to further increase business, adopted this "secret" in their sales presentations.

5) The word "typewriter" had two meanings. It was the machine itself, and it represented the person operating it. In the early days, one of the major markets for the machine was to take dictation. Mainly women handled this task; remember the YWCA classes? Remington recognized this condition and capitalized on it by printing flowers on the body of their early models to make them appear friendly and more appealing to the gentler sex. The strategy was successful, as by 1910, according to the Census Bureau, 81% of professional typists were female.

So that is the story of the origin of the typewriter in America. If you would like to see some of the typewriters we have in our collection, visit our current special exhibit at the museum. You will see some non-QWERTY machines, and we challenge you to figure out how you would type on them without peeking at the keys!



At the Lectern

In conjunction with our main gallery exhibit, *Aesthetics and Technology: The Jim Adams Collection*, Jim's sons, **Bob** and **Dan Adams** presented a talk titled "The Magnificent Machines of Jim Adams." Bob, professor of design at the California College of Art, describes himself as "an organic farmer and intrepid fixer of old machines." Dan, an engineer at Skydio, claims to be "bassist in an obscure yet famous band and a gifted metal worker." The brothers' self-proclaimed individual and shared characteristics reflect the values of their father and the greater family they describe as "a self-sufficient community."

The focus of the evening's talk was the question, "Why did Jim Adams amass so many different things?" Among the answers are:

- o He grew up among creative people who worked all the time, constantly rescuing, saving and keeping things forever. Those items were generally things of utility.
- o He believed deeply in science, particularly technology. In fact, he was a "devout technologist" who believed that Technology = History, Art, Culture, Conflict, Joy and Whimsy.
- o He was generally interested in people and felt that what separated us from all other creatures is that we "manipulate the environment and make tools."
- o He strongly believed that every object has a history.



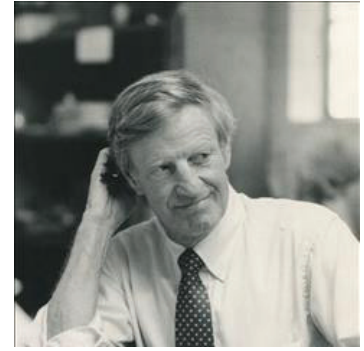
See *At the Lectern*, Page 10.

In Memoriam

Andy Doty

October 12, 1925 - August 12, 2023

Born, raised and educated through high school in New York State, Andy Doty served in World War II as a tail gunner and was awarded a Purple Heart after completing 21 missions over Japan and parachuting out of an abandoned plane and surviving 13 hours in a solo raft. After attending St. Lawrence University on the G.I. Bill, he held various jobs, including reporting and science and technology research, eventually in 1963 coming to Stanford, where he worked in university and community affairs for 30 years.



In a 2015 interview with Palo Alto Weekly, Andy said, “I found early on at Stanford that I should really know what the community was thinking and the best way for doing that was to get out in the community. So I spent a lot of time on boards of all kinds.” One of the many boards he served on was MOAH’s Community Advisory Board. In that capacity, he served as an excellent liaison with the city and local community. MOAH is grateful to Andy for writing a history of military vehicles that was enclosed in the invitations to several fundraising events featuring Jacques Littlefield’s collection of military vehicles.

Patricia (Pat) Amelia Douglas

July 10, 1937 - August 17, 2023

Pat Douglas loved to talk about growing up in Hawaii, and she also loved living in Palo Alto with her husband Rich, who served for many years on MOAH’s Community Advisory Board and in 2020 moved to our Board of Directors.

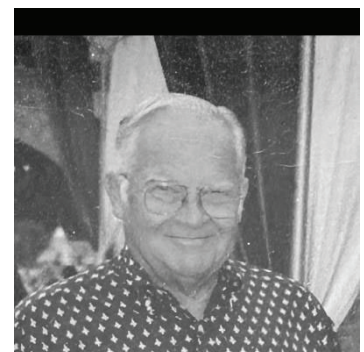


Pat accompanied Rich to many MOAH events and supported him in delivering two lectures at MOAH. As a couple, they have been generous in sponsoring (and providing homemade treats at) MOAH’s signature event, Vintage Vehicles & Family Festival. On her own, Pat participated in the planning, development and delivery of MOAH’s Heritage Arts program providing classes *I Can Sew!*, *I Can Knit!* and *I Can Quilt!*. In 2010, this program spawned a mini-camp that allowed young girls to “be an old-fashioned American girl” by learning and experiencing how to make a quilt, soap and beeswax candles among other items. The last day of the mini-camp concluded with an old-fashioned tea, provided by Pat.

James (Jim) Albert Newton

1935 - September 13, 2023

A native Californian, Jim Newton graduated from UCLA in 1957 and, after serving in the U.S. Coast Guard, graduated from Harvard Business School in 1965. His impressive career in the tech industry featured executive positions in companies including Fairchild, Motorola and National Semiconductor. He loved the outdoors, enjoying such varied activities as picking fruit in Orange County, surfing and riding his surfboard down the snowy slopes outside of Salt Lake City.



In 1962, Jim married Barbara Goodrich, and the couple raised two sons, Jim and John. From its inception, Barbara has served on MOAH’s Community Advisory Board, and over the years, as a couple, Jim and Barbara have been loyal volunteers at the museum. Their contributions to MOAH include assisting with the Williams House Opening, serving on the Events Committee, working at the Train & Meccano event, volunteering at the Oktoberfest Gala and sponsoring MOAH’s annual Vintage Vehicles & Family Festival.

In Memoriam, cont,

Judith (Judy) P. Pell

July 1928 - August 2023



In 1990, when MOAH opened to the public, an ad was placed in the Palo Alto Daily asking for people to step forward as volunteers at the museum. The first person to show up at the door was Judy Pell, ready and willing to do whatever was needed.

In her “real life,” Judy grew up in Ohio and was married to James (Jim) Pell for 61 years until he passed away in 2013, and had three sons, James Jr., David and Greg. Judy was a 6th grade teacher of math and science, enjoyed playing bridge, played golf and stayed fit by walking a few miles a day. In her “MOAH life,” her list of volunteer activities included, among other things, overseeing MOAH’s docent group, advertising MOAH throughout the Palo Alto school system, arranging and conducting Williams House tours, writing the “Docent Doings” column in early versions of this newsletter, organizing yearly volunteer luncheons, helping with MOAH’s 20th birthday party and volunteering at MOAH’s annual Vintage Vehicles & Family Fun event.

MOAH thanks ...

the following for their contributions to MOAH’s exhibit *Aesthetics and Technology: The Jim Adams Collection*:

Brian Adams * The Adams Family: Bob, Dan and Marian Adams * Lauren Adams * Elizabeth Angel * Helene & Loren Bryon * Dick Clark * Mike Comstock * Ben Conway * Michelle Fabian * Mike Forster * Charlie Gillis * Bob Katzive * Ken Kormanak * Judith Lautmann * Dottie & Wayland Lee * Zack Markowitz * Bev & Jim Nelson * Zoe Timmerman * Eileen & Jim Wall

the following for their contributions over the past six months (as of October 8, 2023):

Sagar Allamdas * Max Chisholm * Clinton & Mary Gilliland * Daniel Irizarry * Heiyoun Jung * Manoj Muppural * Bev & Jim Nelson * Porter Parker-Smyth * Donald Price * Jan Rao and Willows in the Wind * Haotian Sheng * Silverthorn Family Fund

the Garden Club of Palo Alto and MOAH garden volunteers who take wonderful care of MOAH’s grounds and gardens:

Robin Allen * Richard Fahey * Betsy Fryberger * Leslie Fish * Jennifer Fitzmorris * Nan Knoblauch * Sue Krumbein * Mary Jo Levy * Delia Laitin * Edie Miller * Herb Perry * Girvin & Lesley Peters * Kevin Quinn * Andrew Samuels * Winnie Siegel * Jeny Smith * Indy Ting * Cathy Wachtel

the talented and generous musicians who participated in MOAH’s 2023 concert series:

Peralta Consort * Polly & the Morphics * Rive Gauche * Yuri Liberzon

MOAH Sponsors

Steve Moore and Kathleen Justice-Moore * Hassett Hardware * Frank Livermore Trust

The MOAH Legacy Society

Larry Boysen * John Davis * Charlie Gillis * Trevor & Lori Heathorn

* Jim & Bev Nelson * Jim & Eileen Wall * Anonymous

From Our President, continued from Page 2.

museum's collection. This trust provides the funding required for the museum's warehouse.

Most of the museum's funding comes from the three times a year we reach out for individual contributions:

- Our membership drive asking MOAH's members to renew their membership
- Donations supporting our Vintage Vehicles & Family Festival event held each May
- Our end-of-year Annual Ask

MOAH has a few additional sources of income, including:

- Leasing out the offices in the storage warehouse to offset its mortgage
- Occasional rental of the Williams House gardens and Livermore Learning Center
- Occasional paid museum tours and educational classes
- Visitors leaving money in the collection box at the front door
- Entrance fees from non-members attending lectures, concerts and holiday shows

Some potential sources of additional funding for MOAH are:

- Government Support: MOAH does not receive any money from federal, state or local governments. This has been true since the museum's inception. While this may change at some point, it is not something that the museum can count on or plan for.
- Corporate Donations: MOAH currently does not have any corporate supporters for our operational expenses. Nor do we currently receive any money from philanthropic organizations that make yearly support grants to museums and other non-profit institutions. We hope this is something we can change in the future!
- Endowment Fund: MOAH's own General Endowment Fund is a pool of money created from past donations and estate bequests that specified that the money was to be used to sustain the museum over a long period of time. As is standard with endowments such as this, the museum is limited to how much of the endowment may be used in any one year. In years in which the museum's income exceeds its expenses, no endowment draw-down is made. In any year in which our expenses exceed our income, we may choose to withdraw money (up to the limited amount) from the endowment to offset that year's deficiency.

A key to any organization's long-term success is to keep its expenses closely matching its expected yearly funding. This must also include planning for inflation raising expenses every year, as income does not always increase at the inflation rate. MOAH has always been an exceptional organization in managing its operational expense level to ensure we do not consistently operate in the red.

Finding additional sustainable funding sources for our yearly operational costs would allow for the potential expansion of our paid staff. This would result in a better experience for our members and visitors as well as reducing demands on our incredible volunteers. The most practical options for finding this additional funding are:

- acquiring one or more corporate sponsors
- identifying one or more key private donors
- increasing the museum's endowment to a level at which yearly draw-downs are financially prudent.

At the Lectern, continued from Page 7.

Bob and Dan concluded their discussion by thanking MOAH and Jim Wall, MOAH's President, for "preserving the extraordinary collection of Jim Adams." The brothers recalled that their father often stated that he wished he had his own museum. By taking on and promising to preserve a significant portion of his collection, MOAH is, in a way, making his wish come true.

After answering several questions from the audience, Bob and Dan invited attendees to peruse the six books their father authored that were stacked on tables at the back of the room and graciously invited to take one or more home.

Recent Happenings at MOAH

Peralta Consort Concert

July 20, 2023



Yuri Liberzon Concert

July 20, 2023



Rive Gauche Concert

August 17, 2023



Volunteer Appreciation Dinner

August 31, 2023



Polly & the Morphics Concert

September 7, 2023



Open Warehouse

October 14, 2023



How to Join and Get MOAH for your Money!



Museum members receive this newsletter; attend lectures free of charge; receive a discount on workshops and special events; and are invited to special members-only receptions for each exhibit.

- Livemore Collector.....\$ 2,500
- Patron\$ 1,000
- Sponsoring\$ 500
- Supporting\$ 250
- Sustaining.....\$ 100
- Family\$ 50
- Individual Adult.....\$ 35

Name _____

Street _____

City/State/Zip _____

Phone _____ E-mail _____

Payment Method

VISA MasterCard Check payable to Museum of American Heritage

Credit Card # _____ Exp. date _____

Signature _____ CVV _____

For more information:

Phone: **650.321.1004**

E-mail: **mail@moah.org**

Web site: **www.moah.org**

Remit to: **Museum of American Heritage, P. O. Box 1731, Palo Alto, CA 94302-1731**



NONPROFIT ORG
US POSTAGE
PAID
PALO ALTO, CA
PERMIT NO. 38

RETURN SERVICE REQUESTED

P. O. Box 1731, Palo Alto, CA 94302-1731

Phone: 650.321.1004

Fax: 650.473.6950

Website: www.moah.org

E-mail: mail@moah.org

Located at 351 Homer Avenue, Palo Alto,
between Bryant and Waverley Streets

Hours: Friday through Sunday, 11 am–4 pm

Admission: Free

Donations welcomed

Group tours available by appointment

MOAH EXHIBITS, EVENTS, CLASSES

Exhibits: Friday - Sunday, 11:00 AM - 4:00 PM (Group tours available at minimal fee)

Aesthetics and Technology: The Jim Adams Collection

In the Main Gallery

Now through March 3, 2024

TBD - Exhibit on Clothing and Textiles

In the Main Gallery

Opening in Spring 2024

Electrical Quackery: Medical Devices of the 1900s

In the doctor's surgery room

Now through Spring 2024

Dual Exhibits: ***Non-QWERTY Typewriters*** and ***Complementary Colors: Vintage Art Supplies***

In the doctor's medical lab

Now through Spring 2024

Please continue to check for updates to our schedule at:

www.moah.org/calendar

2024 Events:

Lectures - TBD

Vintage Vehicles & Family Festival

May 4, 2024

Additional events to be announced!

Permanent Exhibits

Kitchen; General Store; Dr. Williams' Office; Gardens; Print Shop; Marshall Mathews Garage; Ely Family Children's Room