



Dear Members,



We are open! It's such a treat to have visitors back in the museum and hope in the air.

With safety the highest priority, we continue to use a timed-entry, advance reservation system. This allows for contactless payment and limits the number of visitors in the galleries at any one time. And, of course, the grounds are open (and beautiful this time of year), providing yet another space to enjoy the beauty of Maryhill.

I'm especially enjoying the new exhibition *P.K. Hoffman: Mill Creek Potter*, which showcases the considerable skill of local ceramic artist P.K. Hoffman. His large, almost human-sized vessels are at once delicate and imposing.

We are looking forward to hosting the *Pacific Northwest Plein Air in the Columbia River Gorge* after it was postponed last year. Paintings will be on view and available for sale in the museum's M.J. Murdock Charitable Trust Education Center from August 1-28, 2021. See page 4 for all the details.

Our first foray into on-site programming was a six-week drawing workshop on the grounds; if you missed it, we will repeat the program (with painting added) this fall. Please bear with us as we transition back to our regular programming. Our goal is to provide programs that are both flexible and safe under the circumstances.

For those of you not yet ready to travel, we continue to offer virtual programming and online exhibitions, including the excellent *Connections - Teachers As Artists*, featuring arts educators from Washington State and an upcoming collaboration with Seattle's Aristides Atelier. While the past year has been difficult for all of us, the silver lining of virtual connection is one we plan to continue building upon.

Maryhill's Museum Store is now online, offering a limited selection of books and Maryhill-related merchandise. We will continue to expand the inventory. Look for the link on our website.

Finally, I would like to convey a sincere thank you to all who have participated from a distance over the past year and shown your support as we navigate these trying times.

I am grateful for your continued enthusiasm for Maryhill.

Be well,

Colleen Schafroth
Executive Director

P.S. If you've yet to renew your membership please visit maryhillmuseum.org to renew online. Now, more than ever, we need your support.

On the cover:

One of five triathlons at Stonehenge Memorial. To learn more about Stonehenge Memorial see page 8.

A Particular Beauty: Romanian Folk Clothing

Through November 15, 2021

The *A Particular Beauty* exhibition draws on Maryhill's expansive collection of embroidered Romanian clothing. It features 20 mannequins dressed in ensembles showing historic village attire and variations on national dress that appeared during the early 20th century.

Sponsored by Bill and Cathy Dickson.

Maryhill Favorites: Art by Women Celebrating the Centennial of the 19th Amendment

Through November 15, 2021

Two- and three-dimensional works by prominent female artists including Gene Kloss, Katja Oxman, Betty LaDuke, Frances Senska, and Meta Vaux Warrick Fuller.

P.K. Hoffman: Mill Creek Potter

Through November 15, 2021

Showcasing the work of P.K. Hoffman, an important ceramic artist from The Dalles, Oregon.

Orthodox Icons: The Saints and the Mother of God

Through November 15, 2021

A selection of Maryhill's Orthodox icons with images of St. Nicholas, St. John the Baptist, the Mother of God, and other subjects.

Recent Acquisitions

Through November 15, 2021

Work recently added to the museum's collections are on view.



P.K. Hoffman (American, b. 1943), *Fish Pot No. 3*, 2020, salt-fired ceramic, 50" tall

Théâtre de la Mode

Through November 15, 2021

See three different sets: André Beaurepaire's "La Grotto Enchantée" (The Enchanted Grotto); Jean-Denis Malclès' "Le Jardin Marveilleux" (The Marvelous Garden); and André Dignimont's "Palais Royale."

Exhibitions in the M.J. Murdock Charitable Trust Education Center

Exquisite Gorge Project Revisited

May 1 – May 31, 2021

See the 66-foot woodblock print created by 11 artists and printed by way of a steamroller. This 2019 project connected communities, artists, and arts organizations along a 220-mile stretch of the Columbia River, focusing on the beauty and importance of the Gorge to the people who live here.

Searching for Beauty: Artist Views Through the Lens of 2020/2021

June 4 – July 18, 2021

This juried exhibition features students of Seattle's Aristides Atelier, a traditional drawing and painting atelier founded by Juliette Aristides, a student of artist Richard Lack. (Lack's work can be seen in Maryhill's American Classical Realism Gallery.) This work reflects the artists' personal experiences in 2020; juried by Terri Jordan, Curator of the Customs House Museum in Clarksville, TN.



Danika Wright, *Reflections of 2020*, oil on board, 18" x 24"

Pacific Northwest Plein Air in the Columbia River Gorge

August 1 – 28, 2021

Paintings created *en plein air* during a four-day paint out at locations throughout the Columbia River Gorge.

The Exquisitely Connected Project

September 1 – October 3, 2021

During the pandemic Maryhill Museum of Art, in partnership with artist Molly Johnson and Monmouth Arts, Red Bank, NJ, connected coasts through the *Exquisitely Connected Project*. See a selection of artworks created by artists from around the country to create an interwoven digital mural. To learn about a program discussing the project, see page 7. To view one of the works created, see back cover.

Oregon Art Education Association: Connections — Teachers as Artists

October 10 – November 15, 2021

Bringing a focus to people, places, or things that have connected our lives during the past year, Oregon arts educators explore their vision of "connections" through multiple media. *Presented in partnership with the Oregon Art Education Association.*

VIRTUAL PROGRAM

Family Program: Romanian Embroidery

Tuesday, June 22 | 2 p.m.

Join us for an introduction to Romanian embroidery through some of the beautiful examples in our collection. This child-friendly event will help you begin to identify some simple Romanian patterns and show you how to make your own patterns using graph paper and colored pencils. We will review basic stitches, such as the running stitch, back stitch, cross stitch, bullion stitch, and satin stitch. (If you'd like to try them, have a hoop, material, and needle and thread already loaded.)

Cost: Free; register online at maryhillmuseum.org



Woman's vest from Uzdin (Banat region of eastern Serbia), early 20th century, 16" x 19"; Collection of Maryhill Museum of Art

ONSITE PROGRAM

Summer Art Institute: Cultural Identity and Art

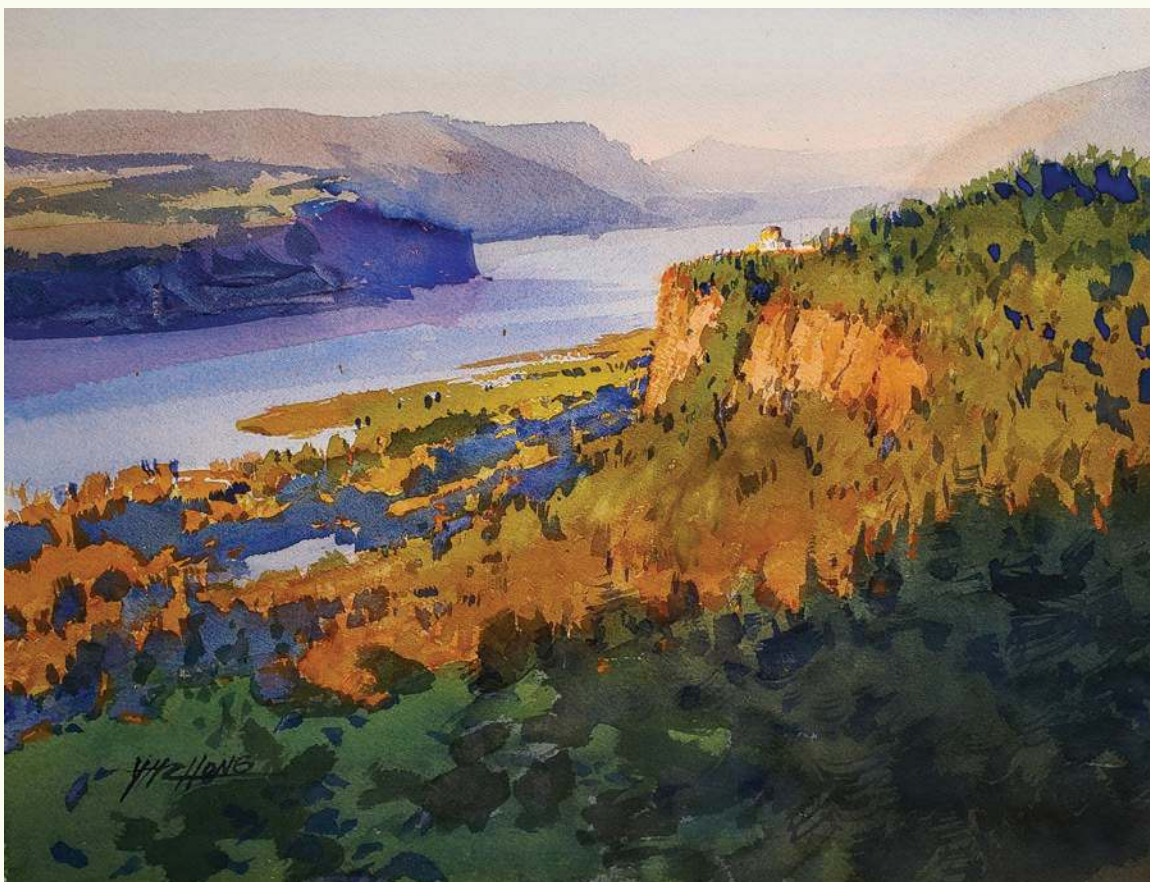
Monday-Friday, July 19-23, 2021 | 8:30 a.m. to 4:00 p.m. daily

Our sense of self and identity is often revealed through intentional and unintentional choices, such as the clothes and hairstyles we wear, and the activities we take part in. Join us as we explore, through the arts, how cultural identity can help us better understand ourselves and others. Through reading, discussion, making art and the analysis of art, we will develop a deeper understanding of cultural identity and diversity, and how to teach our students about the multicultural landscape that surrounds us all. The Institute is led by Maryhill's executive director, Colleen Schafroth, with guest presenters throughout the week. Extracurricular activities can include visits to artist's studios and regional institutions.

Cost: \$215 members / \$230 non-members; register online at maryhillmuseum.org or call **509-773-3733, ext. 20** or email education@maryhillmuseum.org.

Three hours of credit are available through Antioch University Seattle. Continuing Education Clock Hours and Professional Hours are available. Scholarship(s) are available through the Janet P. Swartz and Harriet G. Langfeldt Summer Art Institute Scholarship Fund. To learn more or apply, please contact education@maryhillmuseum.org.

Depending on local COVID-19 restrictions, this workshop may be canceled; anyone registered will receive a full refund if the workshop is canceled.



Yong Hong Zhong
(Lake Oswego, OR),
Vista House at Sunset,
2019, watercolor on
paper, 12" x 16";
Collection of Maryhill
Museum of Art

ONSITE PROGRAM

Pacific Northwest Plein Air in the Columbia River Gorge

Painters from throughout the Pacific Northwest and beyond gather in the Columbia River Gorge to capture the incredible light and views. After four days of painting *en plein air*, works are displayed at Maryhill; juror Peggi Kroll Robert will award prizes to the most exceptional works. Awards will be given in a number of categories, including "Best Sky," "Best Mountain," "Best Water," "Maryhill Museum Award," and a museum purchase award.

Paintings are available for purchase August 1 through August 28, 2021 in the Event Sales Gallery in the M.J. Murdock Charitable Trust Education Center. *Proceeds support Maryhill Museum of Art. As work is sold and removed, other work created during the paint-out will replace it.*

Plein Air Paint Out

July 26 - 29, 2021

Artists spend four days painting at various locations throughout the Gorge, including on the grounds of Maryhill.

Thank you to our sponsors:

Byron and Sue Henry, Laura and Steve Muehleck, and Friends of the Gorge.

If you or your organization is interested in sponsoring this fantastic event, please contact **development@maryhillmuseum.org**.

ONSITE PROGRAM

Program and Opening Reception Exquisitely Connected Exhibition

Saturday, September 4 | 2 p.m.

Join Molly Johnson Gaston, artist on the project, and Louise Palermo, Curator of Education to learn more about the project over the last year. If it is not possible to join in person, the program will be virtual.

ONSITE PROGRAM

Painting & Drawing En Plein Air

**Tuesdays, September 7 – October 12
10 a.m. - noon**

Ready to build on your skills? Use both painting and drawing techniques to explore light and shade, vegetation and architecture, and the beautiful rock and cloud formations of the Columbia River Gorge. This six-week class, led by Chris Pothier, will be held outdoors on the grounds of Maryhill Museum of Art, with your safety the highest priority.

Pothier has exhibited nationally and internationally and has been an instructor in drawing and painting at the New Hampshire Institute of Art,

University of Massachusetts, St. Paul's School, and more recently, The Dalles Art Center.

All skill levels welcome.

Cost: \$215 museum members / \$235 non-members; register online at maryhillmuseum.org or call **509-773-3733, ext. 20** or email education@maryhillmuseum.org.

ONSITE PROGRAM

Car is King Weekend

Saturday, October 2 & Sunday, October 3

Vintage and classic car show, races on the Maryhill Loops Road and more. Maryhill thanks our partners on this special weekend — the Goldendale Motor Sports Association and the Maryhill Loops Hill Climb Association. Details at maryhillmuseum.org

ONSITE PROGRAM

Veterans Day

Thursday, November 11 | 11 a.m.

Ringin' of the bells at the museum. Veterans receive free admission to the museum on Veterans Day.

VIRTUAL EVENT

Mini Symposium: Clothing and Identity

Saturday, September 25 | 1 to 4 p.m.

Explore the interplay between clothing and identity as seen through Maryhill Museum of Art's collections. Speakers are Simona Laiu (Romanian folk clothing), Sandra Ericson (haute couture), Steve Grafe (historic Native American attire).

Cost: Free; register online at maryhillmuseum.org



Left to right: **Man's coat from Gorj County** (southwest Romania), early 20th century; *Théâtre de la Mode* mannequin with **long-sleeved cocktail dress** by **Nina Ricci**, 1946, **Man's beaded vest** (Columbia River Plateau), c. 1900.

Stonehenge Memorial: A Maryhill Marvel

Maryhill's Stonehenge Memorial has long captured the imagination of visitors traveling Washington's Highway 14. When you first encounter it, rising up from the plateau like a mirage, you might be tempted to rub your eyes to make sure they aren't playing tricks on you. Stonehenge appears both unexpected and right at home, with the concrete "stones" weathered into the same subdued hues as the surrounding landscape. On closer inspection your curiosity may be satisfied and further piqued, as the intriguing story of the memorial's origin takes shape.

Like the monument itself, the story of Stonehenge is many faceted. Sam Hill was a man of diverse passions and once he set out to accomplish something there wasn't much that could stand in his way. In this case, as a committed pacifist, he wished to honor soldiers who gave their lives to what he saw as the folly of war, and to make a public statement about the tragedy and futility of the events that led to their deaths.

Stonehenge Memorial was recently nominated to the National Register of Historic Places. The application, prepared by Architectural Resources Group (ARG), gives further insight into Hill's inspiration for the creation of the monument.



Stonehenge Memorial in late summer.

Excerpt from the National Register of Historic Places Nomination

*Caitlyn Ewers, Preservation Planner;
Matthew Davis, AICP, Principal Architectural
Resources Group, March 2021*

Although he clearly supported the Allied cause, Sam Hill was a Quaker and a pacifist. Like many who lived through the Great War, he was deeply affected by the loss of human life wrought by

the war and its impacts. Hill's fervent support of refugee relief efforts reflects this mindset, as does his construction of Stonehenge Memorial between 1918 and 1929. This unique memorial was intended to honor the soldiers from Klickitat County who had given their lives in the war, while also making a public statement regarding the tragedy and futility of the events that had led to their deaths.



Inspiration for Stonehenge Memorial

The origins of Stonehenge Memorial lie in a fundamental misinterpretation of the prehistoric monument on which it is based. Located more than 4,800 miles away from Maryhill in Wiltshire, England, Stonehenge is one of the most recognizable prehistoric monuments in the world and has been the focus of archaeological excavation and study since the early 1600s. However, it was not until the late twentieth century that archaeologists reached a consensus on the intended purpose of the ancient monument, though many questions regarding its construction and the precise nature of its use remain unanswered.

Presently, the most widely accepted interpretation of Stonehenge is that of a prehistoric temple aligned with the movements of the sun. Within this basic premise, theories abound: archaeologists, antiquaries, and amateur enthusiasts have speculated that the site was used as an observatory, a sacred calendar, a royal burial ground, a place of healing, or any number of scientific, social, or religious spaces related to solar movements. For hundreds of years, the prevailing interpretation of Stonehenge — at least in popular culture — was that of a site for human sacrifice. This interpretation can be traced back to the late seventeenth century when English antiquary John Aubrey theorized that stone circles such as Stonehenge were constructed for use by Druids, a priesthood of ancient Britons whom the Romans had identified as practitioners of human sacrifice. Even after the monument's solar alignment had been realized, the association between Stonehenge and ancient human sacrifice remained popular among both scientific and amateur audiences well into the early twentieth century.

Archaeological investigations have invalidated Aubrey's theory, not least because Stonehenge predates the existence of Druids by several hundred years; as of this writing it is generally understood that there is little to no physical evidence for human sacrifice at the site. However, it was Aubrey's theory that was reportedly relayed to Sam Hill when he visited the ancient monument in April 1915. World War I had begun in Europe just eight months earlier, following Germany's invasion of neutral Belgium, and tens of thousands had already died in battle or due to the war's broader impacts. Hill visited Stonehenge as the guest of Lord Horatio Herbert Kitchener, the British Secretary of State for War, who purportedly told him, "Here the ancients four thousand years ago offered bloody sacrifices to their heathen gods of war." In light of contemporary world events, this introduction to the ancient site had a profound impact on Hill. He reportedly responded to Kitchener: "Four thousand years. We have come that far. And still we are sacrificing the blood of our youth to the gods of war."

Hill's understanding of Stonehenge as site of human sacrifice led him to use the ancient monument as a model for the World War I memorial that he would later construct at Maryhill. Hill drew a parallel between ancient human sacrifice for the appeasement of pagan deities (as he understood Stonehenge to symbolize) and what he believed to be an equally pointless and cruel loss of life caused by the contemporary war in Europe.

He described the inspiration for his unusual memorial multiple times, writing to University of Washington professor Edmond S. Meany in 1918, “the last [human sacrifices] being about 800 years before Christ, [...] it seems fitting that this sacrifice which we have been called on to make to the war gods of the heathen should be fittingly remembered in some permanent way.” The pamphlet issued for the 1918 dedication of Stonehenge Memorial’s altar stone reiterates this sentiment in even greater detail:

About four thousand years ago on the plains of Salisbury, England, there were placed a number of curious stones. Later on, this collection was called Stonehenge. [...] One stone called the “Altar Stone” was probably used for the sacrifice of victims to the heathen god of war, sometimes captives, sometimes expiatory offerings from the home warriors, but always to the heathen god of war. Similar conditions have arisen and sacrifices are now being made to the heathen god of war. With that purpose in view, at Maryhill, Klickitat County, Washington, is being placed the altar stone to be followed later by a partial replica of other stones. It is the intention that every soldier or sailor from Klickitat County who dies shall have his name, date of birth and death put on a metal plate and the same entered there as a perpetual memorial.

Siting and Planning Stonehenge Memorial

Sam Hill seems to have conceived the idea for Stonehenge Memorial in early 1918, approximately three years after his visit to England and one year after the United States had entered World War I. Six young men from Klickitat County, the location of Hill’s Maryhill Ranch, had already been killed in the

line of duty. To publicly honor their sacrifice and to emphasize the brutality and futility of war, Hill decided to commission a replica of ancient Stonehenge at Maryhill, at his own expense. He selected a bluff with dramatic views of the Columbia River to be the site of the new memorial. At some point, a small frame hotel that Hill had constructed on the property in 1909 was moved a short distance north to create additional space for construction.

Hill envisioned his memorial as a near-perfect replica of Stonehenge, as he believed it to have appeared upon its completion. Thus, Stonehenge Memorial would mimic the ancient monument in scale, arrangement, and astronomical orientation, but would not reproduce fallen or heavily weathered elements. The memorial would also differ in material: although Hill initially planned to use locally quarried stone for his memorial, the available material was relatively soft, and he sought a more durable alternative. He ultimately decided to construct Stonehenge Memorial from cast-in-place, steel-reinforced concrete, a material that Hill had also favored for the construction of his private mansions in Seattle and at Maryhill (the latter would later become the Maryhill Museum of Art). To simulate the texture of hand-hewn stone in cast concrete, the wood forms for each of the memorial’s concrete elements were lined with artfully crumpled sheets of tin.

Although Hill is not believed to have commissioned an architect for Stonehenge Memorial, he did seek professional assistance to plan its layout. A number of prominent astronomers happened to be visiting the vicinity of Maryhill in spring 1918, as the nearby town of Goldendale was located in the path of totality of a solar eclipse predicted for June 8; knowing that the stones of ancient Stonehenge were aligned with solar movements,

Hill contacted visiting astronomer William Wallace Campbell, the director of the University of California's Lick Observatory, and asked him to calculate the precise position of the memorial's altar stone. Campbell agreed to make a special side trip to Maryhill to measure the memorial site, apparently free of charge.

Despite Hill's determination that his memorial reproduce the astronomical orientation of the original, the alignment of Stonehenge Memorial differs from ancient Stonehenge by approximately three degrees. The positions of the altar stone and other elements of Stonehenge Memorial were determined based on Campbell's calculations relative to the astronomical horizon, while the alignment of ancient Stonehenge corresponds to the sunrise on the summer solstice. Combined with a five-degree difference in latitude and the manner in which the surrounding hills obscure the horizon, Stonehenge Memorial is not a perfectly accurate astronomical calendar.

Interested in helping support the ongoing conservation efforts at Stonehenge Memorial?

We are seeking funds to carry out the recommendations for preserving this important slice of history. For more information, contact Colleen Schafroth at colleen@maryhillmuseum.org or **509-773-3733, ext.23**.

Thank you to our current Stonehenge Memorial Donors: Architectural Resources Group (ARG), BNSF Foundation, the Hugh and Jane Ferguson Foundation, Kinsman Foundation, The Klickitat County, Historical Preservation Grant and Larry and Constance Olson in memory of Ray and Beth Olson.



The new accessible walk at the Klickitat County Veterans Memorial.

Improvements to the Klickitat County Veterans Memorial

In 2020 Maryhill Museum of Art was able to make some site improvements to the Klickitat County Veterans Memorial. An accessible ramp was added to better enable visitors to the site to gain easier access to the Memorial.

Many thanks to the Veterans of Klickitat County and donors who made the improvements possible that include Anonymous Members of the Klickitat County Historical Society, Bonnie and Jim Beeks, Ronald Ingraham, Klickitat County Commissioners and Economic Development, Klickitat County Historical Society, Lindhe Insurance, Larry and Constance Olson in memory of Ray and Beth Olson, Steve and Colleen Schafroth in Memory of Vincent J. Mangan. In-Kind gifts came from Dustin Conroy, Pioneer Surveying and Engineering, Inc.; Dan Gunkel, Gunkel Orchards; Stamp the Earth; and Juris and JoDean Saris.

The next phase of the project will add landscaping, irrigation and signage, for which donations are needed. If you are interested in contributing to this project, contact Colleen Schafroth, colleen@maryhillmuseum.org or **509-773-3733, ext. 23**.



Émile Gallé (French, 1846–1904),
Papillon (Butterfly),
c. 1900, glass,
15" x 4"; Gift of
Alma de Bretteville
Spreckels, Collection
of Maryhill Museum
of Art

Ekphrastic Poetry Project: Art Inspired by Art

Maryhill's Ekphrastic Poetry Project invites you to create poetry inspired by one of our artworks and share it for others to read. Learn more at maryhillmuseum.org/poetryproject

Brand New

By Camberly Gilmartin

The Butterfly Dance.
We all know it.
It's about transformation.
Becoming our truest self,
growing wings.
And courage,
the ability to flit,
flutter above it all,
on our sheer, paper thin gossamer wings
that the light shines through.
Soar.
Float.
Glide . . .
without worry that we exist on mere sugar water alone.
We push through the crinkled chrysalis of our former self,
and emerge,
brand new.

Staff Changes

Earlier this year, we said goodbye to Collections Manager Anna Goodwin who was hired as Executive Director at the History Museum of Hood River County. We wish her well in her new role and look forward to collaborating in the future.

In June, Sarah Purdy will join Maryhill as our new Collections Manager. Sarah holds a B.A. in Anthropology from Portland State University and recently completed a Master's Degree in Museology at the University of Washington. Her experience and background is varied — a good fit for Maryhill's diverse collections. She worked as a Collections Assistant at the Burke Museum in Seattle, and as a Content Manager at the Native Arts and Cultures Foundation in Portland. She has also worked with the Hallie Ford Museum of Art and at the Willamette Valley Heritage Center, both in Salem, Oregon, and interned at the Portland Art Museum.



Sarah Purdy will join Maryhill as Collections Manager in June.

Welcome To Our New Trustees

At the museum's annual meeting on May 15, two new Trustees were elected and five more were elected for a second term.

Our new trustees are Robert Staver of The Dalles, OR and Penny Guest from Washougal, WA.

Penny was raised in Camas, Washington and was introduced to Maryhill by her grandfather when she was a young girl. She previously served on the Board of the Columbia River Interpretive Center Museum in Stevenson and was an administrator of the Swigert Warren Foundation for 20 years. She is an enthusiastic member of Maryhill with an interest in the Native American history of the region.

Bob is a recently retired orthopedic surgeon who grew up on a small farm in Colorado. He moved to The Dalles in 1974 to practice medicine and settled with his family in Rowena, Oregon. Bob's love of art and the natural beauty of the Columbia River Gorge was largely instilled by his late wife and local artist Janice Staver. Their daughter's wedding ceremony and reception was held outside in the museum's sculpture garden in 2000. The strong connection between health, medicine, and art continues to inspire him and he is excited by the opportunity to serve and support Maryhill Museum.

Returning Trustees & Officers

The following trustees are returning for their second term: Laura Cheney, White Salmon, WA; Nancy Leahy, Yakima, WA; Karel Moersfelder, Portland, OR; and



The Board of Trustees embraces the vision of the Four Founders, the museum's mission and constantly strives to ensure its success now and into the future. Maryhill is grateful for their service. Image is of Queen Marie and Samuel Hill in 1926 during the Queen's visit to Dedicate Maryhill Museum of Art

Dean Schlenker, Goldendale, WA. Elected to their third three-year term was Jim McCreight, Beaverton, OR.

Officers for 2021–2022 are Matthew Johnston, President; Karel Moersfelder, Vice President; Kathleen Marquart, Secretary; and Bob Moco, Treasurer.

You can read more about our two new trustees along with bios of entire board on our website.

Board Nominations

Are you, or someone you know, interested in setting the future course of Maryhill? The museum's all-volunteer Board of Trustees helps guide strategic planning, financial oversight and management, and ensures a dynamic and vital future for Maryhill. Trustees are elected at the museum's Annual Meeting. The Board of Trustees is limited to no less than 9 and no more than 25 members, with a majority residing in Washington. Members in good standing may nominate a candidate, or themselves by calling **509-773-3733, ext. 23** or emailing **nominations@maryhillmuseum.org**. The next annual meeting of the membership is in May 2022.

Donor Thanks

Support in 2020 and 2021

Maryhill Museum of Art acknowledges the following who have supported the museum's endowment, exhibitions, programs, and special projects through gifts of money, non-cash or by being a member. The museum is grateful to all of its supporters. You make a difference. **Thank you.**

We have made every effort to ensure the accuracy of this list. If there is a mistake, please accept our sincere apologies and contact us so we may correct.

Gifts in 2020

Over \$280,000

Laura and John Cheney

\$50,000 to \$100,000

Bruce and Mary Stevenson Foundation

\$10,000 to \$20,000

Muriel J. Kogan Estate

Cathy and Bill Dickson

Janie Plath

R&R&R Dodge Family Foundation
Washington State Department of
Commerce and Washington States
Arts Commission, CARES Act
Relief Grant

\$5,000 to \$10,000

Barbara and Bob Bailey

Sue and Byron Henry

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Hugh and Jane Ferguson Foundation

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Kinsman Foundation

The John Lyddon Family Foundation

Judith A. Lackstrom and

Robert E. Morrow

Laura and Steve Muehle

Small Business Administration,
EDIL CARES GRANT

Beverly Terry

\$1,000 to \$5,000

American Romanian Cultural Society
Architectural Resources Group, INC.
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Gwenyth Caldwell Bassetti

Sandra and Dr. William Bennett

Gloria and John Bennett

Bishop Sanitation

Connie and Jack Bloxom

Evona Brim

Broughton and Mary Bishop Family
Foundation

Patty Burnet

Caithness Shepherds Flat, LLC

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Foundation

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Tiffany and Jamieson Grabenhorst

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Jim Johnson

Judith Carlson Kelley

Saundra and Ned Kice

Klickitat County Economic Devel-
opment Authority and the Klickitat
County Commissioners

Klickitat County Historical
Preservation Grant

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Association

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Sandy Tingley and David Trine

Melinda and Lee Weinstein

Wildhorse Foundation

Up to \$1,000

Anonymous Donors

Farida Abedeen

Linny Adamson

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Susan Baxter

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Cyndie and Thom Bell

Jerrine and Jim Belshe

Sherry and Alan Bennett

Julie and John Benton

Lisa D'Arcy and David Bergmann

Marceline and William Bickley

Virginia and Dennis Birney

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Suzanne Krol Boller & Dan Boller

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Jennifer and Bill Booth

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Jill and Eric Burnette

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Patricia Cleavenger

Lorna and Jon Cole

Patricia Krier and Tom Connolly

Bruce Coolahan

Scott A. Coryell

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Ann M. Cox

Deborah and Patrick Cramer

Edward Crossan

Marilee Davies

Heather and George Davis

Lorrie and Lloyd DeKay

Tina and Ray Dippert

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John Ebenal

Davinne McKeown Ellis

Victor Ene

Barbara and Tim Erion

Michele and Patrick Evans

Karla and Tony Farina

Christopher Finley

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Rebecca Udem and Lt. Col. Halvor

Mr. and Mrs. Frank Hamill

Jane Hansen

Marylee and Doug Hattenhauer

Judi and Jeff Hayes

Robert Heacock

Carol and Timothy Henry

Mary Jo Hessel

Stephanie Larkson and

Jake Hildebrand

Corinne and Sam Hines

Laurie Holland

Jerri and Jim Honeyford

Tuck F. Hoo

Kay and Steve Hoodenpyl

Penney and Lee Hoodenpyle

Leslie Horne

Horton's Hives, LLC

Carolyn and Brandon Huber

Maxine and Norman Huffman

Cheryl Hahn and Paul Humphrey

Elizabeth Ives Hunter

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Klickitat County PUD

Liliana and Peter Ilica

Ronald Ingraham

Harriet Isom

Bevra Jacobson

Elizabeth and Erik Jensen

Norm Johnson

Linda Johnson

Maye and Tom Johnson

Gary Johnson

Dawn Odell and Matt Johnston

Alice Jones

Dr. Frederick Judy

Katy Karakassis

Sherry and Larry Kaseberg

Janet Kavanagh

Peggy Dills Kelter and Jim Kelter

Charlotte Van Zant-King and

Rod King

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Linda Frischmeyer and Michael Kip

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Ginger and Brian Knox

June and Marvin Knudson

Sergio Koreisha

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Jill Moore Lieuallen

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Mary Jean Lord

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Ross Ludeman

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\$5,000 to \$15,000

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Horst and Graben Wealth Management
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Christine McNamara
Richard E. Meade
Sorcha Meek
Jenny and Rogers Miles
Irene Mitchell
Cynthia Marasco and Ryan Mooney
Mary Opalenik and Al Moreno
National Charter Bus
Juanita and David Neitling
Dawn Jensen-Nobile
Mary and Steve Nygaard

Elaine Cooper O'Toole and James O'Toole
Joyce and Michael Overeem
Michael Panhorst
Diana Gardener and Judson Parsons
Lauren Parsons
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Dr. James N. Yamazaki by *Caroline and Brad Roberts*



Michelle Rath of Lincroft, New Jersey created this piece for the *Exquisitely Connected Project*. She is a watercolorist who has been painting for around seven years. "I took this up as I was approaching retirement. I love to go out with my camera, take pictures and return to my painting room upstairs and create another story with paint, water and paper," she says. Her inspiration for the piece came from "our current situation with the coronavirus and sheltering in place. Whether you are an individual, a neighborhood, city, state or country, we are all in this fight together and even if separated we are united and connected in our goal to get through this pandemic."

Michelle Rath, *Separated but Connected*, 2020, watercolor on paper.

See more Exquisitely Connected submissions at maryhillmuseum.org/exquisitelyconnected or on the Instagram account [@exquisitelyconnected](https://www.instagram.com/exquisitelyconnected). See Page 4 (exhibit) and page 7 (program) for information on the *Exquisitely Connected* exhibition in the M.J. Murdock Charitable Trust Education Center and for a related program.



Visiting Maryhill Museum of Art

Maryhill Museum of Art is open daily from 10 a.m. to 5 p.m., March 15 - November 15. Admission is \$12 for adults, \$10 for seniors and \$5 for youth ages 7 -18. Children under six receive free admission. Members FREE. **Timed-entry tickets are currently required and can be purchased online at maryhillmuseum.org**

35 Maryhill Museum Dr.
Goldendale, WA 98620
509.773.3733

maryhillmuseum.org

The museum is committed to accessibility for all visitors. For general access information please see the museum's website under Hours and Admissions or call 509.773.3733 ext. 20 or email at maryhill@maryhillmuseum.org. For large print programs or sign interpretation, call 509.773.3733 ext. 20 or email maryhill@maryhillmuseum.org two weeks prior to the program or event.

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