

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

May 16, 1950

Office of the Director

Dear Click:

After you left yesterday, I received a letter from Dr. Cosla with the following remarks concerning his collection:

"As for the collection you have at present, the description of which appears in the Sacramento catalogue, it was saved two days prior to the German invasion of Bucharest. ~~They made~~ From the very moment the Germans arrived in Bucharest, they made every possible attempt to get their hands on said collection and I have no doubt they were sorely disappointed at their failure to locate it and thus comply with Goering's wishes by sending it to him. The collection had been concealed in boxes in Spain whence they arrived directly to San Francisco."

Perhaps, in time, we will get more information from the Dr.

He sent me the photos of the Rembrandt and Veronese paintings which, I still gather, he plans to send here. It would probably be best to wait until the paintings are actually here before any mention is made of them. They both look very good to me, especially the Veronese - a striking study, strongly constructed, titled, "MAGDALENE ON THE CROSS."

Many thanks again for the valuable assistance you rendered Maryhill. Believe me, I would have been lost without your help.

Cordial best wishes,

Cliff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

October 9, 1950

Office of the Director

Dear Click:

Rather looked for you and Mrs. Relander yesterday but suppose the sudden bad storm kept you at Yakima.

I enclose a photo of "The Dream of the Shulamite," by R. H. Ives Gammell, the Boston artist whose exhibition at Maryhill last year proved so popular. The painting has been added to the permanent collections of the museum.

You may possibly have a cut of this in stock and might care to run it along with a caption to the effect that the museum will be open every day - 9:30 to 5:30 - until November 1st.

Including the figures for October 7th, our attendance for 1950 now stands at 56,933. We wont quite make sixty thousand in the remaining three weeks of the season, but the total should be over ~~##~~ 58,000, a substantial gain over '49's 53,231.

Have one or two interesting developments to tell you of either here or at Yakima when we get there. Mrs. D. drove over there last week but had a party of women with her and did not try to look you up.

Will write more later. Best.

C.R.

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

December 13, 1950

Dear C.R.:

Your good letter reminds me that I have not written you of our visit to the Seattle Art Museum and to the U. of W.'s Henry Gallery. At Volunteer Park we saw an exhibit of drawings by Northwest artists, as well as a group of paintings by national contemporaries. The H. Gallery show was a retrospective of Isaacs'. Everytime we visit the museums of Portland and Seattle the effect is depressing, this year it seemed unnecessarily so. In gallery after gallery of drab distortion we failed to find anything to lift the spirit. The Isaacs' show was a pointless waste of space and the tax payers' money. It is hard to believe, but this man Isaacs has for many, many years been at the head of the art department of the U. of Wn. ! Not one of the one hundred of his works displayed would I care to hang in an out-house.

So our visit to Seattle, in this regard, was a total loss. But despite it all, Ruth and I somehow managed to have the best time we have had there for many visits. For one thing, the rain held off. We saw some good shows, and I am afraid overdoing it, we made the rounds of the best eating places there we could find. No doubt you have been to the Maison Blanc. The food not to mention the atmosphere is superb. Don't miss it your next visit. Speaking of food, last week in Portland we found the gourmet's delight, The Mogul. We would have carefully avoided it had we known the prices (\$6.00 a plate, but the plate was North Dakota pheasant, wild rice, and several other courses I couldn't begin to tell you the names of) but we were glad not to have missed it.

I mentioned the possibility of an all sculpture show for next year just to give you ample time to get your entry ready. I have not been working at lining up exhibitors. The international scene is giving us pause. At this moment, we seem to be moving irrevocably into the blackest future the West has yet been called upon to confront; we now have only a very slim hope that the horizons will brighten in some unforeseeable way. I confess my own view of the future is extremely somber. To come down to a pinpoint, it is not unlikely that events may preclude our opening next year, hence I am delaying arranging any more shows than we now have lined up. There are some good ones scheduled, which I will inform you of later.

The opera appreciation sessions sound most interesting. We hope to join you some Thursday evening. We are also looking forward to hearing your Magnavox. I lately found an album of "Barber Shop" harmonies - something I have never been able to resist - and will bring it along on the chance that your own taste includes a liking for this lowest of all forms of musical art.

One son Richard is now at Ft. Eustis, Va., in the Transportation and Research Detachment. Apparently the army has not found a great deal for him to do as yet and he is having a grand time seeing the sights along the Atlantic shore. Our son-in-law has had his physical and is daily expecting a call to duty.

The second youngest boy, Philip, is expecting a call as soon as he finishes at Linfield his post-graduate work. He is wisely getting married on the 20th and Ruth and I hope this will excuse him for a while, at least. He put in his time with the Marines during peacetime, which we hoped let him off any further service, but some of his messmates have already been called and are in Korea.

Ruth wanted to take our vacation in B. C. this year. It does not look very favorable. We have about an inch of snow here today. So far, we have had no even half-way excuse to make a trip to California - which is where we would like to go for a week or so. We'll probably compromise by taking several shorter trips of a few days each - including the favored Yakima Valley.

The Kodaslide transparencies enclosed include one of each view we now have in stock. They are some samples, extras, which I hope you can find use for. More of our pictures should be reproduced on these slides, but we have just not got around to it.

Our three grandchildren are with us for a while, so we really have a houseful of sound and motion. But we enjoy it, if it does not last too many days.

I certainly would like to have a visit with you and go over the latest developements in the museum picture at Yakima.

How is the art school progressing? Are they ready to have a few of their most promising students exhibit? I am very anxious to show some work by a Y. Valley artist this coming year (Last year, as you know, what's his name?, let us down).

Cordial best,

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

October 2, 1952

Office of the Director

My Dear Click:

It was certainly nice to hear from you. The photographs you sent for the girls at the Inn, went over big, with a capital "B".

I was delighted to receive the two snaps of the Indian heads. They look very good to me, well worth a showing here when you feel they are ready for it. Just let me know.

We have just finished putting up some twenty watercolors by Percy L. Manser. It seems to me that they represent some of the best work this artist has done in the medium. I enclose a photo of one them. The show will be here through October 31st. You may remember that Manser is a strong favorite with Maryhill visitors. Our collection includes three oils by Percy, the only artist of the Northwest represented to that extent in our Permanent Collection. His "Ghost City" is well remembered and greatly admired by all who have seen it.

I also enclose a copy of AMERICAN ARTIST which reviews on page 82 another exhibit we are featuring this month. These nineteen drawings also receive comment on page 80, 1st chap. This exhibition will be here only to the 20th of Oct.

Again our season will close on the 1st of November, with time out until April 1st for renovating and arranging for new galleries to house the recent additions. Especially the French Fashion mannequins. Only installed one-third of that collection this year but hope to find space for the 145 or so others in time for next spring.

I think we'll not get any further than the nearest beach this year. The budget of both cash and time is too low to go farther afield, though I had wanted to go to L. A. and line up some of their artists for 1953. But, no go, this year.

Perhaps we'll make it to Yakima and will certainly look you up if we do. How is the Warshawsky show going? I would appreciate it if you could find out for me the date your paper published a notice of our Warshawsky exhibit.

Hope you make it over here before we close, but of course you are welcome anytime.

Best, as ever

Dolph

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

March 8, 1954

Dear Click:

I was glad to hear of your bust of Tommie Thompson.
How does it happen I have to get such information secondhand?

Seriously, I'd like to see it or, at least, a photograph of it
if you have one.

How's about breaking down this year and let us show some of
your things?

If you say the word, I'll come over anytime before the 1st.

I am doing my best to complete preparation of the material
for another Cosla catalogue for the Republic to print for us.
Mr. Marino must think I'm a heel, I promised to get it all
to him long ago.

Hope you find time to drop us a line.

Click

Mrs. Archie W. McKeown

Dear Clifford Dolph -
Have you and
Puck seen the
bust - or the
pictures of it and
Chief Thompson -
that Chick Plander,
of 1212 N. 23rd Ave.
apartment has
made? If not -
will you please get
in touch with
him about it.

It should be at
Maryhill if there
is any possible
way to arrange
it.

Miss Bess is
now a bed-patient
at the Hanby Nurs-
ing home here at
Good River. I see her
often. She is very
happy and gets
good care.
Dick sends greetings
Sincerely, Maudie

Mrs. Archie W. McKeown

[Clifford Dolph]

March 8, 1954

Dear Mrs. McKeown:

Many thanks for calling attention to Click Relander's bust of Chief Thompson. I agree it should be on view here. I am well acquainted with his work of two or three years ago and like it very much. Though I did not know of this head. Have been after Click for a number of years to let us give him a show, but he is the perfectionist type and has always pleaded for more time to bring his pieces to a higher finish before exhibiting. The rascal! I'll get after him in earnest this time.

I was glad to have word from you about Miss Bess. The last I'd heard - from Florence Williams - indicated she was pretty low and gave little hope for recovery. It is almost impossible to imagine a bed-ridden Bess. She always seemed to be only 'on the move' whenever we visited the old Lang home. Perhaps her always animated, changing expressions gave that impression. Certainly our warmest and best wishes go out to her.

We returned just Friday from a trip south, including a detour to Reno where we gambled and lost all our savings of the past year (\$2.55) in a riotous hour sampling every offered game of chance. However, we enjoyed the spree, though every one else in the jammed town seemed to be taking a very, very serious view of things. The trip was a bus man's holiday (aside from Reno) and gave me a chance to examine quite a few collections of Indian things the museum has been offered the past few years. Some of the artifacts were good and will soon be seen in our Indian Room. Also lined up what should prove to be a good exhibit of pictures done by early day western artists - principally Keith's. This at Sacramento's Crocker. Had a fine time too in San Francisco and did even better at Carmel and Monterey. Got real chummy with some of the leading locals there and I hope it will result in some better-than-average painting exhibitions here in '54 and '55.

I want this year to give Percy Manser a real show and plan to visit with him sometime before our April 1st opening. If you and Archie are home, we look forward to seeing you then.

Best,

[Art - Maryhill]

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

March 17, 1954

Office of the Director

Dear Click:

Both WINDS OF MORNING and STAY AWAY JOE were read with pleasure. Particularly the first. I liked its style very much and it held me from start to finish, besides appreciating its new slant on the early days.

From the photographs and clippings you sent me, for which many thanks, I can see that you have been busy. But I am greatly disappointed that you are not ready to show some of your things here. I feel that they would be well liked and whenever you finish a piece to your satisfaction, let me know.

From the print, I think you are doing a good job on Chief Thompson. I shall be very interested to hear of your further progress with the head.

I hope to see Manser next Sunday and will relay your excuses to him then. We are to talk over plans for his Maryhill exhibit and will let you know the outcome in due time. His show-dates will probably be in June or August, more likely August.

We open here the first of April, with the usual hours: Open Every Day, 9:30 to 5:30, Sundays: 9 to 6.

The enclosed leaflet may give you enough information to give a little write-up on the exhibition of watercolors by the National Association of Women Artists which will be held here during the month of April. The majority of the works are not too extreme, but there are about ten or twelve which will not be hung.

Also, Maryhill will have ^{six} ~~five~~ ~~###~~ additional paintings to be shown with the Cosla Collection of Old Masters. These are all good, though small, examples of the artists represented. They are as follows:

THE CATHEDRAL FROM SALISBURY - John Constable(R.A.)
(1776-1837)

LANDSCAPE - Corot (Jean Baptiste Camille Corot(1796-1875)

LANDSCAPE - Nicolas Poussin (1593-1665)

STREET BARRICADE - Gustave Courbet (1819-1877)

LANDSCAPE - Thomas Gainsborough(R.A.) (1727-1788)

THE LORD ON THE WEDDING PARTY FROM CANINEA - Tiepolo

(Tiepolo Giovannini Baptista, b. Venice 1692, d. Madrid 1769)

1st showing
in April

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

Office of the Director

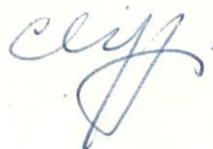
These six paintings have been recently added to the 47 old master pictures of the Cosla Collection which has been here on indefinite loan since 1950.

I enclose a photo of the Corot which you may be able to use as an illustration for an announcement of our 1954 opening on April 1st.

I hope your plans for a visit down this way on the 27th work out. We'll be glad to join you for dinner at The Dalles. We both hope that you both can plan to stay with us Saturday night. The guest room in the Museum is yours any time you care to use it. You will find it comfortable and quiet, and we could have a real visit.

Hoping to hear from you again soon,

Best regards,



MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

April 30, 1954

Office of the Director

Mr. Click Relander
1212 N. 32nd Avenue
Yakima, Washington

Dear Click:

You have certainly been hewing away at "The Railsplitter." We are all eagerly looking forward to your next report and hoping your search and research leads to a "Lost Lincoln."

At this end, after a visit Wednesday night with Fred Cochran at Goodnoe Hills, some of the suggested information was secured. I attach a summary.

By luck, I found a proper sized and suitable frame. It sets the picture off much better, so we are now set to hang it.

Incidentally, Cochran lives in a house built by the Hughes who built S. F.'s Golden Gate Bridge, erected *the house* quite a few years ago by the engineer as a haven of retirement, though he never lived to realize this ambition. Apparently, he wanted to get away from it all for the home is indeed isolated, but with a magnificent view of the Gorge. While not a pretentious home by present day standards, it must have been considered far more than adequate as a "farm house" at the time it was built.

Cochran - pleasant, hospitable, friendly, capable, good company on a hunting trip - lived in Battle Ground, Wash., some 15 or 16 years ago, where he operated a restaurant. Deciding to go into the cleaning business in the town of Woodland, Washington, he took a lease on an old building there - situated next door to the Post Office - which had lain idle for many years, and prior to that had housed the local newspaper. The two or three rooms of the ground-floor were in a mess, cluttered with all the odds and ends a weekly sheet would be apt to amass in the course of several decades. (Part of the litter removed, for example, included two or three truck loads of old issues). The plaster walls being in very bad shape, Cochran decided to re-wall the interior, ripping out plaster and lath to substitute a wall-board material. Now, Click, he is not sure but he thinks the Lincoln was discovered behind one of the old walls. It could also have been found, he thinks, in an assortment of old paper and cardboard items which had accumulated between an old desk and the wall of the front "office." Though he was working in the place at the time, a helper actually first came across the picture, handing it to Cochran, wondering if it should be saved.

near As Fred Cochran remembers it, at the time it was found, he came very close to tossing it on the refuse pile, for it was so covered with sooty dust and so covered with cobwebs that it scarcely resembled an oil painting. However, after brushing it off a bit, it was laid aside for later closer examination. Some further cleaning by Cochran revealed enough of the quality of the painting to make him decide to keep it. But not until the Cochrans moved to Los Angeles - to engage in the cleaning business there - did the picture receive attention from any one familiar with paintings and qualified to restore them. A woman artist there took an interest in the work and gave it a professional cleaning to remove the last layers of grime.

Aside from this woman artist's opinion (I didn't get her name) Cochran never sought professional opinion on the worth of the painting. But they always kept it hanging in their home, wherever they were. He called to see me last year, but I happened to be away at the time. He has no desire to part with the picture, or to sell it - though he is perfectly willing that it be on loan here indefinitely. He simply likes it as a picture, has no wild dream that it might be worth fabulous sums.

If you like, Click, I could send it down to my good friend, the Conservator of the Crocker Art Gallery at Sacramento for appraisal. He is tops in restoration work, and thoroughly familiar with painting of practically all periods. If anyone could identify its age, he could do it. The stretcher-wood, the canvas, the nails, and type of paint and style of painting, all largely meaningless to me, might possibly clue him to a very close guess. Let me know about how much time will elapse before a release, and what you think of having it checked at Sacramento. There is always a good chance his evaluation will leave our spirits sodden with the dank dews of despair.

It is not likely, small in size as it is, that the study was done from life; more probably it ~~was~~ had for model another painting, or a photograph. I still hold it may have been done around the turn of the century, certainly not much later than that, with going back to the 70's or 80's as a smaller possibility.

I think I mentioned that the building it was found in was located next to the Woodland Post Office. So far as Cochran knows the building still stands and is still owned by the man he leased it from some fifteen years back. Cochran could not recall his name. The publisher of the abandoned newspaper moved to New York state, at an uncertain date. Again, no name for the publisher. Some one now in Woodland may have helpful information. How do you suggest we go about getting it? I

will gladly write to their Chamber of Commerce - if any - Court House, or what have you - but you may have a better plan.

Meanwhile, our collection of French Drawings has arrived and proves worthy. More about it, soon.

Best,

ceff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

May 7, 1954

Dear Click:

Many thanks for the clippings. I promise to sit tight on the Lincoln until you light the fuse. Wish I could be of more help, though. If the photographs of the painting turned out all right, perhaps you could send me a copy and I could work on comparing it with whatever photographs I might dig up at The Dalles or Portland libraries. Trust me to keep it under wraps.

Looking forward to what you may hear from McClelland at Longview.

Fred Cochran was in yesterday and mentioned that the building in which painting was found had been flooded up to the 2nd story a year or two before the finding. It was really in a sad state. Obviously, its cleaning alone deserves mention.

Best,
cciff.

1727 N. E. 63rd.,
Portland, (13),
Oregon.
June 15, 1954.

Mr. Clifford Dolph,
Curator, Maryhill Museum,
Maryhill,
Washington.

Dear Sir:

I am writing you in behalf of the Oregon Archaeological Society. Mr. Frank Buehler, the Society's last years President, informs me that you extended to the Society members, the privilege of an open house at the Maryhill Museum on one Sunday each year. He also stated that this invitation included the use of a small room wherein we might conduct a short business meeting.

Last night at our regular monthly meeting we discussed the possibilities of holding a meeting at Maryhill and of course inspecting the Museum. We tentatively decided that Sunday July 11 th would probably be a good date for most of us.

If your generous offer is still open to us, would you kindly inform me as to the Sunday and the hours which would best fit into your calendar of events.

I should appreciate an early reply so that we might make final arrangements and announce the event in our publication titled " Screenings ". This should be sent to the members not later than the first of July and preferably sooner. I believe we should have a good turn out as we have members in The Dalles, Klamath Falls, Portland, Vancouver, Kennewick, Yakima and numerous other towns in between.

Sincerely Yours,

Frank Sauke

Pres. O. A. S.

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

June 18, 1954

Office of the Director

Dear Click:

I've enjoyed reading the clippings about your book and the story on the Lamentation for the Dead; many thanks for sending them to me. No doubt, Quig has by this time checked with you on the title of your book. He has been in several times the past two weeks on his way to the Satus horse country and, in reading the clipping on your book, noticed that it gave the title as "Drummers & Dreamers," whereas he thought and was working on the title to read Drums and Dreamers.

Many thanks too for the copies of release on the Polish Photographs. I sent one along to the Attache at the Embassy in Washington. To cheer the commies. I'm expecting a summons from McCarthy any day now.

I'll pass on your good word to Manser. You will get a chance to visit with him if you can possibly manage to attend the reception we are giving on the opening of his show here, the evening of July first. I'll send more formal invite as soon as ready, but I do hope you'll manage to be here, bringing ~~anyone~~ as many others with you as you may wish. If they don't care for painting, you can safely offer as inducement our punch, which, innocently enough, at our first reception, probably because there were too many brewmistresses, was mixed with a double dose of brandy and we dare not now deny so potent a precedent.

The developments on the Lincoln sound encouraging. I'll follow your advice and shall let you know what I hear from the restorer. As far as concerns the long wait on the story's release, I am in favor of it. The nature of the story almost demands the timeliness of a Lincoln Day release and, of course the N.Y. News circulation cinches it. Can you not reserve also a simultaneous Yakima release? A by-line for you as reward for all your research and a one-up of the Herald on other N.W. sheets picking up the News' story.

I'm to confer with Manser first of week and will have more details for you then on his July exhibit, together with an 8 x 10, if you can use it.

Cordial best.

ceiff.

Hope you can use enclosed slicks

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

June 24, 1954

J. G. Strong + wife now
live @ Trout Lake, Wn. ^{MAILING} address:
White Salmon, Wn.

Office of the Director

Dear Click:

The reception for the Manser exhibition has been postponed to July 10th with the thought that July 1st is too close to the holiday weekend and would probably interfere with general outing plans - or vice versa.

The exhibitions dates remain the same: July 1st through 31st.

However, the invitation to you and the Herald staff ## to attend the reception on the 10th stands stronger than ever. I do hope your paper will be represented. Some 500 invitations are going out to all points of the Columbia R. basin from Portland to Yakima and the gathering should be of interest.

On the Lincoln:

J. G. Strong, who lived in Woodland from 1886 to 1911, visiting here the otherday, said he knew the building there well where the portrait was found, and recalled that the 1st printer, last name of Clove, established paper there about 1890. He was not sure but he thought it likely that Clove himself built the building for publishing the weekly, which he continued for about 5 years when he sold to a man named Davis (Strong remembered no first names or initials). Davis occupied it about three years.

I jotted these notes down as Strong gave them to me. He says he distinctly remembers construction of building as ca. 1892-93.

J. G. Strong's grandfather, S. C. Strong, reached the area in 1846, and his father, J. W. Strong, he averred was first white child born between Vancouver Trading Post and the Cowlitz River. Date of birth, vague.

J. G. Strong suggests that the following two pioneer residents of Woodland be contacted. Both life-long residents. Jake Guilds (80 years old) and Hulda Klager (90). He's sure a check with them would be profitable.

He did not remember who followed Davis' tenure of the building.

Unless the painting was in fact hidden in the walls very early, it seems to me the last occupant prior to Fred Cochran's renovation could supply pertinent history.

What date do you have for construction of building?

cliff

when do you vacation?

More dope on the Manser show as soon as
rec'd from artist will be about 30 oilo -
in the nature of a retrospective, with some 15 earlier paintings lent
by M.W. collectors
& Museum

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

July 16, 1954

Dear Click:

I certainly appreciate the write-up you gave us, and I'm sure Manser does too. I'm keeping the clips here until Manser comes again, since you may have sent him some too. Many thanks for those from the Herald, and also the Walla Walla clip.

I enclose Strong's letter for your file on the Lincoln. I have not forgotten you want a letter from me assuring "no photos, no story" to others until after release by the News. I'll get it out in a day or so.

Still planning to get over your way soon, en route to the Sound. It will probably be late Saturday night, July 24th, or early Sunday morning, since I'm invited to a reception at Tacoma's museum on Sunday afternoon, and I want to see what a reception is like.

Sincerely,

*I'll bring the Lincoln canvas
with me for Jim Rayner to shoot. Cliff*

White Salmon, Wash. July 15-57

Mr. C. R. Dolph.

[Enclosure 1954 Jul 16]

Mayhill, Wash.

Dear Mr. Dolph. - Your interesting letter received. Mr. Strong has been so busy in the hay harvest, that he asked me to write you.

After leaving the museum that day, he thought back and remembered that the paper office he spoke of, had no shed. So the picture must have been found in the building erected by Mr. Shields. He remembers when that building was put up and 1905 is the date.

The building he told you about was built around 1891- or 1892. It was built on the bank of the Lewis River by Mr. Cloz and the paper printed there. He also went to school with the Cloz children. Mr. Davis was the next owner of the paper. He remembers him distinctly as he was nick named "Old Abe", due to his resemblance to Mr. Lincoln. Also due to the fact that he covered the country side on foot, gathering news and went bare foot in the summer with his shoes tied together and hung around his neck. Such things impress

a child. He does not remember who took over the paper after Mr. Davis. But the building was later made into a residence.

We had hoped to go to the Bozarth-Stung reunion but were not able to. But I am sure Mrs. Blager or Mr. Guild might remember some things of interest, if they are still mentally alert.

Perhaps Mr. McClelland would be interested in the early history of the paper. Hope you can find out more about the printing. Copy or original it is interesting, the mystery regarding it, making it more so.

Sincerely
Mrs. J. G. Stung

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

July 21, 1954

Dear Click:

Since we are to pick up Warshawsky at Tacoma for a drive to Maryhill on the 29th, our plans have changed from what I told you last week. I'll bring the Lincoln over early on the morning of the 28th, and probably pick it up the late afternoon of the 30th - if Jim Rayner can be through with it by then.

Thanks again for the splendid reception reporting. Together with a few other releases, the Manser show has really been made known, as evidenced by its attendance.

Best wishes.

Cordially
Leiff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

8/10/54

Dear Click:

Glad to hear this a.m. from Guy Brace enroute Seaside
your paper taking arms against any interference Larson Gallery
exhibition program.

Can line up Warshawsky show for Larson next month if
desired - (total cost to Larson: \$30.00). And very glad to do any-
thing else I can to help keep the gallery inviolate.

Hastily, to catch the mail,

CR

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

August 27, 1954

Office of the Director

Dear Click:

Hope this finds you both thoroly rejuvenated by your vacation and safely returned. That is, if you didn't get lost in some bookstore along the way.

Enclosed are copies of the Phantom story.

Fred Cochran, the owner of Honest Abe, came in just a day or two after your visit. It seems his sister is married to some one with a responsible government position and will be going to Washington, D. C., about September 15th. She also happens to have a close acquaintanceship with - according to Fred - a nationally known conservator. (At any rate, Fred says he was written up recently in some big magazine) He wants her to take the Lincoln back with her for this fellow to appraise and date. Seems to think the conservator will do this gratis. I had already told Fred I'd planned to send it to Muskavitch at Sacramento, but he held out for his sister doing it this way. Since she will return the picture in October, I told him I thought it would be OK. If this conservator is a good one, his opinion may add to the story value. However, if you have any suggestions, I'll be glad to have them.

If I don't get over to see you soon, when you have the time, let me know how your trip came out. Did you find time to dig around Woodland? How did your sittings with Chief Tommie work out? Etc.

Cordially,



MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

October 28, 1954

Office of the Director

Dear Click:

Sorry I missed seeing you yesterday at Yakima. Hope you had a profitable and enjoyable trip to Priest Rapids, and look forward to reading your writeup on the occasion.

I left word at your office about the latest news on the Lincoln. I feel quite sure that we do not have to worry about the picture being at Maryhill at the time the story is to be released. Fred Cochran took a favorable attitude about sending the picture east with his sister when she told him she very much feared the expert she planned to consult would divulge the story. He refused to let her have it since he thought it would be most unfair to us. Altho I then proposed sending it to my conservator friend in Sacramento, he demurred, preferring to avoid possible shipping damage, etc. I agreed, since it is at least questionable that any "expert" can help much in dating the piece, anyway.

As I see it, the main point is to assure the Lincoln will be at Maryhill when the News releases the story, and for at least a good part of the following season. And I think we can bank on it being here.

Many thanks for the interesting clippings. Your story should be widely copied, especially by the Columbia River Washington towns. It should mean quite a bit to them. That Lake Celilo slant is a good one - did you originate the name? And where did you find the old print of S. H. and his jalopy? I am certainly grateful the way you worked in mentions of the Road-builder, Stonehenge and the museum. I'll be surprised if some national magazine doesn't get after you soon to supply them with a similar story covering this district.

I enclose label we use for the L. & C. medals. I brought them over with me yesterday to show to you and to have photographed in case you thought they are not too worn to reproduce. But we'll be over again, or I can send you pictures of the medals whenever you wish.

Your suggestion for a L. & C. exhibition next year hits the mark. I'll work out something and let you know details as soon as possible.

No winter plans yet, as far as vacationing goes. Museum work is another matter. I've so much planned regarding new galleries and new installations of old exhibits that I'll be lucky to get half done. Regrets again at missing you, better luck next time.

Best regards,

cliff -

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

February 3, 1955

Dear Click:

I was certainly delighted to have your letter of the first, and its extraordinary news of the New York News release on the Lincoln story. You can readily imagine, I'm sure, how pleased we all are. However grateful I am to you for getting the Lincoln item published I am still at a loss to find the words. I was quite sure, and I knew you were very sure, ~~the~~ News would use the material, but the reaction still remains one of surprise. I rather doubt it possible, but I hope some day to catch up with you.

Fred Cochran, I feel sure, will be pleased. I'm sending for a few copies of the News and will take him several. Bert Geer, who by the way was at one time a N. Y. Times reporter, and I will jaunt over to Goodnoe Hills to break the good news. Better yet, perhaps you could join us. There are a number of good and excellent reasons why you should do so. As follows:

- (1) Mrs. Dolph wants you and Mrs. Relander for weekend guests on February 19th-20th. There's a comfortable twin-bed guest room at your service.
- (2) We may never have so open a winter again, so you better take advantage of it.
- (3) The glass will all be off of the cases in the Library of Rare Bookbindings at that time, and I know will welcome the chance to thumb your way through the more than 80,000 pages.
- (4) The Fashion Doll cases will likewise be unglassed at that time - both galleries are to be re-photographed for postal cards - and Laraine will enjoy closely inspecting the mannequins.
- (5) Then there's the Goodnoe Hills trip - if you so desire.
- (6) Pick up Maryhill's '55 season's exhibition news.
- (7) A unique opportunity for you to sleep in a museum.
- (8) A unique opportunity for the museum to sleep a City Editor and wife.

Quite seriously, we would very much like to have you both here for that weekend and we look forward to hearing favorably from you soon.

Cordial best,

cliff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

February 12, 1955

Dear Click:

Many thanks for the copies of the Sunday News. The reproduction is so much better than I had anticipated, I think there is little question but that everyone - including the owner of the canvas - is happily pleased. Or he will be when he gets to see it, even though write-up gives ownership to the museum.

I surmise that Fred Cochran is, or rather will be, just as satisfied that the News story indicates he gave it to Maryhill. It may be, however, that, for the Northwest releases, the phrase: "...he placed it in the custody of the Maryhill Museum, for safe-keeping ..." might please the owner better.

I was very glad to see that the News followed your story closely. It seems to me that the angle followed in the text - identification by comparison with known photographs - struck a note of great interest. We are looking forward to hearing from Lincolnianans, and only hope that the response will be more than we can handle.

Ruth and I are looking forward to hearing from you - favorably - about spending a week-end with us. In case you did not get my letter of last week, I'll renew the invitation: You and your Mrs. are invited for the week-end of February 19. Or any dates in between Feb. 15 to Feb. 25. After that date, we hope to take a few days for our annual chore of tidying up the beach.

Ruth just interrupted me to say that Albert joins in the invitation. He is feeling fine and has developed quite a flying technique, which he is anxious to display for your benefit. I fear, also, his vanity prompts him wish to have you call, since his wings and tail (or tails - the feathers project in all directions, like a half-masted peacock in a gale) have grown remarkably well. You really should come over, if for nothing else, just to see Albert execute a right-angle in mid-air.

Getting back to the News release: I somehow can't help but have the thought, or regret rather, that the artist who painted the picture is not around to see the reproduced picture, to know that his work has been written up. Wouldn't it be a pleasant surprise for him? Another happy conclusion for your successful effort would be if some one - a friend or relative of the artist - would recognize the portrait (they could even have an old photo of it) and write us some source material information about it. Ah! It is pleasant to dream!

Best,
cliff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

February 13, 1955

Dear Click:

Your welcome news of the 10th that you will reach here the 19th was read with pleasure. We'll start looking for you about 3:30 or 4; if we happen to miss your arrival, just toot your horn at the south side of the building until we let you in.

I'm not sure that the Catholic Church at Goldendale functions every Sunday, but I'll check on that for you so that you may plan to go there or to The Dalles.

The further development and publication of your Lincoln story sounds wonderful. I suspect the regional publicity on the subject will actually do us both more good - directly - than the News'.

I feel a tinge of regret that, in this country, in the newspaper field, a full page in the News can hardly be topped. Is there anything left to assault and conquer? Ahhh! What about the London Daily Times? A full front page, of course!

Albert's "Click" is just about recognizable -
He is having trouble saying "Lorraine" - but we hope
for a finished performance by the 19th.

Best
cliff.

TRUSTEES

DANIEL B. HILL
PRESIDENT
SEATTLE, WASHINGTON

DR. THOMAS E. GRIFFITH
VICE-PRESIDENT
THE DALLES, OREGON

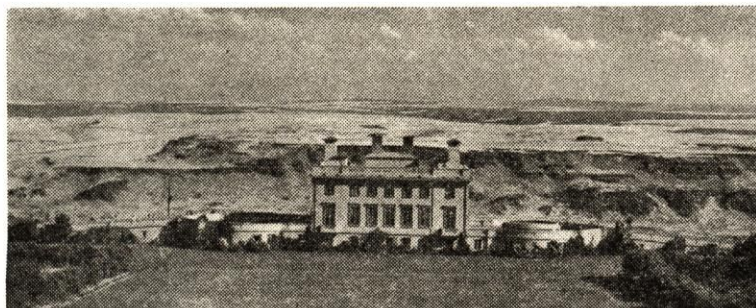
JAMES G. SCRIPPS
TREASURER
SEATTLE, WASHINGTON

CAPTAIN A. LEPPALUOTO
THE DALLES, OREGON

HAROLD E. WOLVERTON
GOLDENDALE, WASHINGTON

ZOLA O. BROOKS
GOLDENDALE, WASHINGTON

ARTHUR G. DUNN
SEATTLE, WASHINGTON



100 MILES EAST OF PORTLAND ON THE COLUMBIA RIVER

SAMUEL HILL
FOUNDER

MRS. A. B. SPRECKELS
HONORARY CHAIRMAN
SAN FRANCISCO, CALIF.

CLIFFORD R. DOLPH
DIRECTOR
MARYHILL, WASHINGTON

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

2/23/55

Dear Click:

Congratulatlans on your 2-strike! With best wishes and more power to you from Maryhill. Really, it was splendid, and of course you deserved both awards and we ~~were~~ delighted to have the news and hope you will do it again and again.

While we still regret you and the Mrs. couldn't make it, the news was sufficient excuse and compensation enough. All except Albert, of course. Says he doesn't care a twitter for Indians of any description and hopes you don't expect him to learn how to say Now Tow Look after he took the trouble to learn Click, Click. Furthermore he threatens to cease practicing "Yakima Daily Republic" (this was to have been a surprise).

Well, we'll continue to hope that you both make it here before our opening, and ~~the~~ we'll not settle for less than a week-end.

Went down to Aurora, Oregon last week-end and picked up some artifacts that were found in 1936 in the large cave on Steen Mountain in Eastern Oregon. They are of a grass- or cedarbark-fibre, made into sandals mostly, of a unique pattern and some of the archaeology boys at Corvallis and Eugene have tagged them as stone-age, or upwards of a hundred and fifty thous and happy new years ago. I am trying to find a copy of the newspaper story put out two or three years ago on this theory by one of the profs, and would also like to contact Caldwell with the aim of getting him to help secure a carbon test on the sandals. The relic hunter - by name of F. M. Ferguson, owns the Aurora phone system - says he found these about 7 ft. down in the dry sandy floor of the cave, which cave he reported was soon after closed by the U. S. government to further unprofessional digging. Claims Oregon and Washington museums and even the Smithsonian have been to see and check these things at his home, that they all wanted them but he refused to part with them on an all out basis, which I never insist on since I don't intend to give them back anyway, if they are any good. Seriously, it is interesting to know that

with them he found the hoof and leg of a mono-toed horse, and also some perfectly preserved skulls (about the size of a Loma Linda County lemon) which have been tentatively identified with the time when the world was still quite warm all over, or thereabouts. It seems that the ocean at one time spread all over that region, and I for one am damn sorry to see it gone.

In other words, I don't know much about these sandals nor if there is a story in them for you, but I'll sure keep you posted on anything that develops.

Cordial and best greetings,



TRUSTEES

DANIEL B. HILL
President
Seattle, Washington

DR. THOMAS E. GRIFFITH
Vice-President
The Dalles, Oregon

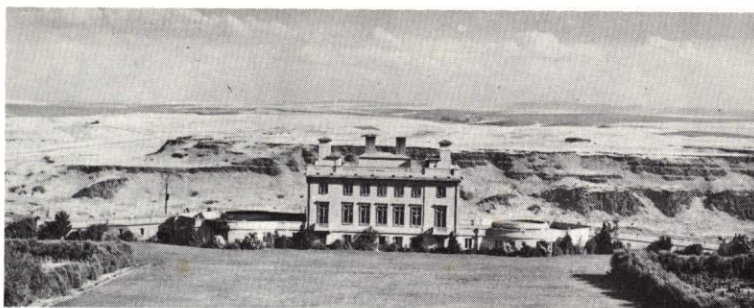
JAMES G. SCRIPPS
Treasurer
Seattle, Washington

CAPTAIN A. LEPPALUOTO
The Dalles, Oregon

HAROLD E. WOLVERTON
Goldendale, Washington

ZOLA O. BROOKS
Goldendale, Washington

ARTHUR G. DUNN
Seattle, Washington



100 Miles East of Portland on the Columbia River

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

SAMUEL HILL
FOUNDER

MRS. A. B. SPRECKLES
Honorary Chairman
San Francisco, Calif.

CLIFFORD R. DOLPH
Director
Maryhill, Washington

July 9, 1955

Dear Click:

Sorry you didn't drop in on your way home but I know how pushed the end of a vacation trip can be. Expect you all had a good time. Hope the young ladies got in all the swimming they wanted.

The Yakima booklets sold out on short order. We've ordered more from the Reservation (some time ago) but so far have not received them. Should we have ordered direct from the publisher? If so, send us 3 dozen as soon as convenient.

I enclose photo of the new memorial stone, we certainly appreciate your willingness to give it space. S. Hill left a great number of memorials, most of them of lasting concrete and stone. He left ideas, too. Who is to say which will last the longer? (Quoth the Bard: Nor marble, nor the gilded monuments of Time Shall outlive this powerful rhyme.) Or words to that effect.

I keep neglecting to get the photostats on the ancient sandals story. Will do - positively - next week, sending you copies, etc. The author of the articles, Dr. Cheeseman, or Gressman, is at present digging near Wakemap and I plan to get down to see him about the artifacts, and will report whatever I learn from him.

We certainly want some of your Drummers and Dreamers for our Sales Desk. Can't begin to guess how they'll go, but I think it safe to bet many will be interested enough to buy. I've been telling about the book since I first heard about it and there has been much interest expressed in seeing it. After we get some copies, you can be sure we'll "push" it, regardless of what Albert thinks. (He has a prejudice about feather collectors, past or present.)

Cordial best,

Cliff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

August 2, 1955

Office of the Director

Dear Click:

Arrived back from San Francisco and a trip with Dr. Cosla to Sacramento early - so early - Monday morning. About 15 hours for the more than 700 miles in one lick counting stops for food, an oil change, and a dip in a pool at Weed. I enjoyed finding the clips you had sent me about the reception. Many, many thanks for the fine publicity - believe me, it is indeed appreciated, though I cannot begin to evaluate how much your long-continued help has benefited Maryhill. As a newspaper man, I know you are aware how such favorable publicity encourages "outside" benefactions and, as well, local support.

In San Francisco, I also called on the man I told you about to inspect the large Indian collection (mostly baskets, but also some fine balnkets and rugs from the S. W.) Dr. Fitzhugh is giving the collection to Maryhill, with its close to 700 items from minute Pomo's to two and three feet high baskets. There is a wide tribal coverage of the America's as well as numerous examples from the South Seas, China, Japan, Africa, and elsewhere. I hope to go again to S. F. in October to see to the packing and shipping and should have a fuller story for you later this year. The Dr. also has a fine - a very fine - collection of old etchings - a remarkable selection of Durer's for instance- which he promised to send here for a showing next summer - with a good chance of an eventual gift.

Saturday night - in S.F. - I was wined and dined at Mrs. Spreckels' palatial home and spent a very pleasant evening, indeed, chatting and learning a great deal about the earlier years of Samuel Hill's life, when he was in touch with many V.I.P.'s of this and other countries. Mrs. S., by the way, continues to work for Maryhill and is at present doing her best to persuade a small but fine collection of sculpture by Californian's to come this way. More about that, if and when it so develops.

Spent most of one day viewing the exhibits at the Legion of Honor and the De Young. Was also escorted by Dr. Fitzhugh through the sonorous halls of the Bohemian Club to see their extensive collections of paintings and sculptures: an amazing and extensive collection, though, unfortunately, very securely fastened down.

It was certainly nice of you and Lorraine (and the Pink Lady!) to come to the Cosla doings, and greatly appreciated. The pictures turned beautifully; the write-up was tops!

Cordial best,

ceiff

TRUSTEES

DANIEL B. HILL
President
Seattle, Washington

DR. THOMAS E. GRIFFITH
Vice-President
The Dalles, Oregon

JAMES G. SCRIPPS
Treasurer
Seattle, Washington

CAPTAIN A. LEPPALUOTO
The Dalles, Oregon

HAROLD E. WOLVERTON
Goldendale, Washington

ZOLA O. BROOKS
Goldendale, Washington

ARTHUR G. DUNN
Seattle, Washington



100 Miles East of Portland on the Columbia River

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

SAMUEL HILL
FOUNDER

MRS. A. B. SPRECKLES
Honorary Chairman
San Francisco, Calif.

CLIFFORD R. DOLPH
Director
Maryhill, Washington

January 18, 1956

Dear Click:

The Oregonian finally sent me the enclosed photostats of their clippings on the sandals. Hope that it does you some good. How did the photographs come out? Of the sandals, that is.

We enjoyed your Christmas note and since ^{it} he hinted that you might be coming this way en route to Portland, we kept a lookout for you Christmas week.

Ruth and I have just completed cataloguing a recent gift to the museum's Indian Room, the Indian Basket Collection of the late Professor and Mrs. T. S. G. Lowe, of Pasadena, California. Presented to Maryhill by Marion E. Fitzhugh and her brother, Dr. William M. Fitzhugh, Jr., of Monterey and San Francisco, the collection is one of the largest and most widely representative of any ever assembled, contains over 850 examples of basketry made by some seventy tribes. For good measure, the collection also includes a few examples of basketry from So. America, Hawaii, South Seas, Egypt, Africa, etc. The range in sizes is from less than an inch overall to these of the southwest's granary baskets, which are large enough to accomodate three or four of the Relander's neices. (And how are they, by the way?)

Aside from all that, we have managed to keep our feet dry in spite of the unusually excessive moisture hereabouts this year. How goes it with you? Please write when you can. Very best to you both.

The sandal photostats go
via separate mail -

cliff.

TRUSTEES

DANIEL B. HILL
President
Seattle, Washington

DR. THOMAS E. GRIFFITH
Vice-President
The Dalles, Oregon

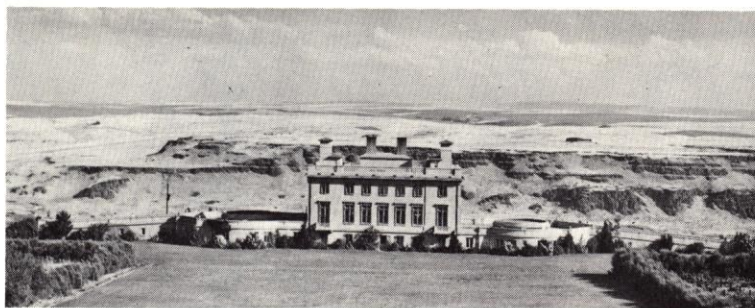
JAMES G. SCRIPPS
Treasurer
Seattle, Washington

CAPTAIN A. LEPPALUOTO
The Dalles, Oregon

HAROLD E. WOLVERTON
Goldendale, Washington

ZOLA O. BROOKS
Goldendale, Washington

ARTHUR G. DUNN
Seattle, Washington



100 Miles East of Portland on the Columbia River

SAMUEL HILL
FOUNDER

MRS. A. B. SPRECKLES
Honorary Chairman
San Francisco, Calif.

CLIFFORD R. DOLPH
Director
Maryhill, Washington

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

March 6, 1956

Dear Click:

Many thanks for your letter of March 1, together with the "short form" - a woeful phrase, alas!

I enclose a copy of our catalogue card on the Sandals which gives fairly complete information. Dr. Cressman, according to what F. M. Ferguson told me, examined these sandals and pronounced them genuine as far as being similiar to indentical material found later in the caves in the same area where Furguson made his find.

Also enclsoed is current copy of SCEENINGS, which may be of help to you.

We have always had many visitors take advantage of our picnic facilities, but never more so than last year when frequently, on many Sundays and the Holidays, the number of picnic tables proved in^{adequate} and the groups overflowed on lawn, etc. So this year we've added 50% increase in number of tables and enlarged picnic ground area.

So sorry we missed seeing you on your recent trip this way. Perhaps we were in Portland.

Ruth is but gradually recovering from severe brochitis attack, but feels that she will soon be able to resume museum work.

Frankly, I've strong doubts will be able to open^{properly} by April 1st, but I've had such before and yet we always manage to do it. Keep your fingers crossed, will you?

Regarding featured display: photo and data on the Jan Boat painting is enclosed and may serve to tie in with your Maryhill opening story. The picture has a sort of warm glow to it, is a truly splendid example of that artist, and an important addition to Maryhill's collection of Old Masters.

We certainly appreciate your good thought of an opening article and if ~~we~~ you need further information I'll be only too happy to help.

Cordial best
Cliff.

[Enclosure. March 6, 1956]



Volume 5 Number 3
Editor this issue

March 12, 1956
Frank Sauke

Next Meeting **MAR 11 1956 1-P.M.**

The next meeting will be held in the Laboratory of Anthropology at the Dalles, Oregon. Every one who is interested in working at Wakemap Mound this summer should attend this meeting. We plan to work out a program mutually agreeable to Mr. Butler and to members of O.A.S. for the purpose of completing the excavations at this site, this summer.

Wakemap Excavation.

A meeting was held at the Five-Mile site near The Dalles, Oregon on February 12, 1956. Present at this meeting were Mr. E. Robert Butler, Director of The Dalles Laboratory of Anthropology and a group representing the Oregon Archaeological Society. Those representing O.A.S. were, Harold Lee, Sunnyside, Wash.; Frank Wilkie, Bingen, Wash.; Stuart Thomson, White Salmon, Wash.; Harry Helnken, Sixes River, Ore.; Carrel Morton and Charles Hall, Yakima, Wash.; Ernie Cowles, Grandview, Wash.; and Keith Will and George Marshall of Portland, Oregon.

The subject discussed at this meeting was the archaeological salvage of Wakemap Mound and the role which O.A.S. would play in the salvage program.

All those present agreed that:

- 1/. O.A.S. members should participate.
- 2/. The key issue is the ability of O.A.S. to control its membership in such a project.

Mr. Butler is quite willing that our members should participate in the salvage work. He insists, however, that if we participate, we must mutually agree on a method for controlling the work which we do. The excavation must be conducted in a sound, scientific and ethical fashion. This means that any-one digging in Wakemap should do the following:

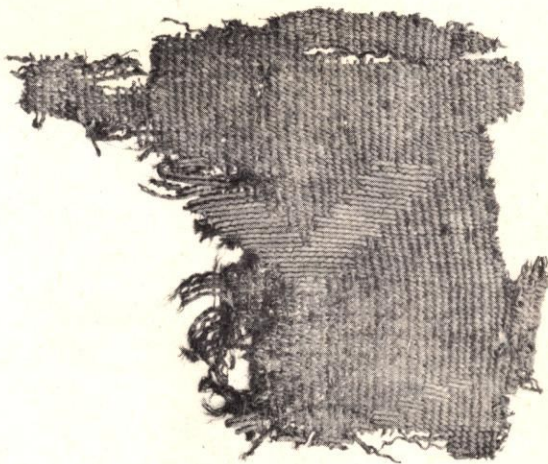
- 1/. Dig only where they are directed to dig.
- 2/. Aid in laying out trenches and squares.
- 3/. Dig by levels within the squares so laid out.
- 4/. Keep a record of the artifacts recovered at the time of their recovery.
- 5/. Record features encountered, make sketches and keep notes.
- 6/. Draw profiles of the walls of the squares and trenches excavated.
- 7/. Recognize strata and dig accordingly.
- 8/. Keep their work area free of tailings by wheeling them off of the mound.

Mr. Butler is most anxious to meet with interested members and work out a program mutually acceptable to all concerned.

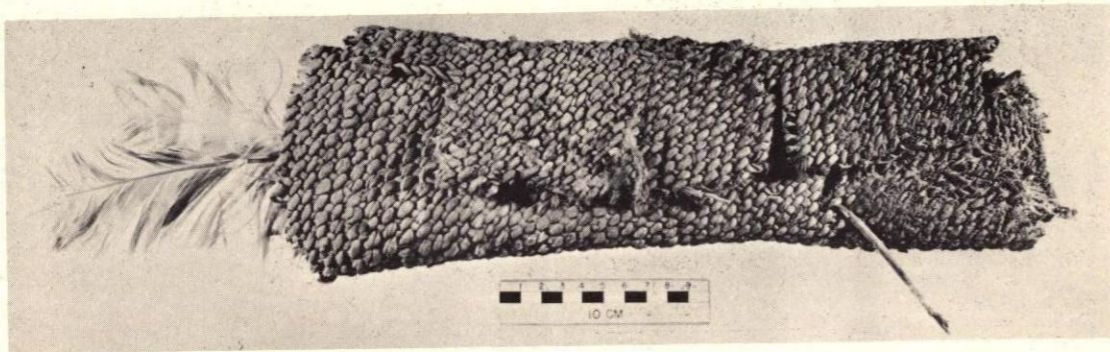
FORT ROCK CAVE NUMBER 2.

Location

The cave is located on the east side of the Fort Rock caldera which is in the S.W. $\frac{1}{4}$ of the S.W. $\frac{1}{4}$, Sec. 30, T. 25S., R. 14E., Lake County, Oregon. It was brought to the attention of Dr. L.S. Cressman by three boys who had excavated in it during the spring of 1955, Dwain Suhre, John Bride, and Louie Dorbin, and by Phil Brogan, of Bend, who encouraged the boys to make their find known to Dr. Cressman. In May, 1955, a small party from the Anthropology Department at the University spent two days in further excavating the cave. Accommodations for the party were made available at his ranch by Reuben Long, of Fort Rock. Later that spring, further excavations were made in the cave by G.A. Harnden, R. Wiseman, and G.R. Rees of Eugene, who later made their collection available to the Department for study. It is through the cooperation of these people that this preliminary report has been made possible.



Twined Apron from Fort Rock Cave No. 2.



Feather Container made of diagonally twined basketry.

The Cave

The cave was probably formed by wave action and concomitant forces during the time when the Fluvial Lakes of S.E. Oregon were prominent features of the landscape. The wave cut notches which are clearly visible on the S.E. side of Fort Rock, the highest of which marks an elevation of 100 feet, lie at the projected base of the cave. In form, the cave was roughly U-shaped measuring maximally 8x3.5 M. Only the rear four meters of the cave were protected from the elements, thus all the dry materials reported on are from this section of the cave. It was in this same section of the cave that the original excavations were undertaken. In front of the cave is a fairly large grassy area composed of fall blocks of various sizes and wind blown dirt. No excavations were carried out in this area. Looking out from the cave, one has a splendid view East over much of the Fort Rock area from an adequate, if needed, defensive position.

Stratigraphy

Geological: A test trench across the mouth of the cave showed three main stratigraphic members in the cave deposits which, upon further excavation, was seen to extend throughout the cave. These were, from the surface down:

Deposit I; composed of mixed dirt, rock, ash, grass and artifacts. This ranged in depth from 1.20 M. in the front to 1.70 M. in the back of the cave.

Deposit II; composed of two layers of pumice, a top coarse one, and a fine bottom one. In the mouth of the cave this deposit was 1 M. thick. Since the pumice marked the bottom of the excavation both the units will be treated as one member.

Deposit III; composed of silt of an unknown depth and character. Some charcoal was observed in this deposit making it possible that another occupational level may be present in the cave. Excavation was not carried into this deposit because of the instability of the trench face and the amount of pumice overlay.

Cultural: There does not seem to have been any cultural stratigraphy in deposit I. Unfortunately adequate records were not kept for the initial excavations which were in the critical area of the cave; moreover these had disturbed much of the dry deposit so that only a small amount of information could be gotten from our excavation. In the back of the cave a number of ash lenses were noted which were roughly

limited to the top one half of the deposit. Below them the deposit consisted mainly of grass, dirt, some ash and artifacts. Since upon close examination there did not appear to be any clear separation between these deposits they were treated as one unit.

Artifacts

Textiles: The basketry from the cave was divided into two lots, wet and dry. The former, from the middle of the cave, was in such poor condition that it served only as a comparative check on the dry material. It was in no way different from the better preserved materials. This lot consists of seventeen fragments of various sizes from an unknown number of baskets, and two relatively whole pieces. All the basketry is Catlow Twine and does not differ from the original description of this important artifact type. There may be a new decorative technique on one of the fragments, but full description must wait until a later date. Of the nineteen pieces, fifteen were of the simple twine variety and four were "diagonally" twined. False embroidery was the dominant decorative technique occurring on twelve pieces. One strand overlay and a weft pitched to the left occurred singly as decorative techniques. These techniques were used to form a number of decorative motifs among which were beading, banding, banded rhomboids and chevrons. Of particular interest are the two relatively whole pieces, one of which appears to have been an apron while the other had been made into a container for feathers. The apron is roughly square, 30x33 cm., and was well decorated, the dominant element being a large block chevron. The feather container is not in our possession but we were able to examine it. It was quite fragile so, without damage to the piece, all that could be determined were its dimensions and its method of manufacture. It was made of a piece of "diagonally" twined basketry that had been wrapped to form a container ca. 10x10 cm. in which were a number of partially decomposed feathers.

The matting from the cave was identical to the matting from other Oregon caves. Eighteen pieces of dry matting were recovered as were a number of fragments in the wet lot. It was in the latter lot that a piece was found that had been sewn, rather than twined, in its construction. This type of construction is rather rare in this type of association.

Sixteen pieces of cordage were examined, all were



Banded Rhomboid

of the two ply z-twist type, though of various materials. Only one true knot was noted, this was a simple overhand type. One fragment of a rather coarse net, possibly a carrying net, occurred in the dry lot. It measures 20x30 cm. and is made of two ply z-twist cord. The netting is not knotted, but twined in the manner of basketry. On one edge the doubled warp is carried out past the last weft row and is spread out to form small loops.

Leather: Three whole pieces and three fragments of worked hide from the cave have proved to be of some interest. The three whole pieces are very similar, all being well worked strips ranging in size from 21 to 31 cm. in length and from 3.5 to 4.5 cm. in minimal width. Two are flared on both ends while the third has one end flared and a possible attachment hole in the other end. The flared ends appear to have been bound at one time. The uniformity of this group of objects seems to point at their being a valid type, but of what? Conceivably they could be a number of things, for instance, burden straps. Their fineness and general appearance leads me to believe, however, that they are items of clothing such as loin straps and / or perhaps menstrual pad holders. Taken in conjunction with the forementioned

apron they give us a slight picture of part of the costume of the inhabitants of the cave.

Stone: Forty-two whole and fragmentary pieces of chipped stone were recovered from the cave. Among the points and blades, sixteen whole and fragmentary specimens were weighed and measured. Since most were fragments, the measurements have little meaning at present. Their weights, however, would seem to serve as a means of expressing the differences apparent within the lot. Three weight classes were used, based on the series from Roaring Springs Cave, a site roughly comparable in time and closely comparable in culture to this one. There were three small points (0.7-1.2 grams), two medium points (2.1-2.2 grams) and eleven large points (2.6-5.7 grams). Had more of the points been complete, the weights would have undoubtedly shifted higher but seemingly the classes would have remained the same. Nine of the points were corner-notched with various body forms, all of which at one time had well developed barbs. One of these was small, two were medium, and the remainder large. Three of the points were fragments of concave base types, one of which was side notched. All of these were large. Two points were of the crude, triangular chip type, both were small. All were made of smoky to black obsidian.

Of the twenty scrapers examined, eleven were of the utilized flake type, three were spall side scrapers, three were spall concave side scrapers, and three were end scrapers, two snub nosed, and one spall type. Two graters were recovered, both were small. One drill blade fragment was examined. All were of obsidian.

Only one fragment of a ground stone tool was recovered, this was from a subrectangular basalt mano.

Shell: Two pieces of shell were recovered, one is a fragment of mussel shell, the other an Olivella bead.

Fauna

The majority of the animal and bird bone recovered was badly fragmented, making many pieces unidentifiable. The bird and animal bone were separated, only the latter have been studied. Represented were Antelope, Bos or Bison, Marmot, Gopher, Meadow Mouse, Jack and Brush Rabbits. An estimation of the minimum number of individuals could not be made because of the fragmentation of the material, but the two large animals, the Antelope and the Bos / Bison seem to be represented by only one individual apiece.

Dating the cave

The key to dating the cave rests on its geological stratigraphy, specifically the pumice beds below the excavated deposit. Upon examining this pumice, Dr. Cressman stated that it seemed to differ from the Newberry pumice in Fort Rock Cave No. 1. Samples of the pumice have been sent to Dr. Howell Williams for analysis. When the source of the pumice has been determined, and if the date of the eruption which produced the pumice is known, we will have a maximum date for the beginning of deposit I. The correlation of the artifacts types with those from other Oregon caves has not been completed. What comparison has been done points to similarities between this cave and the deposits above the pumice from Newberry Crater in Fort Rock Cave No. 1. The basketry presents a problem since little basketry



Two of three pieces of leather found.

was recovered from Fort Rock Cave, that recovered came from under the pumice in that cave and was associated with the sandals that have been dated by the C-14 method. The same decorative technique, false embroidery and the same basketry type link these two caves through a long period of time. What the difference in the occurrence of the basketry in the two caves means is hard to say since it cannot be determined yet whether the difference may be due to a sampling problem, to some sort of a cultural difference between the occupants of the two caves, or to a number of other factors. Since there is no clear cut cultural stratigraphy in Fort Rock No. 2, it would seem that deposit I may be attributable to one cultural group who used the cave over a long period of time. When these people stopped using the cave is another dating problem. From what we know of the terminal dates for similar sites in this area, it is possible to state that the occupation of the cave had ended at least one thousand years ago.

Daniel J. Scheans
Department of Anthropology
University of Oregon

We wish to express our sincere appreciation to Dr. L.S. Cressman, Head of the Department of Anthropology at the University of Oregon, and to Mr. D. J. Scheans for their cooperation in making the above report available for printing in "Screenings."

We should appreciate similar favors in the future.

PETROGLYPHS MAY BE PRESERVED

The "Save the Petroglyphs" campaign of the Oregon Archaeological Society is getting results. Because of numerous letters received by our congressmen they have been alerted to the desires of the people of the Northwest to save the valuable archaeological and historical specimens and scientific knowledge in the John Day and The Dalles basins.

Senator Morse wrote to former president Emory Strong and asked for a full report on what there was to be saved, what should be done, and how much it would cost. Mr. Strong sent the report and included a set of "Screenings", several photographs, and about 25 colored slides and a slide viewer.

Senator Neuberger wrote the Portland office of the Army Engineers and asked for an official estimate of the cost of removing the petroglyphs and it is understood that the Engineers are cooperating with the local office of the National Park Service in preparing this estimate.

Senator Magnuson introduced a bill in Congress to make the Interior Department responsible for saving valuable historical and archaeological data threatened by flooding by dam construction. A copy of this bill was sent to Mr. Strong with a request for comments by Senator Magnuson and president Jim Hodges authorized Mr. Strong to reply, in the name of the Society.

The Wasco County-Dalles City museum commission forwarded to Congress a request for funds to recover rock carvings in The Dalles area and also to construct a museum. Preparation of the report and request was by Mr. W.S. Nelson, manager of the chamber of commerce, Dr. L.S. Cressman, David L. Cole, archaeologist, and Sam Sargent, geologist.

In addition to requesting funds for saving the petroglyphs, the Society is requesting an appropriation for scientific excavation in The Dalles and John Day basins.

E.M.S.

"INDIAN RELICS OF THE PACIFIC NORTHWEST"

The Society still has available a few copies of Norma Seaman's great book on Indian Relics.

Send \$3.00 to our secretary and a copy will be sent to you post-paid.

We are indebted to our new member Harold Smith for our new heading on this issue of "SCREENINGS".

"DUES ARE DUE"

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

March 19, 1956

Office of the Director

Dear Click:

Rec'd your good letter of March 11, together with my copy of Screenings, and the registry card. The Both photo also has been safely returned. Today comes the packet of clippings of the fine write-up you gave us Sunday.

I am really at a loss to thank you for everything. But that article is, unreservedly, about the best we have ever had and my personal grateful appreciation for it is indeed sincere and deep. Until I can do it better, please accept an inclusive "thank you."

I am very interested and intrigued to hear that your planned tour for next October may include a stop at Maryhill. Of course such an event will be very welcome and I can only hope it will come about. Two thoughts about it: Since October, after the first week especially, is low in attendance, it is to be hoped you can fit us in early in the month, or, better yet, the first week or two in September, when we always have our greatest number of visitors. Secondly, perhaps we can invite the members of the Ore. Arch. Society to have one of their monthly meetings here at the same time. They have previously accepted our hospitality and doubtless would welcome another visit here as a group, with the added pleasure of your lecture, not to mention the accompanying Indians. (But they'd better have their decorations firmly attached!) There is time to thresh this out, and if I can think of other angles, I'll let you know.

The opening this year seems worse than ever to prepare, but, after a fashion, it looks as though we may make it in time. Ruth and I to Portland at the crack of dawn tomorrow largely to see the Chrysler show at the Art Museum there. It is supposed to be very fine.

If Lorraine would be kind enough to "take over" here next May we would be happy to substitute for her in Europe - as a special favor. The lucky gal! Bon voyage and best wishes to her from us both.

Again: I really think your story remarkably good. I would not ask a word of it be changed. The last paragraph warmed the cockles of my heart. It is inspired!

Cliff
P.S. The typed copies for other releases
proved invaluable - Have sent them out -
Many thanks, again -

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

June 19, 1956

Office of the Director

Dear Click:

I enclose 8 x 10 of a picture in special exhibition we are giving Manser next month. Hope you can use it along with a few words about the artist and the show, which will run through July 1 to 30. The 22 small Manser's are all oils he has done this past winter. Freely done, and with a light touch, the artist tells me they ~~#####~~ ~~#####~~ have proven very popular with recent visitors to his studio in Hood River. This showing at Maryhill is their first. Regardless of their reduced scale these lovely landscapes, backyard scenes, and compositions with figures, all bear the unmistakable Manser touch.

Will you please have twenty matts made and mailed to us as quickly as possible. Two column size (unless you think a larger size would be more acceptable to the regional weeklies).

How go your plans for your "tour" this Fall? Am looking forward to hearing from you about them.

Yesterday, I chanced to meet Archie McKweown in Portland. He reports that Chief Tommie is now in Hood River Rest Home. Suffering from malnutrition, though he eats heavily and often. Flora likewise appears to be undernourished or perhaps overworked. She simply could not continue the demanding care the Chief required. You know, perhaps, that her son, the deaf mute, was killed sometime ago in auto accident. Without his help the work was too much for her.

Accept for my long persistent cold, we are all well here. Hopelesly behind on the work, as usual.

Ruth joins in best regards.

Cliff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

June 26, 1956

Dear Click:

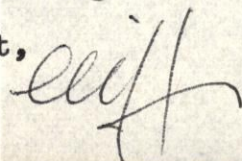
Many thanks indeed for sending on the mats and most of all for the Manser write-ups to go with them. Believe me, it was like getting money from home to have the whole deal ready for mailing to the regional weeklies. Can't tell you how much I appreciate it.

We both hope your plan to visit matures. Meanwhile, if I can ever find out when the Chess Club meets, I'll aim at a trip to Yakima some time this coming month. I'll play at chess one night and maybe we can arrange to chew the fat and gargle a few jiggers of whatever you favor as a remedy for past, present and future ailments, either before or after the Yakima boys take me at the ancient and honorable game.

Haven't hardly touched my publicity fund this year so I'd better enclose a check to cover the mats to reimburse you lest the fund atrophies from disuse. If you think about it at some convenient time, send along some sort of a receipt to soothe the auditor.

Many thanks again for all your help on the Manser showing.

Best,

A handwritten signature in dark ink, appearing to be 'cciff' or similar, written in a cursive, stylized script.

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

October 19, 1956

Dear Click:

Presume you have by this time finished your tour, and we both hope it was a successful one throughout. We have had quite a number of complimentary comments about the meeting here and conclude the visitors liked it. Several people stopped me while in The Dalles yesterday about it, and also a number voiced regrets that they were unable to attend, Don and Florence Williams being two of them.

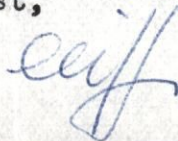
Thought you might like to see Martha's letter, enclosed.

(We sold all Drmmers and Dreamers we had the day you were here, and have just received another shipment. So I'll be able now to read it and report to you my reaction.

Attendance slow now, of course, but total for the season comfortably ahead of '55. Weather: unfavorable.

Don't know just when we'll start but we're planning a short trip to Seattle and B. C. some time next month and hope to see you en route.

Best,



[Enclosure. 1956 Oct. 197

Martha Ferguson McKeown

Route Two, Box 352
Hood River, Oregon

October 11, 1956

Mr. Clifford Dolph, Director
Maryhill Museum of Fine Arts
Maryhill, Washington

Dear Clifford Dolph:

We are planning to bring the seniors from Wy'east High School over to Maryhill on October 25. We will stop at Stonehenge first and probably eat outside, early. We'll have between eighty and ninety in the group.

I have just finished reading Click Relander's *Drummers and Dreamers*. It is an important work and one that would have been lost for all time if he had not preserved it. The faith of the Wanapums is also the faith of the old people at Celilo Falls. I have so many notes that show how our own people have also been made to suffer for their faith.

One of the stories that should be clarified is the one of the massacre at the Cascades. I've been doing a lot of work on it as well as on the Celilo story. I want to talk with you about your notes on Mary Underwood Lane and also about the Lewis and Clark necklace. I understand they gave two-sized medals. My information indicates that the ones were authentic from the Cascades-- as I recall it you have been asked about it.

The one thing that has puzzled me in your display is the caption about the massacre. The Indians themselves, and the material now at Yale University plus the records of Phil Sheridan, show that the horse Indians (Yakimas) were the ones who came down Wind River Canyon and cut the supply line and massacred the settlers. We know that River Indians were serving as scouts at the time with U.S. troupes. Mary Underwood Lane used to insist that her grandfather was not guilty. To quote but one authority, Item 66 in the *Catalogue of Manuscripts, Western Americana*, Yale University, 1952, lists the names of the killed and wounded and those missing in the attack on the settlement by the Yakimas."

The more I have worked with the source material and the Indians themselves, the more convinced I have become that the wrong men were hanged at the Cascades. Old Yakimas have told me so, too. I've wondered if Mary Underwood Lane gave you any information about it?

Please remember me to Ruth. I've been trying to get over all summer but spend all of my free time at Celilo or down at the Hanby Nursing Home with Chief Thompson. His mind is clear but he is a very great care. They could not keep him clean or comfortable at Celilo. We brought him down June 10 and took him home for two days to see the salmon run in late September.

Sincerely,

Mauda McFlown

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

October 15, 1957

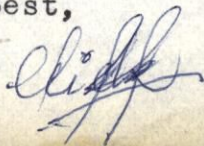
Dear Click:

Sorry I missed you last night while passing through Yakima. Phoned your home and office, but caught you neither place. Left word at your office that the insurance agent representing my policy said he would take care of the bill. Was it necessary to have anything more done at Yakima? If the accident caused you any more expense please let me know..... Glad to hear the splint has been discarded and the finger is progressing well.

Tom Tharpe, who proved such a font of information, had a serious stroke a few days past, paralyzing the entire left side and with at least partial loss of speech. At the Goldendale Hospital now, he will ^{be} moved Wednesday to a nursing home at Camas.

Subject as usual to change, our plan now is to vacation back east beginning the later part of November, with a stopover in Nebraska to attend Ruth's parents' 60th anniversary. Back home in time for Xmas..... One or two of the Stonehenge booklets were left here from your file. Did you want these?

Best,



[Art 1959]

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

September 20, 1959

Office of the Director

Dear Click:

Many thanks for sending me the clippings of your excellent write-up on the Coslas, and the two photos. I am mailing all of it to Dr. and Mrs. Cosla. I know they'll be very pleased. The Doctor thinks a great deal of you, and mentioned expecially to me how much he enjoyed reading "Drummers and Dreamers."

You have always done well by Maryhill, but in this case, on the spur of the moment as it was, you far exceeded my expectations. I can show you on our ~~registration~~book of last week that the story brought in many Yakima visitors. My warmest thanks.

We had a beautiful day for the drive over the Chinook and both Mrs. Cosla and the doctor enjoyed it and were very much impressed. Seattle gave us two fine days. I showed them as much of the city as we had time for and then they departed for S. F., where they were to take a jet back to N. Y.

No further word about a luncheon for Nixon at the museum. If it develops, I'll let you know, and hope you will be able to attend.

Cordial best.

Cliff

[Agency]

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

May 22, 1962

Dear Click:

Mrs. Virgil McWhorter stopped by this morning and told us you are still in the hospital. We were surprised as I suppose we thought you were up and about your usual round. We do hope you are improving day by day and will soon be out of there.

Mrs. McWhorter had called here to talk about her father-in-laws Indian collection. No doubt you are familiar with it but if I saw it at the Larsen I don't recall it.

The elevator is finished and doing a fine job. For years I was slightly opposed to the idea but now I wonder why. The top floor will get a lot more attention than in former years.

Attendance is above last year and we have hopes of a good season. A lot of the visitors are on the way to or from the Fair.

The annual board meeting is to be held in Seattle this year on the 2nd of June. I will be driving through Yakima shortly before or after that date and will try to call you. In the meantime, take care of yourself.

Best wishes,

*We are anxious about you.
Can you somehow get a card off to us?*

Cliff & Ruth

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

February 8, 1963

Office of the Director

Dear Click:

Thank you very much for the copy of Strangers on the Land which I am looking forward to reading. We shall order some for our Sales Desk for the coming season. Your books have always sold well; no doubt this one will too.

But Ruth and I are especially anxious to extend our felicitations to you and your wife and to wish you both a long and happy union. It was a surprise but a happy one to hear of your marriage.

We've received a number of fine additions to the collections: a 1620 Flemish tapestry (large enough to serve as a wall of a medium-sized tepee); many excellent examples of 18th and 19th Century porcelain; old Japanese scroll pictures; our first gift of sterling silver - a Georgian period candlestick; -and several artistic chess sets - one of these really outstanding, deserving of a special article of its own.

These accessions, together with some received last year, brought the need of new exhibit cases which are now more than half finished and will be completed by opening time, April 1.

Ruth and I leave the end of February for Richmond to visit our daughter and family and continue vacation in New York and Boston, returning via Cleveland, Chicago and Milwaukee. Will visit the Coslas in New York to see more of their painting collection - hope to arrange for more of their pictures for Maryhill - Cosla asks about you and has said he would write you - has he? The enclosed catalogue shows some of the French portraits we may later exhibit here.

Take it easy, Click, and be sure and bring Mrs. Relander to Maryhill when you can.

Cordial best wishes,

[Enclosure. 8 Feb 63]

FRENCH PORTRAITS

1600-1900

from the collection of
DR. and MRS. O. K. COSLA



BOUCHER

The Marquise de la Ferte.

MEMORIAL AUDITORIUM LOBBY
MONTCLAIR STATE COLLEGE
UPPER MONTCLAIR, NEW JERSEY

November 21 *through* December 17, 1962

TO THE FRIENDS OF MONTCLAIR STATE COLLEGE

The Montclair State College is again pleased to present a selected group of paintings from the extensive collection of Dr. and Mrs. O. K. Cosla of New York City. We are deeply indebted to Dr. and Mrs. Cosla and especially to Dr. Cosla for the time and energy which he has devoted to the selection and cataloging of these paintings.

He has chosen paintings, most of them portraits, which typify several periods in the broad span of the French tradition. Thus students of art history are given an opportunity to examine at first hand a variety of styles and techniques, while non-specialists may find greater pleasure in the representation of cultural progression.

Painting like any of the arts undergoes transitions, revolutions and counter-revolutions. In the study of art one must recognize these changes and developments and appreciate the historical backgrounds from which they emerge.

In examining the older paintings that are presented herewith one cannot help but feel a bit of the grandeur and elegance which existed in the days when these pieces were created. Dukes and Duchesses, Barons and Baronesses, Princes and Princesses all felt that it was necessary to have a formal portrait painted by the leading artist of the day. Whoever had the means to employ an artist to do this usually sat for a portrait which was later to hang in one of the halls on the family estate. The nineteenth century sitter was more often from the growing class of wealthy merchants or, increasingly, from the world of arts and letters.

The wide range of values offered by such an exhibition strengthens the hope of the Montclair State College that as time develops and additional facilities are provided the college will continue to acquire outstanding paintings by leading artists of this day and other days and that the Montclair State College will become a mecca for art lovers who wish to study various of the art forms in their original state.

E. DEALTON PARTRIDGE

October 17, 1962

NOTES ON THE COSLA COLLECTION

The Cosla Collection today represents fully two hundred years of appreciation and care by four generations of one family. In Europe, the collection was widely known. In 1924, the Kaiser Friedrich Wilhelm museum in Berlin requested the loan of several paintings for a special exhibition. In 1936, the Hon. Leo Van Puy-Velde, Professor at the University of Brussels and Chief Conservator of the Mus'ees Royaux des Beaux-Arts de Belgique, visiting the collection in Budapest, wrote in the preface to the catalog: "One likes to stray in this treasure of art . . . famous masters come to mind and their names to your lips."

In this country, paintings from the Cosla Collection have been exhibited at the Maryhill Museum, Maryhill, Washington; Walla Walla Art Association; Boise Art Association; Portland University; the Museum of Fine Art, Little Rock, Arkansas; Grace Cathedral, San Francisco; Whitworth College, Spokane, Washington; Cheney-Cowles Memorial Museum, Spokane; Snohomish Art Association, Everett, Washington; American Bible Association, New York City; the College of the Ozarks; the E. B. Crocker Art Gallery, Sacramento; Mills College, Oakland, California; and in the rotating exhibition of the Western Museum Association.

In preparing the present exhibition, information about the paintings has been taken from a part of the old catalogue of the Cosla Collection. Where attributions are difficult, paintings have been identified by the approximate date.

CATALOGUE OF THE EXHIBITION

In dimensions, width precedes height.

17th Century

1. PHILLIPE DE CHAMPAGNE, 1602-1674.
Portrait of a Nobleman. Oil on canvas, 41½"x49½".
2. *Portrait of M. Maussard.* Oil on canvas, 17½"x21½".
3. CHARLES LE BRUN, 1619-1690, or his school.
Portrait of a Nobleman. Oil on canvas, 24¾"x29¾".
4. PIERRE MIGNARD, 1610-1695.
Portrait of a Prince. Oil on canvas, 22½"x27½".
5. *A Lady and Her Maid.* Oil on canvas, 22¾"x28½".
6. JEAN VALENTIN - JEAN DE BOULOGNE, called Moise Valentin, 1594-1632.
The Guitar Player. Oil on canvas, 29¾"x19¾".

18th Century

7. ALEXIS SIMON BELLE, 1674-1734.
The Ambassador. Oil on canvas, 24½"x32½".
8. FRANCOIS BOUCHER, 1703-1770.
The Marquise de la Ferte. Pastel on paper, 25⅜"x32"
9. FRANCOIS HUBERT DROUAIS, 1727-1775.
Bathsheba and Her Maid. Oil on canvas, 50½"x36½"
10. JEAN BAPTISTE GREUZE, 1725-1805.
Portrait of a Young Lady. Oil on canvas, 14⅞"x20¾".
11. NICOLAS LARGILLIERE, 1656-1746.
Portrait of a Nobleman. Oil on canvas, 40"x50".
12. *Portrait of a Lady.* Oil on canvas, 30⅝"x38¼".
13. MAURICE QUENTIN DE LA TOUR, 1704-1788.
Self Portrait. Oil on canvas, 16¾"x20¾".
14. *Portrait of a Young Prince* (thought to be Louis XV).
Oil on canvas, 26¼"x35½".
15. JEAN-MARC NATTIER, 1685-1766.
The Inspiration. Oil on canvas, 51½"x64¼".
- 15a. JEAN BAPTISTE REGNAULT, 1751-1829.
Portrait of a Young Nobleman. Oil on canvas, 25"x34¼".

CATALOGUE OF THE EXHIBITION *continued*

In dimensions, width precedes height.

16. HYACINTHE RIGAUD, 1659-1753.

Portrait of a Lady. Oil on canvas, 25"x32".

17. *Portrait of a Lady.* Oil on canvas, 26½"x33⅝".

19th Century

18. HENRIQUE JULES FERDINAND BELLERY-DES FONTAINE, 1867-1910.

Portrait of a Young Lady. Oil on canvas, 9½"x9½", hexagon.

19. EUGENE CARRIERE, 1849-1905.

Portrait of a Man. Signed Eugene Carriere. Oil on canvas, 18"x15".

20. BENJAMIN CONSTANT, 1845-1902.

Harem Women of Algeria. Signed, Benjamin Constant.
Oil on canvas, 45⅝"x38⅛".

21. GUSTAVE COURBET, 1819-1877.

Portrait of a Young Lady (probably his sister Juliette).
Oil on canvas, 14⅛"x18 1/16".

22. THOMAS COUTURE, 1815-1879.

Portrait of a Lady. Signed, T. C. Oil on canvas, 13½"x18¼".

23. FRANCOIS PASCAL SIMON, BARON GERARD, 1770-1837.

Portrait of the Countess of Lorraine. Oil on canvas, 50½"x39½", oval.

24. HENRI FANTIN LA TOUR, 1836-1904.

Portrait of Anatole France, called "le papa". Signed, Fantin.
Oil on canvas, 21½"x25½".

25. FERDINANDE VICTOR LEON ROYBET, 1840-1920.

Portrait of a Cavalier. Signed, F. Roybet. Oil on canvas, 24½"x40½".

26. *Napoleon and His Marshals.* Oil on canvas, 25"x31¼".

27. *Portrait of a Lady.* Oil on canvas, 25"x31¼".

28. *Portrait of a Lady.* Oil on canvas, 24⅞"x30".

29. *Portrait of a Man.* Oil on canvas, 24¾"x30".

30. *Portrait of a Lady.* Oil on canvas, 25⅛"x31".

31. *Portrait of a Lady.* Oil on canvas, 28¼"x35".

32. *Portrait of a Man.* Oil on canvas, 28¼"x36½"



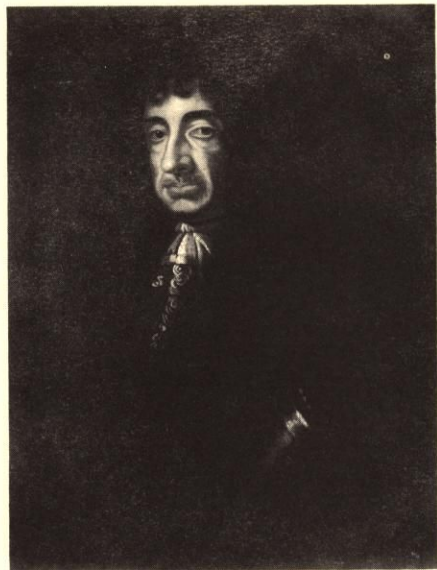
NATTIER

The Inspiration

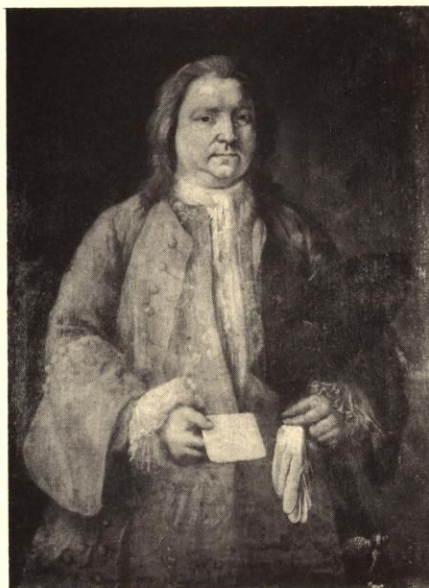


LARGILLIERE

Portrait of a Nobleman

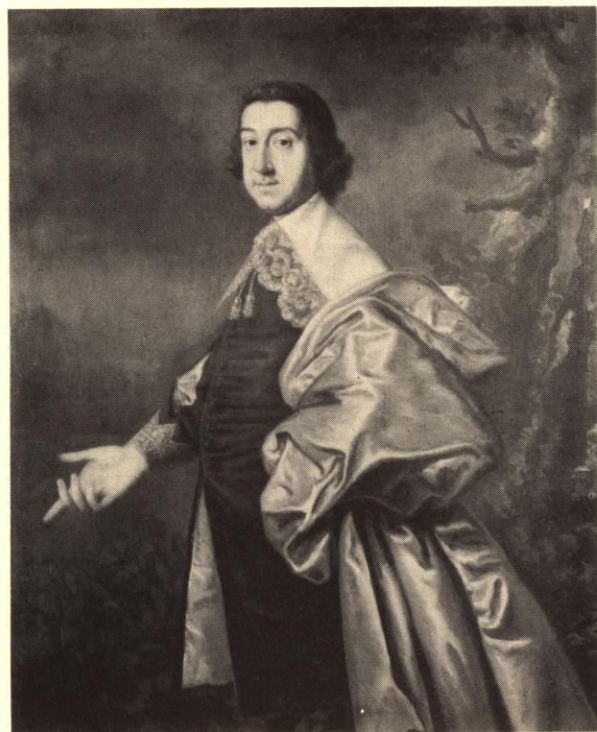


LE BRUN or his school *Portrait of a Nobleman*



BELLE

The Ambassador.



DE CHAMPAGNE

Portrait of a Nobleman



FRENCH 18TH CENTURY

Portrait of a Lady



MIGNARD

A Lady and Her Maid



DROUAIS

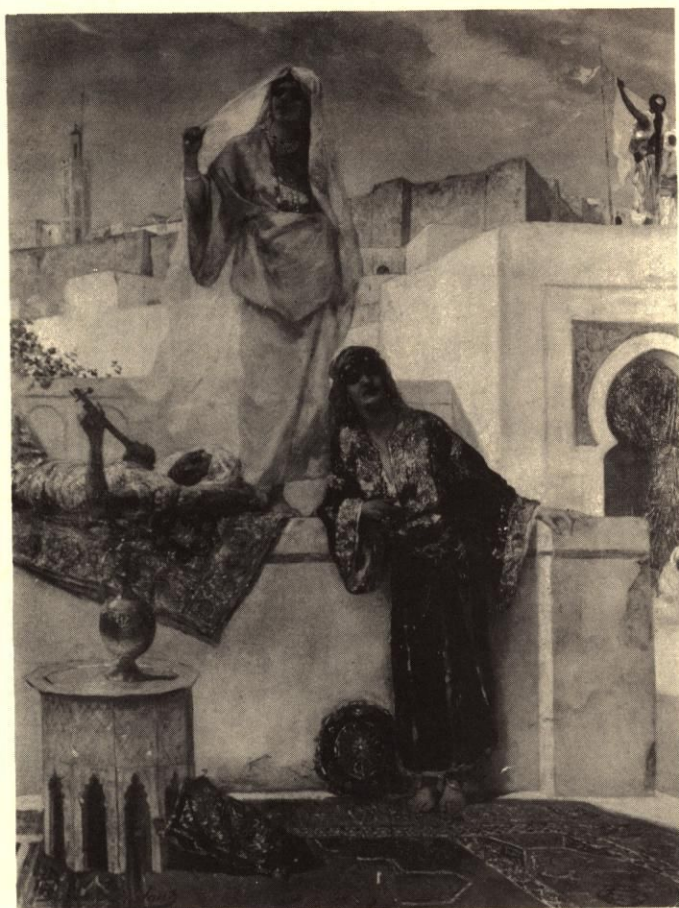
Bathsheba and Her Maid



FRENCH 19TH CENTURY *Portrait of a Lady*



FRENCH 19TH CENTURY *Portrait of a Lady*



CONSTANT

Harem Women of Algeria



RIGAUD

Portrait of a Lady



ROYBET

Portrait of a Cavalier



DE LA TOUR

Self Portrait

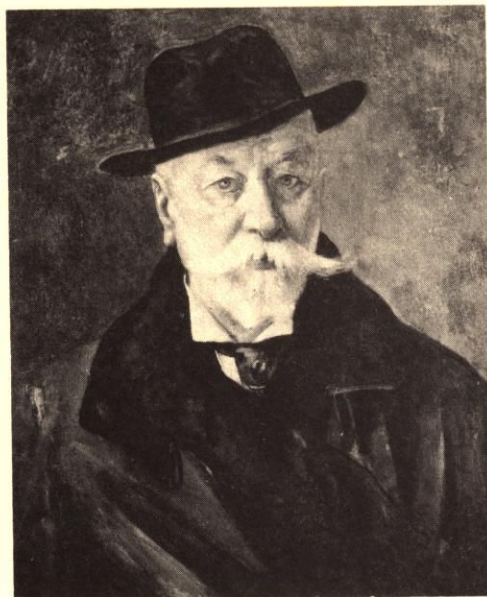


VALENTIN

The Guitar Player



REGNAULT *Portrait of a Young Nobleman.*



LA TOUR *Portrait of Anatole France*



CARRIERE

Portrait of a Man



FRENCH 19TH CENTURY *Portrait of a Lady*



FRENCH 19TH CENTURY *Portrait of a Lady*



GERARD

Portrait of the Countess of Lorraine.

TRUSTEES

DANIEL B. HILL
PRESIDENT
SEATTLE, WASHINGTON

DR. THOMAS E. GRIFFITH
VICE-PRESIDENT
THE DALLES, OREGON

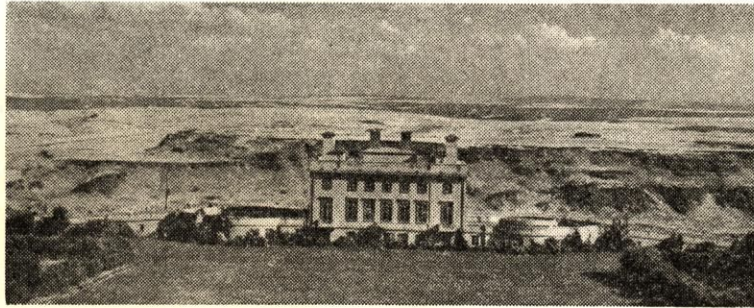
JAMES G. SCRIPPS
TREASURER
SEATTLE, WASHINGTON

CAPTAIN A. LEPPALUOTO
THE DALLES, OREGON

HAROLD E. WOLVERTON
GOLDENDALE, WASHINGTON

ZOLA O. BROOKS
GOLDENDALE, WASHINGTON

ARTHUR G. DUNN
SEATTLE, WASHINGTON



100 MILES EAST OF PORTLAND ON THE COLUMBIA RIVER

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

April 4, 1963

SAMUEL HILL
FOUNDER

MRS. A. B. SPRECKELS
HONORARY CHAIRMAN
SAN FRANCISCO, CALIF.

CLIFFORD R. DOLPH
DIRECTOR
MARYHILL, WASHINGTON

Dear Click:

Many thanks for your letter and the ample supply of clippings of your truly excellent article. Without reservation, Click, that's the best ever. It certainly made our opening day one of the best we've had for years - despite snow on the Satus and rainy high winds along the Columbia.

By all means bring Ginny's mother whenever it's most convenient for you. We look forward to the visit with pleasure.

Mrs. Gertrude Glatsch Jensen, chairman for the past decade of the State of Oregon's Columbia River Gorge Commission, recipient of highest medal awards from National Conservation Association for her successful fight to preserve Columbia River standing timber and scenic wonders from Astoria to Celilo, bought first copy sold of your Strangers On The Land. Said she knew well many of the people you wrote about and was delighted to have found such a book. You may hear from her.

Despite widespread dubiety, the west wing improvements were completed in ample time (15 to 20 minutes ahead of time, in fact) for the opening. Now we are working to finish the new companion cases to the Chess Wing. These are slated for use by midnight April 13 - unless the Saturday night Movie is too good to miss.

As old friends, which is to say from our hearts, Ruth and I congratulate you on your marriage. We both think Ginny tops, and send warmest best wishes to you both - and a standing invitation to call anytime.

Cordially,

Cliff

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

September 9, 1963

Dear Click:

Thanks again for phoning. The Lack paintings are very good indeed and I hope the Click Relanders get over to see them sometime before the end of the month. You haven't seen all of Quig's circus carvings, either.

Hope you soon get over the touch of whatever you picked up in Montana. Perhaps that'll teach you to abstain from water!

Best wishes to you and Ginny,

Ruth + Cliff

{#4}

MARYHILL MUSEUM OF FINE ARTS
MARYHILL, WASHINGTON

July 14, 1965

Dear Click:

Many thanks for your letters and the clippings on our shows.

I was delighted to have the photo of your sculpture for a fountain and hope to get over soon to see it. From all appearances you are getting along very well with it.

Quig's show goes extremely well, but that is always the case with his work. The show has brought many friends of his here, including, last Sunday, a roster of twenty-odd members of the Oregon Society of Artists.

The special shows this year, or something, have certainly run up our attendance to a record figure.

Hope you and Ginny will be over soon to see our new things. Ruth joins me in cordial best wishes.

Sincerely,

cliff.

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

January 20, 1966

Dear Click:

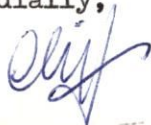
Glad to have your letter of the 12th and to know that you and Jack Park may be coming this way early in February. You'll find us home till the 6th, then we go east for two or three weeks and home again about the 1st week in March. However, whenever the weather is nice, we are apt to take off for a day or two in any direction, so please let us know your plans a few days ahead.

You probably have seen the enclosed stories. The "Friends" idea is only a start but a promising one. It could develop into something quite worthwhile.

Two fine special painting exhibitions for next season are lined up and I hope to have one or two more when I get back from the East. One big reason for going is to check on a large collection of fine glass being offered. If it's what I think it is, it will be an outstanding addition to the collections here. I'll get in touch with you later about it if all goes well.

Ruth joins in best wishes to you both. We look forward to seeing you.

Cordially,

A handwritten signature in blue ink, appearing to be "Cliff", written in a cursive style.

arrived.

added.

'Friends of the Museum' form auxiliary nucleus

"Friends of the Maryhill Museum", a voluntary group of Goldendale people, organized as a group at a meeting Sunday afternoon at the home of Dr. G. J. Timmer in Goldendale. Dr. Timmer was named chairman, and Mrs. Edward Helmcke secretary, of the group.

The organization is twofold in purpose. Dr. Timmer and other members had for some time discussed the need for an auxiliary body for the museum. This aim will be explored and developed out of this beginning, Dr. Timmer said.

More immediate in aim is the plan of the group to honor Clifford Dolph, Maryhill Museum director, and Mrs. Dolph, on completion of better than 25 years of service to the community. (Actually the museum, under the direction of Dolph, has been open to the public 26 years—since May 14, 1940.

As result of the meeting, plans are being made for a public reception, at the museum, to which people from the entire Mid-Columbia area will be invited, to honor the Dolphs. A tentative date has been set for March 13, just before the scheduled opening of the museum. More details will be announced later.

As to an auxiliary body, this idea will be presented to the museum trustees for their approval. Dr. Timmer stated Sunday that a desire for such a body has been expressed from various quarters, and Harold Wolverton of Goldendale, a museum trustee who was present at the meeting, said the

board of trustees had often felt the need for such a group of area people, who would be able to suggest needs felt by the public.

Wolverton said it had been the desire of Samuel Hill, founder of the museum, that it should keep abreast of the times in serving the people of this area—"it was stipulated in the original articles of incorporation," Wolverton said, "that the museum should serve for the education and enjoyment of the community generally (and by 'community' he meant the entire surrounding area)." Wolverton emphasized the fact that he spoke as an individual trustee, not as a representative of the board, when he said he felt that Hill's ideas might have included art forms different from the fine collections which make up the permanent displays.

"Many times, the board has wished for an advisory, or auxiliary, body of area people who would advance sound suggestions," he concluded.

Those present at the meeting included Mr. Wolverton, Pete May, Henry Miller, Mayor Nesbitt, Dr. George Gulick, Mr. and Mrs. Edward Helmcke, Mrs. Howard Trollier, Mr. and Mrs. J. C. Phillips, Mr. and Mrs. Don Scofield, Mrs. Dewey Beeks and Mrs. Ben Flippin, Roosevelt; Carl Wheelon, Mrs. O. C. Murdock, Mrs. Lowell Erland, Mrs. J. H. Abshier, Mrs. Stanley Thompson and Dr. and Mrs. G. J. Timmer.

Friends of the Museum will meet again in February, it was decided.

the form of a writeup in the Inland Empire Magazine section of the Sunday Spokesman of Spokane. The write-up was all about our Presby House museum of the Klickitat Historical Society.

—G—

Done by writer Inez Thompson, the article follows a visit here by her last summer. It briefly describes the Society's purchase of the hierloom domicile and its rapid transformation to a public showplace for antique mementos of former years. It's quite accurate, too, except that the writer confused the Chamberlain-Whitney room on the second floor with Ward McEwen's brand and tack room in the attic studio. This is another good evidence of the value of the museum to the community. This is advertising of the best sort, guaranteed to bring more people here next summer.

doubtedly will ship many of those volumes to our salesroom.

BUSINESS WOMEN HEAR JUDGE RAKOW

The Stonehenge Charter Chapter of The American Business Woman's Association met for their regular monthly meeting on the fourth Wednesday in December at the Shah Cafe.

Judge Ross Rakow gave a talk, stressing the need for foster homes for children. Dr. Elsie Tupper, Jewel Curtis and Marie Simpson were initiated as new members.

Immediately after the meeting gift boxes were packed for each patient at the Simcoe Manor and were delivered a day or two later.

The next meeting will be held January 26. Boss's night will be held at the February meeting.

New Residents

By DOROTHY VANDERGRIFT

Now living in Sterling's Court are Larry and Lila Baker. Larry is employed as a mechanic at Radke Motors. The young couple moved here from Sunnyside and have a daughter, Brenda, age four months.

Oscar and Judy Reimer are new residents at 429½ East Court. The couple have a daughter, Tammy Sue, age one year. Oscar is employed by MacGregor Triangle. The Reimers came here from Buffalo, Wyo. and their hobbies are hunting and fishing.

Very welcome new-comers to the community are Harold and Dorothy Sorenson. Dorothy is the new public health nurse replacing Jean Robert-

son who moved to The Dalles. Harold is employed by the county road department. Formerly of Lyle, where Dorothy was employed at Skyline Hospital in White Salmon. They are now living in Murdock Duplex No. 4.

BUTCH ROWLEY AWARDED MATH ASSISTANTSHIP

H. G. "Butch" Rowley, son of Mr. and Mrs. H. G. Rowley, has been awarded a research assistantship in the mathematics department of Western Washington State College in Bellingham. He is a graduate student working on his master's degree.

Tomatoes are one of the world's newest food plants.



The Goldendale Sentinel

ENTERED AS SECOND CLASS MAIL UNDER ACT OF CONGRESS, MAR. 3, 1879
ESTABLISHED 1879

C. E. May, Publisher

Official city and county newspaper. Phone 773-4212.

Published every Thursday at Goldendale, Wash., 98620

Subscription price: \$4 per year, 2 years \$7.

Very appropriate

The idea of an auxiliary organization for the Maryhill Museum of Fine Arts, first publicly proposed at a meeting here last Sunday, seems to have been well received by the public. It is expected that it will be equally greeted by the museum's board of trustees.

Actually, the idea is so simple, so natural, that it is a wonder it has not been put into effect long ago. It would provide a sounding board, of advisory nature, which could be most helpful in determining the future health of the museum. Also, it offers a work area, an outlet for expression, for the many Mid-Columbia people who feel a personal attachment for this unique cultural center.

Maryhill Museum is a tremendous asset to the people of this area. It has offered much in the past; it may offer much more in service to people of our area in the future. We feel the auxiliary idea is a happy suggestion, with a happy future as well.

Laudable

School board votes to build addition on Elementary school; use Grange hall

The Goldendale School Board Tuesday night decided to proceed with plans for an addition to the elementary school and hired Tom Hargis of Yakima as the architect to draw up the plans.

Industrial plant location revealed

Possible location in The Dalles area of a proposed huge new plant for the production of magnesium-chloride was quoted last Wednesday by a power company spokesman in Boise, Idaho.

The Boise source said industrial power rate advantages at The Dalles, where at-site power from The Dalles Dam is available, might influence the Titanium Company of New York to locate such a plant here.

The company's president was quoted as saying Idaho is not in the running for the

The addition will include a special education room plus other classrooms. A grant of \$27,000 from the Federal government will defray the cost of the special education room.

The board also made arrangements at the meeting to use the Grange hall near the elementary school for a classroom on a temporary basis. This will be used to house the fourth grade presently at the primary school and a fourth second grade will be organized in the classroom to be vacated.

The board will call for bids for another school bus and these will be opened at the next meeting February 8. The board also decided to have radios installed in all the school buses.

Mackinnon rites held Tuesday

Funeral rites were held in Goldendale Tuesday for Maurine Mackinnon, retired SP&S

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

May 22, 1967

Dear Click:

We would like to get thirty copies of "Yakima" for sale here. The last time I wrote the Indian Agency I received no answer. Can you help us?

3 How are you both? It has been a long time since we have seen you. Things go along about the same here - we are busy and stay at home.

Best regards,

Rita Ralph

We are showing some brass rubbings done in English churches and cathedrals by Mrs. Leonard Freese, Vancouver. The public show a great deal of interest in them and read the lengthy labels and look at them carefully. One is from Chaucer's tomb and one from Shakespeare's tomb.

Our new stationery

TRUSTEES

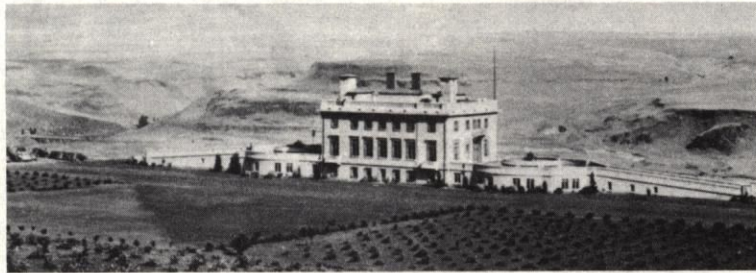
DANIEL B. HILL
President
818 East Howe Street
Seattle, Washington

H. E. WOLVERTON
1st Vice-President
Goldendale, Washington

DR. THOMAS E. GRIFFITH
2nd Vice-President
The Dalles, Oregon

DOUGLAS A. SHELOR
Treasurer
1109 Pine Street
Seattle, Washington

Z. O. BROOKS
Secretary
Goldendale, Washington



Located 112 miles east of Portland on U. S. Highway 830, near Maryhill, Washington

SAMUEL HILL
Founder

MRS. A. B. SPRECKELS
Honorary Chairman
San Francisco, California

CLIFFORD R. DOLPH
Director
Maryhill, Washington

MARYHILL MUSEUM OF FINE ARTS

Maryhill, Washington

September 24

new Trustee

note I got over
in the reserved Section!

Dear Click:

Thanks for the clips. Hope you can make the trip here. Just anytime is OK, whether the museum is open or not.

We finally got that Charlie Russell. On indefinite loan from DR. ~~####~~ J. Otto George, of Portland. The Dr. is something of a story himself. ~~#####~~ Traveling physican in Alaska for many years. In the army medical corps War 2 where he hda some very interesting things happen. Spent a year or two in Montana and picked up the Russell from Mr. Pruitt, owner of the Pruitt Ranch at Great Basin, Mont. The artist painted the scene, "Breaking Camp," on the Pruitt Ranch. The 18" x 36" oil on canvas was a gift to the Pruitts from the Charlie Russell. It was later shown at the 1894 World Exposition at St. Louis. One of his earlier works, it is very spirited. The canvas, unfortunately, is rather dirty and I hope to have it cleaned soon.

Have had a miserable cold the past two days - the old bean does not seem to function a tall.

We are leaving for S. F. to see the Vienna show on Monday to be back the following Saturday. Will also stop at Eugene and one or two Oregon Coast towns where friends of the museum are desirous of giving us material. Until I see it, can't tell whether it will be any good or not for exhibit here. Paintings by the late Cyrus Fulton, some Indian material, and a collection of Dresdin china. I have hopes for that - you remember the phrase, "Pretty as a Dresdin doll."

Take her easy now. Will try and send you a photo of the Russell as soon as I get back. The Yakima High school Band, about 70 strong, stopped by the other day on their way to a football game at Vancouver. Quite a nice bunch, we thought. Ruth is all puffed up over her first long drive. Took a party of women over to your fair city yesterday, she doing all the driving both ways.

[Anals of Crime]

click:

Of possible local interest: Number
Twelve in the catalogue, "Peonies," was
purchased ~~on~~ Sunday by Dr. + Mrs
Cornelius Brandt, of Yakima.

~~Sweden~~

[Cliff Dolph]

TRUSTEES

DANIEL B. HILL
PRESIDENT
SEATTLE, WASHINGTON

DR. THOMAS E. GRIFFITH
VICE-PRESIDENT
THE DALLES, OREGON

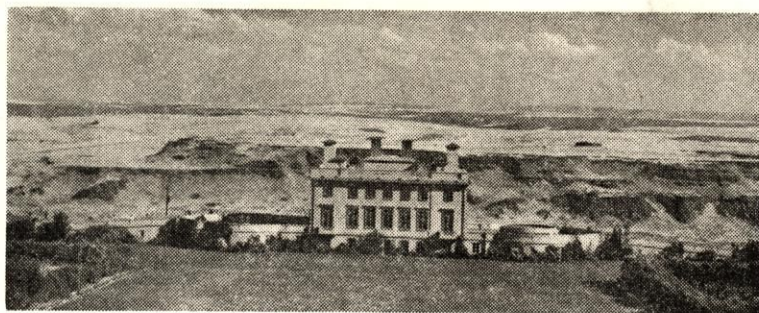
JAMES G. SCRIPPS
TREASURER
SEATTLE, WASHINGTON

CAPTAIN A. LEPPALUOTO
THE DALLES, OREGON

HAROLD E. WOLVERTON
GOLDENDALE, WASHINGTON

ZOLA O. BROOKS
GOLDENDALE, WASHINGTON

ARTHUR G. DUNN
SEATTLE, WASHINGTON



100 MILES EAST OF PORTLAND ON THE COLUMBIA RIVER

MARYHILL MUSEUM OF FINE ARTS

MARYHILL, WASHINGTON

SAMUEL HILL
FOUNDER

MRS. A. B. SPRECKELS
HONORARY CHAIRMAN
SAN FRANCISCO, CALIF.

CLIFFORD R. DOLPH
DIRECTOR
MARYHILL, WASHINGTON