

Marianna Kistler Beach Museum of Art at 25:

People and Spaces

*A 25th Anniversary Gift from the Board of the
Friends of the Beach Museum of Art*

*Anthony R. Crawford, Marla Day, Martha Scott,
and Marlene VerBrugge, Editors*



Marianna Kistler Beach Museum of Art at 25: People and Spaces by Marianna Kistler
Beach Museum of Art is licensed under a Creative Commons
Attribution-NonCommercial 4.0 International License, except where otherwise noted.

©2021 the Marianna Kistler Beach Museum of Art, Kansas State University,
Manhattan, Kansas

Cover photograph by Kelly Glasscock * Cover design by Lindsey Glasscock

New Prairie Press

Kansas State University Libraries, Manhattan, Kansas

ISBN: 978-1-944548-39-1

This book was produced with Pressbooks (<https://pressbooks.com>) and
rendered with Prince.

Contents

Part I. Prologue

- | | |
|-----------------------------|---|
| 1. Introduction | 3 |
| 2. Journey to an Art Museum | 7 |
| <i>By Ruth Ann Wefald</i> | |

Part II. Marianna Kistler Beach Museum of Art

- | | |
|---------------------------|----|
| 3. Marianna Kistler Beach | 15 |
| <i>By Marla Day</i> | |

Part III. Welcome to the Museum

- | | |
|---|----|
| 4. Dan and Beth Bird Archway | 23 |
| <i>By Carole Chelz</i> | |
| 5. Parking Facility in Memory of J. Robert "Bob" Wilson | 26 |
| <i>By Cindy Sloan</i> | |
| 6. Lincoln and Dorothy Deihl Entryway | 29 |
| <i>By M. L. Donnelly</i> | |

Part IV. Upper Level

- | | |
|--------------------------|----|
| 7. Orval Hempler Gallery | 35 |
| <i>By Marla Day</i> | |

8. John F. Helm Gallery	38
By Anthony R. Crawford	
9. Mary Holton Seaton Gallery	43
By Anthony R. Crawford	
10. Ruth Ann Wefald Gallery	46
By Anthony R. Crawford	
11. Donna Lindsey Vanier Gallery	50
By Mary Mertz	
12. Crosby Kemper Educational Wing and UMB Theater	57
By Kelly Yarbrough	
13. Lou Ann McKinnon Dunn Activity Center	60
By Sue Ann Wright	

Part V. Mary and Morgan Jarvis Wing

14. Mary and Morgan Jarvis Wing	65
By Anthony R. Crawford	
15. Stolzer Family Foundation Gallery	67
By M. L. Donnelly	
16. Archie and Dorothy Hyle Family Gallery	69
By Alison Wheatley	
17. Marion Pelton Gallery	71
By Susan Noblett	
18. Jarvis Wing Restrooms Gifted by Perry and Virginia Peine	73
By Anne de Noble	

Part VI. Lower Level

19. Ross Beach Conference Room	81
By <i>M. L. Donnelly</i>	
20. Patricia Riker Conderman Program Office	84
By <i>Cindy Sloan</i>	
21. Mary Lee Graham Library	86
By <i>Katie Philp</i>	
22. Mary B. Helm Works Examination Room	87
By <i>Mary Helm Pollack</i>	
23. Don and Beth Kesinger Print Storage Room	90
By <i>Beth Kesinger</i>	
24. Charles E. Reagan Art Preparation Room	91
By <i>Anthony R. Crawford</i>	
25. Bob Clore Carpentry Shop	93
By <i>Susan Noblett</i>	
26. Caroline Peine Curatorial Center	95
By <i>Anne de Noble</i>	
Aerial view of the Beach Museum of Art and the Meadow	99

PART I
PROLOGUE



*Building model for the Marianna Kistler Beach Museum of Art, ca. 1994,
unknown photographer*

I. Introduction

This book, created on the occasion of the 25th anniversary of the Marianna Kistler Beach Museum of Art, aims to recognize and celebrate people for whom spaces in the museum were named. Its intention is not to present an overall history of the museum or to describe the generosity of all the people who worked in many ways to make the museum possible. That would require much more research and writing and be a much longer book. The task of researching and writing the



Linda Duke, director of the Marianna Kistler Beach Museum of Art, 2015, photograph by Aileen June Wang

stories of people whose names grace work spaces, programming spaces, and galleries was itself a large one, and was taken up with enthusiasm by members of the board of the Friends of the Beach Museum of Art during the two years leading up to the anniversary. I am so pleased that their work preserves these stories.

The original 26,000 square foot museum building opened in 1996. Its small staff received hundreds of K-State-owned art objects from departments all over the university. Remarkably, in 2003, the Beach Museum of Art earned full accreditation from the American Alliance of Museums, putting it in the company of some of the best museums in the country. Equally remarkable, a building expansion campaign was launched just five years after the initial opening. The expansion doubled gallery space and added office, education, work, and art storage spaces. The enlarged museum opened to the public in 2007.

Over its first twenty-five years, the museum's collection has grown to over ten thousand works of art.

The growth of the facility and collections was surprisingly rapid, but I think the steady development of the museum as an innovative resource for its communities is perhaps even more impressive. At age twenty-five, the Beach Museum of Art plays a valued role in regional pre-K-12 education and partners with organizations that serve many categories, including youth, senior citizens, and those with special needs. It routinely engages K-State students and faculty in discovery of shared ground among the arts, sciences, and other disciplines, lending assistance to their research and intellectual growth. It is a welcoming source for thought-provoking experiences and a place for community dialogue. I see all of this mission-centered activity as an especially fitting tribute to Ross and Marianna Beach — and especially to Marianna because of her zest for lifelong learning, love of the arts, and advocacy of opportunities to include those who are marginalized.

When I read the reminiscence of Ruth Ann Wefald that opens this 25th anniversary volume, I was struck by a significant challenge she encountered early in her campaign to raise funds and support for the creation of an art museum at Kansas State University. Academic fund-raising practices at the time assumed that only alumni would contribute, and that alumni would contribute only to the college or department from which they graduated. K-State Foundation leaders of the time were concerned that there would not be enough graduates from the art department with the means to contribute to an art museum. Ruth Ann and those who joined her efforts had a bigger vision. From the onset of their campaign, they understood that the arts benefit everyone and that a university art museum would not only enrich the intellectual life of the entire campus but also bring enjoyment and lifelong learning opportunities to the entire community — local, statewide, and beyond.

With that vision strengthening their resolve, Ruth Ann and her team of volunteers proceeded to reach out broadly for support — very broadly. They embarked on a series of informational and fund-

raising trips around the state. They spoke in front of clubs and civic organizations and private gatherings. They developed a flexible presentation that included glimpses of the homeless art collection already held by the university. It was a collection originally driven by John Helm's passion for art, nurtured by the Friends of Art group he founded, and catalogued by K-State's first art curator, Jessica Reichman. But beyond describing a collection that deserved to be shared with the public, they introduced the idea of an art museum and all it could be.

Ruth Ann's essay sketches the story, including the pivotal moment when Ross Beach pledged the lead gift to name the museum for his beloved wife, Marianna, one of the museum project's most devoted supporters. She also chronicles briefly the work of the team of administrators and leaders who made the building a reality. It's a remarkable story of creative imagination and hard work by many.

Speaking of hard work: I want to recognize Anthony Crawford for his leadership of this project and as president of the Friends Board during the 2020-2021 year. Members of the publication committee deserve recognition for their efforts: Anthony Crawford (chair), Marlene VerBrugge, Marla Day, Martha Scott, Michael Donnelly, Carole Chelz, Linda Knupp, and Michaeline Chance-Reay. Marlene applied her professional proofreading skills to the draft manuscripts, and museum staff members Martha Scott and Kathrine Schlageck provided editorial assistance. Marlene and Marla, took the manuscripts and photographs and inserted them into Pressbooks allowing for the creation of this ebook. Emily Finch of New Prairie Press guided the publication committee through the process. Jennifer Rettele-Thomas and Kim Zerfas of the K-State Foundation and Veronica Denison of the University Archives assisted with locating photographs of donors. Very special recognition is due to the authors of the donor profiles: Carole Chelz, Anthony Crawford, Marla Day, Anne de Noble, Michael Donnelly, Beth Kesinger, Mary Mertz, Susan Noblett, Katie Philp, Mary Helm Pollack, Cindy Sloan, Alison Wheatley, Sue Ann Wright, and Kelly

Yarbrough. Thanks to these devoted researchers, important history has been preserved.

Linda Duke

Director

Marianna Kistler Beach Museum of Art

2. Journey to an Art Museum

By Ruth Ann Wefald

I am so happy to join others in celebrating the 25th anniversary of the Marianna Kistler Beach Museum of Art. I have so many wonderful memories of the journey that led to the opening of the museum.

Before Jon was even inaugurated as the 12th president of Kansas State University, he was getting letters from alumni, staff, students, and others about the need for a new art museum for the university. While the



Ruth Ann Wefald, 2005, KSU Photo Services

university had been gathering a wonderful art collection through donations and purchases, there was no central place for the public to see it. Many were saying that it was time for K-State to join the number of public universities that had lovely art museums to exhibit their collections and to show other works through special exhibits.

As someone who had been involved with the arts community in Minnesota, I asked Jon if I might look into the possibility of a new art museum. I was introduced to the chairman of the art department, Chuck Stroh, and the curator of the collection, Jessica Reichman, shortly after we arrived on campus. They were excellent guides in helping me become informed about what was in the collection and the past efforts to gather a group of supporters who might

be interested in building a museum. Together we began to explore what it would take to build a new art museum for K-State.

The foundation and the alumni association of the university were both very supportive of the project, but it still seemed like a daunting project. As the president of the KSU Foundation, Art Loub told me there were not enough art department graduates with sufficient means to make such a campaign successful. And there was the added problem that very few people even knew that the university owned an art collection.

With those concerns in mind, we fashioned a program to cover the state with informative meetings about the state of the arts at K-State. The K-State Alumni Association president and CEO, Amy Renz, was especially helpful in setting up these luncheon meetings, as was the KSU Foundation. We frequently held luncheons that were organized by local alumni who were committed to the idea of building an art museum. We had a program that consisted of a group of students performing, the dean of the College of Arts and Sciences talking about the state of the arts at the university, Jessica talking about and showing slides of the beautiful art collection that was owned by the university, and me talking about the need for K-State to join the other prestigious liberal arts institutions that had museums and the benefits that would be derived from it.

It took more than two years to complete the visits around the state, and then we needed to start another round to begin focusing in on the fund-raising aspect of the campaign. To address the concern of the foundation that there were not sufficient graduates of the art department with the means to fund this campaign, it was decided to fold this effort into the campus-wide Essential Edge Campaign, which began in 1990. That way graduates of other colleges could designate the majority of their gift go to the college of their choice within the university and a portion of their gift could be designated for the art museum campaign.

Two things that I will never forget about the fund-raising campaign are when we visited R. M. Seaton in Coffeyville, Kansas, to ask for his support of the art museum. He said that many people

had talked about an art museum for K-State, but, it was like the Holy Grail — everyone thought it was a great idea, but no one could find it. As it turned out, R. M. Seaton became one of the major donors to the campaign and helped us build the momentum to reach our goal. The second event I remember was when we held an event in Salina, Kansas. Marianna Beach attended the event and expressed some interest in the campaign. I knew that if Ross and Marianna would agree to join the campaign that the goal was within reach. At a dinner that Jon and I hosted for them, we asked for their support and they agreed. The foundation had prepared a rendering of the art museum and what it might look like. That night we all signed the back of it and presented it to Ross and Marianna. It was a night for rejoicing!

Chuck Reagan, Jon's chief of staff, was a great help during the whole art museum campaign. He and Tom Rawson, the vice-president for administration and finance, and Gary Hellebust, the president of the KSU Foundation, were all instrumental in coordinating the selection of the architect and the design of the museum. Bill Stamey, dean of the College of Arts and Sciences, was another consistent and strong supporter of the arts at K-State and an advocate for building the museum.

A delightful addition to the museum came as a result of the support of Crosby Kemper Jr., the CEO of UMB. He suggested that we meet with Dale Chihuly, a glassblower from Seattle, Washington, to discuss having a special piece designed for the entryway of the museum. As it turned out, Chihuly was a special friend of the architect that had been selected for the Beach Museum of Art, Arthur Andersson. They had collaborated on other projects and were happy to work together again. We were able to visit the glassblowing factory boathouse where Dale worked and to see how the pieces were made. He lived in the boathouse, so we were able to see his amazing home with its lap pool that had hundreds of shards of broken glass at the bottom of it under a layer of glass. It was beautiful! We were delighted with the piece that Dale created for the museum. It was orange, which reminded him of the burning

prairie or the sunsets, and each piece was fashioned like a shock of wheat. It was so perfect for our museum in beautiful Kansas.

At the opening dedication of the Marianna Kistler Beach Museum of Art on October 13, 1996, just a little over ten years after Jon had become president of the university, I remember walking up the beautiful stairway of the museum with Marianna. I said to her how happy it made me that the museum was named for a person who was beautiful both inside and out. Marianna truly was one of the most gracious, kind, caring, and loving people I have ever met. I will always be grateful for the generous support of Ross Beach in naming the museum after his beloved wife.





Jon and Ruth Ann Wefald and Ross and Marianna Kistler Beach are shown pushing shovels in the ground for the ceremonial groundbreaking for the museum, 1995, Linda Innes photographer





Ross Beach, Marianna Kistler Beach, R.A. Edwards, Steve Hipp, Terry Beach Edwards, and Jane Beach Hipp next to the architectural rendering of the future Marianna Kistler Beach Museum of Art, 1994, Linda Innes
Photographer

PART II

MARIANNA KISTLER
BEACH MUSEUM OF ART



*Opening day celebration for the Marianna Kistler Beach Museum of Art, 1996,
unknown photographer*

3. Marianna Kistler Beach

By Marla Day

The Marianna Kistler Beach Museum of Art was named in honor of Marianna who, along with her husband Ross Beach, gave the lead gift to the Kansas State University Essential Edge Campaign in 1991 to build an art museum on campus. The gift would be a tribute to Marianna and commemorate their 50th wedding anniversary. The couple also established a \$1 million endowment to be used for exhibitions and programming. They later gave an additional \$1 million for the museum expansion. The gifts ensured that art would be available for all Kansans to enjoy.



Marianna Kistler Beach, nd, family photograph

Marianna came from a line of strong, educated women who appreciated the arts and providing educational and enrichment opportunities for their families and community. Her mother, Mae Skinner, hailed from Beverly, Kansas, near Lincoln. The Skinner family moved to Manhattan about 1909, and Mae graduated from Manhattan High in 1910. She left to attend Bethany College in Lindsborg graduating in 1914 from the Department of Music and Fine Art. Mae had studied music, public speaking, the dramatic arts, and literary interpretation. In coming years, her daughter Marianna will share her mother's passion for the arts, literature, and culture in her own exuberant way.

Mae married Elmer Levi Kistler in 1917. The Kistler family's roots lie deep in central Kansas in the small town of Lincoln. Elmer was a World War I veteran. Following his service he was a salesman for Lee Hardware of Salina, Kansas, and he continued to farm around Lincoln. Elmer and Mae had three children, and Marianna, born in 1919, was the oldest. She and her siblings attended school in Lincoln, and by 1934 the parents moved back to Manhattan, Kansas. Living in Manhattan the children could complete high school at Manhattan High and attend Kanas State Agricultural College during the lean years of the Great Depression. Also, moving to Manhattan the family would be closer to their maternal grandmother, who already was living there. Marianna always held Manhattan within a special place in her heart, and family ties were important. She would soon graduate from Manhattan High School.

While a high school senior, Marianna and her fellow high school art students left on a field trip traveling to Lindsborg to meet Kansas artist Birger Sandzén and then to McPherson to view the art collection of the McPherson School District. While visiting the Sandzén studio, the artist showed them his private art studio and his collection of paintings. One could speculate that meeting Sandzén, seeing his art, and learning of collections owned by schools, Marianna might have imagined a museum of Kansas art at her alma mater.

Marianna participated in many activities in high school and during her college years. She had become a community star who performed in numerous college and community plays. While in college she also was a columnist for the *K-State Collegian*, a beauty queen attendant, and active in the French Club, the Quill Club, and sorority member in Pi Beta Phi. Her college major was industrial journalism, and in 1941 she earned her degree with academic honors from Theta Sigma Phi Journalism Honorary and Mortar Board. She and her Mortar Board friends kept up with each other for over fifty years and created a leadership fund for students.

Marianna was involved with many collegiate student organizations while a student but considered her efforts to gain

legislative approval to use student fees to construct the Kansas State University Student Union as most significant. Among her treasured memories she kept a newspaper article that featured a photo showing her at the table when the governor was signing the bill.

Marianna writing to a friend in August of 1940, “I’ve done one worthwhile thing this summer — snag one of the finer fellas around.” Referring to Ross Beach, the couple married on June 1, 1941, near the Beach home in Bolivar, Missouri. The couple would later move to Hays following Ross’s service in World War II. Three daughters were born – Mary, Terry, and Jane.

Marianna and Ross were not only generous with their time and intellect to support causes they believed in but they also financially supported them. Ross once said that “When we know of a need and it coincides with our interest, that’s where we go. All of our decisions are mutual.” Marianna said, “We want to see that students have the best opportunities.”

Marianna ardently supported the arts and served on numerous boards, was a member of the Mid-America Arts Alliance and president of the Hays Arts Council. Using her journalistic skill, she was a columnist for the *Hays Daily News* for over twenty years, writing on art and city beautification. She was a patron member of the Kansas Press Women and honored with a Medallion award by the KSU Alumni Association in 1983 for humanitarian service. Devoted to helping individuals with special needs and handicaps, Marianna found ways to help maximize their individual potential. She served on the President’s Committee on Mental Retardation for two terms as the U.S. representative to the president of the Inter-American Children’s Institute of the Organization of American States. She later served three consecutive terms as president of the organization. Marianna also served at the state department for two terms on the President’s Committee on Mental Retardation. For her dedication to individuals with special needs and handicaps, the Beach Center for Families and Disabilities at the University of Kansas was named in honor of Ross and Marianna. They both were

awarded the Bob Dole Humanitarian Award in 2009 that recognized their efforts for enhancing the quality of life for individuals with special needs and their families.

Having lived in Hays, Kansas, for many years, the couple generously supported the Sternberg Museum of Natural History and the Beach/Schmidt Performing Arts Center at Fort Hays State University. Fort Hays State University awarded Marianna with the Distinguished Service Award.

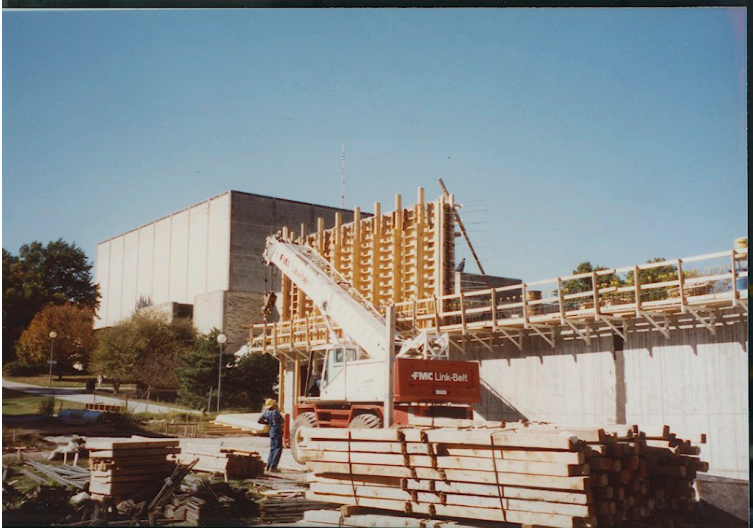
When the couple moved to Lawrence, Kansas, they connected there as well, finding ways to contribute to the arts and culture of their new community. In 2010 they gave to the Lawrence Public Library the largest gift the library had received for their capital campaign building project, New Stories, and another gift that provided funds to create an Author Series that brought authors to Lawrence for community conversations and sharing.

Awarded Kansan of the Year by the Native Sons and Daughters of Kansas in 1988, the award celebrates individuals who have sought to preserve Kansas history, traditions, and pioneers while instilling the ideals of patriotism in youth.

Marianna was described as a “consummate traveler” and wrote detailed journals of the couple’s travels to Africa and India. Her interest in international travel put her accomplished linguistic skills to work. Marianna was determined to never need a translator. At the age of sixty-five she enrolled in a summer immersion Spanish class in Quito, Ecuador, through Georgetown University. She was also deeply involved with the Kansas Paraguay Partners promoting cultural and technical exchange in agriculture, society, and health. Her efforts were recognized by People to People, and she was presented the Volunteer of the Year award and the Topeka Daily Capital Kansan of Distinction award.

Marianna said, “Art is so important to the richness of life.” Their lead gift became the Marianna Kistler Beach Museum of Art at Kansas State University creating a legacy where lifelong learning for all youth and adults is valued and reflects the couple’s lifelong interests in the arts, higher education, service to others, and

philanthropy. Linda Duke, director of the museum, described Marianna “as a woman of vision, character, and grace. All of us benefited from the generosity and dedication of Marianna and Ross Beach. Their legacy is an inspiration for our work to celebrate the arts and creativity in this prairie state and region.”



Construction underway for the Beach Museum of Art, ca. 1995, unknown photographer



Ribbon Cutting from opening day of the Beach Museum of Art with Jack and Joann Goldstein, Arthur Andersson (architect), Ross and Marianna Kistler Beach, Donna Vanier, R.M. Seaton, Jon and Ruth Ann Wefald, and Nelson Britt (museum director), 1996, unknown photographer

PART III

WELCOME TO THE
MUSEUM



The Dan and Beth Bird Archway looking toward the meadow, 2015, Kansas State University, Communications and Marketing

4. Dan and Beth Bird Archway

By Carole Chelz

Dan and Beth Bird are no strangers to Kansas State University, and their legacy of philanthropic support, leadership, and service in so many different colleges and programs is impressive indeed. In 1964 Dan and Beth gave their first \$10 gift to K-State. Dan was originally from Anthony, Kansas, and earned his degree in 1962 in animal husbandry, later changed to animal sciences and industry. Beth (Wilson) Bird was from La Crosse, Kansas, and attended K-State earning her degree in 1961 in business administration.



Dan and Beth Bird, 2021, David Mayes Photography, Incorporated

Beth was in a cappella choir and a member of Angel Flight, a marching drill team. Dan and Beth met during their junior year on a blind date; she was a member of Delta Delta Delta and Dan was a member of Pi Kappa Alpha. While at K-State Dan was in Basic Air Force ROTC, however, following high school graduation, Dan had applied to study basic training at the Air Force Academy in Colorado but then discovered he was color blind. After their marriage (between graduations) the Birds moved to Anthony, Kansas, so Dan could take over the family farm. It was a big job — the farm included

dairy cattle, thoroughbred and quarter horses, sheep, hogs, and a registered Hereford cattle herd. By 1968 they started owning stocker/feeder cattle and subsequently partnered with other cattlemen from Anthony and purchased their first feedlot at Pratt, Kansas.

Anthony, Kansas, sits on the Kansas and Oklahoma border and was named after the seventh governor of Kansas. The town is but three-square miles and the population is approximately 2,500 today. La Crosse, Kansas, is known as the “Barbed Wire Capital of Kansas” and is more centrally located with a small population of approximately 2,000. Therefore, Dan and Beth are two people who came to Kansas State University as young students to attend the school from two very small towns in the western part of the state. In June 2011 Dan, Beth, and their children and grandchildren celebrated their 50th wedding anniversary with a trip to Alaska. They will celebrate their 60th anniversary on August 20, 2021, with their daughter, Lynette, former student at K-State, son Marshall '89, and daughter-in-law Amber '91, and their grandchildren, Delaney and Alea, currently K-State students. Dan and Beth have traveled to all seven continents with the Traveling Wildcats and have never missed a football bowl game.

Dan and Beth never forgot their time at K-State and became great boosters for the Wildcats as well as lifetime supporters of the K-State Alumni Association. A partial list of the organizations in which they have invested are: K-State Alumni Association, K-State Gardens, K-State Marching Band, K-State Libraries, McCain Auditorium, Berney Family Welcome Center, scholarships in business administration, animal sciences and industry, and agricultural economics, the Football Excellence Fund, Men's Basketball Excellence Fund, and of course, the Marianna Kistler Beach Museum of Art.

In 2018 Dan and Beth Bird were awarded the K-State Medal of Excellence and are recognized on the President's Wall in Anderson Hall as well as the KSU Foundation Benefactor Wall. The Birds are recognized at the Beach Museum of Art by the designation of the

Dan and Beth Bird Archway. Dan and Beth were members of the Beach Museum of Art Board of Visitors and Beth served as chair. The Marianna Kistler Beach Museum of Art has served as another focal point for Dan and Beth as they are ardent attendees to many of the events and lectures held at the museum. Not only are they regular, generous donors to the museum, they have helped purchase works of art and sponsored exhibitions and programs, including the highly attended visit of Pete Souza. One would find it hard to believe that Dan's color blindness would prevent him from enjoying art, and certainly their love of the color purple is notwithstanding. Dan's presence with his large cowboy hat, and Beth with her collection of turquoise jewelry, and their matching purple jackets make them hard to miss at any event.

Dan and Beth have attended museum sponsored trips, and one trip in particular became very important to the Beach Museum. At dinner one evening in New York City with museum director Lorne Render and his wife, the subject of the naming of various spaces in the museum came up and Dan asked Lorne if the archway had been named as it was now ten years after the museum had opened. The answer was NO. Astounding news to Dan — and he and Beth immediately decided that this was something that they wanted to do for the museum. The Dan and Beth Bird Archway has served as the link between Kansas State University and the Manhattan community for over twenty-five years.

5. Parking Facility in Memory of J. Robert "Bob" Wilson

By Cindy Sloan

Great friends to the Marianna Kistler Beach Museum of Art, and to each other, Jack and



Barbara and Robert "Bob" Wilson, ca. 1970, family photograph



Jack and Joann Goldstein, 2006, KSU Photo Services

Joann Goldstein and Barbara Wilson gifted the parking facility and pillars to the Beach Museum of Art when it was built. This gift was made in memory of Barbara's husband, J. Robert "Bob" Wilson, who passed away in 1982.

Shortly after, in 1996, Barbara Wilson and Jack and Joann Goldstein (through their company Steel and Pipe Supply) gifted the museum a group of lithographs by renowned American printmakers Currier and Ives. These works were created in the second half of the nineteenth century and were displayed at the Beach Museum of Art in 1997.

Robert Wilson and Barbara King Wilson obtained their undergraduate degrees from Washburn University. Bob also received his law degree from Washburn. Bob and Barbara moved to Manhattan in 1947 after touring all 105 counties in Kansas to decide which would be the best fit for them. Luckily for Manhattan

and Kansas State University, they chose Riley County. Once in Manhattan they purchased an abstract office and insurance business from Senator Samuel Charlson. The firm became known as Charlson and Wilson.

Barbara Wilson was a founding member of the Board of Visitors at the Beach Museum of Art and was a member of the museum's Art Advisory Board. Barbara was a member of the Manhattan Library Board and helped found the Kappa Alpha Theta sorority at Kansas State University. She was also the first woman to serve on the Kansas State University Foundation Board Executive Committee, serving as secretary. Barbara passed away in June of 2004.

Bob and Barbara established a tuition scholarship at Kansas State University and were founding members of the Landon Lecture Patrons. Bob served overseas as a lieutenant colonel in the U.S. Army during World War II. Barbara joined him in Germany after the war where their appreciation for art started. Deepening their love of art was their friendship with Jack Goldstein.

Although Jack Goldstein passed away in July of 2010, his legacy lives on through his generosity and Joann's continued philanthropy. The Goldsteins and their company, Steel and Pipe Supply, have made more than 600 gifts to 137 funds at Kansas State University. The Beach Museum of Art has been a recipient of multiple gifts. In addition, the Goldsteins have supported performing arts with numerous donations to McCain Auditorium.

Joann studied art at Kansas State University yet did not complete her degree. Her father thought that studying art was impractical, therefore, she switched majors. Joann regrets not graduating and even now ponders whether it is too late to return to K-State to continue her study of art and receive her degree. Joann sees her donations not only as support of the arts but as an investment in the community. "The arts are such a vital part of the community," Joann says, "I can't imagine what Manhattan would be without them."

In 1996 the Goldsteins, along with Bebe and R. Crosby Kemper, commissioned another fantastic gift for the Beach Museum of Art — the Chihuly glass art chandelier. For the commission, world-

renowned glass artist, Dale Chihuly, traveled to Manhattan. He met with Arthur Andersson, the architect of the Beach Museum of Art, to determine the best location for the chandelier. Chihuly also toured the local tallgrass prairies and viewed photographs of prairie burnings, which became a source of inspiration for the piece.

In its completed form, the chandelier weighs approximately sixteen hundred pounds and is composed of more than three hundred fiery orange, hand-blown glass pieces that echo the Kansas practice of prairie burning, which Chihuly found to be visually compelling. The subtle tail ends of each piece suggest heads of wheat referring to Kansas's great crop. This true Kansas masterpiece can be seen day and night hanging in the atrium of the Beach Museum of Art.

The investments that the Goldsteins and Wilsons have made to the arts in Manhattan are appreciated now and will be enjoyed for many generations to come.

6. Lincoln and Dorothy Deihl Entryway

By M. L. Donnelly

It was a singular good fortune for Manhattan and the Marianna Kistler Beach Museum of Art when Lincoln Wesley and Dorothy Deihl ended a lifetime of education and service around the globe by settling in Manhattan in 1979. Lincoln was born November 30, 1927, in Hamilton, Ohio; Dorothy on April 29, 1923. Lincoln received his bachelor of science degree from Bowling



*Lincoln and Dorothy Deihl, ca. 2008,
family photograph*

Green State University in 1949 and taught at Jeromesville High School in Jeromesville, Ohio, in 1949 and 1950. He served as a teaching assistant at Indiana University in Bloomington, Indiana, where he received his master of science degree in 1951.

Following stints as an instructor at the University of Akron from 1951 to 1952 and as an economic and financial analyst at the Cleveland Electric Illuminating Company from 1953 to 1955, he began his chosen career of carrying instruction in the latest American business techniques and practices to far-flung outposts abroad, serving as an instructor at Robert College, Istanbul, Turkey, from 1955 through 1958, before returning to the United States to serve as an assistant professor at Eastern Michigan University, Ypsilanti, Michigan, in 1959 to 1962. His major field was business education, in which area he pursued his Ph.D. at The Ohio State

University serving as an assistant instructor from 1962 to 1964; he was granted the degree in 1964 with a dissertation on “Factors Contributing to the Selection of First-Level Office Supervisors with Implications for Business Education.” He and Dorothy had married in 1954; she received her Ph.D. in anatomy and physiology from The Ohio State University, also in 1964, and together they embarked on a series of posts in the Middle East and Africa: five years at the American University in Cairo, Egypt; two years at Pahlavi University in Shiraz, Iran; two years in Ethiopia at Haile Selassie University; four years in Nigeria; and a year on a Fulbright Scholarship in Kathmandu, Nepal. Lincoln helped found or develop MBA programs and business administration departments while teaching MBA students, while Dorothy developed local contacts and took courses in Arabic studies, Egyptology, and local culture.

Moving to Manhattan in 1979, they made Kansas State University their professional home; Lincoln took early retirement from the College of Business Administration in 1990. They both led active lives and engaged in many activities including serving as Beach Museum of Art docents. They loved hiking and particularly enjoyed the Nature Trail on the Konza Prairie and the Friends of the Konza Wildflower Walks. The Manhattan Public Library was among their varied local interests. Even in their last years, they both exercised religiously at the Mercy Hospital Health Center. In their eighties, they did a bicycle tour around Greece.

Lincoln and Dorothy made an initial gift to the Beach Museum of Art at K-State in 2005 for the addition which opened in 2007. Dorothy died December 25, 2010, and Lincoln died September 6, 2015. The Deihls had been involved with the Greater Manhattan Community Foundation since 2008. On March 29, 2016, a “transforming gift” of more than six million dollars from the Deihls’ estate to the Foundation was announced, the first installment of a bequest of potentially over eleven million dollars. Two funds were set up with the Foundation, one a donor-advised fund to support “community charitable causes,” the other a designated fund that, in addition to their earlier gift, supports the Beach Museum of Art.



People entering the museum through the Lincoln and Dorothy Deihl Entryway, 2008, Beach Museum file photograph





Art in Motion event featured the "Graficomovil" Mobile Studio by Artemio Rodriguez, 2017, Kansas State University, Communications and Marketing

PART IV
UPPER LEVEL

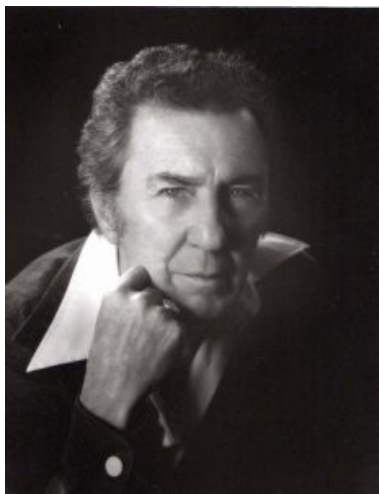


Entry onto the second floor of the Beach Museum of Art, 2009, KSU Photo Services

7. Orval Hempler Gallery

By Marla Day

The long gallery corridor which connects each of the galleries of the original Marianna Kistler Beach Museum of Art is named in honor of Kansas artist Orval Frederick Hempler (1915 – 1994). Orval was born in Almena, Norton County, Kansas, the son of Otto and Emma Hempler. He attended public school in Almena along with three sisters, Hilda, Donna, and Margaret, and a brother, Wilfred. Orval participated in numerous public school events



Orval Hempler, ca. 1975, Beach Museum of Art file photograph

giving readings, both musical and theatrical performances, and oratory competitions. From these he developed his cultural exposure to the arts. He also participated in high school track events and delivered the local newspaper for many years. The *Almena Times* described Orval as “popular, and a rustler who delivers the papers to you on time regardless of weather,” evidently a very hard-working young man.

Following high school graduation in 1933, Orval enrolled at the University of Colorado, Boulder. He participated in numerous college clubs and organizations and exhibited his artwork yearly with the Kansas Prairie Watercolor Society earning a sweepstakes award at the Hutchinson State Fair in 1937. While studying at the University of Colorado he was a member of the National Art Society

Delta Phi Delta honorary (now disbanded) and was president of the Boulder Junior Art Guild. He was named to the Denver Post Gallery Fame in 1938. Orval earned his bachelor of fine arts degree and following graduation in 1938, he was awarded the Frank Clark Parson Memorial Scholarship to study at the Paris Place de Voges atelier of the New York School of Fine Arts. His work was critiqued by Pablo Picasso, Salvador Dali, and other notable artists of the period. Hempler's work was exhibited in Paris earning him high praise by a *New York Herald* art critic. Orval earned the first award given by the French woolen mills, and he described the French National Fabric Design Award as a most memorable achievement. His artwork was manufactured into fabrics for the French fashion industry. While still studying in Paris in 1939, he was awarded another traveling scholarship that enabled him extensive study and painting tours of Italy. World War II in Europe ended his travel abroad and he departed Naples bound for home.

Hempler won a scholarship to the University of Iowa in 1940 and began working toward his master's degree, studying under Grant Wood and Jean Charlot. While a graduate student, Orval designed Picasso themed costumes for the floor show and event décor for the annual Beaux Arts Ball, which was a fundraiser for the Fine Arts programs at the University of Iowa. He completed work on his master of fine arts degree in 1941. Orval then joined the University of New Hampshire staff as a graduate assistant in the Department of Architecture teaching watercolor. An exhibition of his watercolors from his portfolio of work during his European experiences were shown at the Boston City Club and won Hempler high praise from art critics. A new medium to express his art provided an opportunity for Orval and a fellow UNH student. They created an animated full color cartoon in which Orval drew the cartoons and the other student filmed. The pair completed a two-minute prologue that combined stage and screen media for the student written production of *Katy Cadet*. When the United States entered World War II, Orval's teaching career at the University of New Hampshire came to an end.

Hempler exhibited in 1942 with the New York Watercolor Society at the Museum of Modern Art and then began a three-year career in design with the large department store Carson Pirie Scott in Chicago. By 1945 he had moved to Santa Monica, California, and set up his studio becoming a freelance designer working in ceramics. He also designed for Lamps of California from 1946 – 1965.

In 1963 he generously donated some of his new work in ceramics entitled *Sculptured Paintings* to support the Kennedy Child Study Center at Saint John's Hospital in Santa Monica, California. Orval also taught as an instructor within the Los Angeles Unified School District from 1965 – 1968. Exhibitions of his new work, *Sculptured Paintings*, were held at the Palisades Library and Santa Monica Library galleries. In 1970 John Helm Jr. invited Hempler to exhibit his work in the eleventh biennial exhibition at Kansas State University, and his works *Solar* and *Fossils* were purchased by the Friends of Art. Awarded a grant from the Kansas Art Commission and the National Endowment for the Arts, Hempler returned to Kansas in 1975 and conducted a two-week artist-in-residence project in Norton, Kansas. He earned the Best of Show award from the Westwood Art Association, also in 1975. Later exhibitions of his art appeared in *American Artists* in 1985 and the *Christian Science Monitor* in 1987. Hempler died in 1994 in Santa Monica, California, and is buried in Woodlawn Cemetery. His estate donated funds to the Beach Museum of Art and many of his works of art to the collection holdings. The Beach Museum of Art honored his gifts by naming the long gallery corridor in his honor.

While researching the life of Orval Frederick Hempler, one fact – that Orval taught for the Department of Architecture at then Kansas State Agricultural College – has been included in numerous art references. No evidence has been found that verified Orval was on the faculty at Kansas State Agricultural College or lived in Manhattan, Kansas at any time.

8. John F. Helm Gallery

By Anthony R. Crawford

Jon Wefald, president of Kansas State University, wrote Mary Helm Pollack in August 1993 to inform her that a gallery in the Marianna Kistler Beach Museum of Art would be named in honor of her father. Wefald added that the art museum is the realization of a dream envisioned by John Helm.



John Helm at work, ca. 1940, Beach Museum of Art file photograph

It is most appropriate that the large gallery in the original wing of the Beach Museum of Art be named in honor of John Helm. As Bill North wrote in *The Prints of John F. Helm, Jr.: A Catalogue Raisonne*, “More than any other individual, Helm is responsible for establishing the permanent art collection at K-State.” North added, Helm “must be considered among the most significant champions of the art and artists of Kansas in the first three-quarters of the twentieth century,” and he possessed an “evangelistic desire to promote the art and artists of Kansas throughout the state and well beyond its borders, a quest that would be his *raison d’être* from the time of his arrival on the K-State campus in 1924 until his death in 1972.” Among those who praised Helm’s contribution to art in Kansas was Peggy Green of the *Topeka Capital Journal* who wrote in 1955, “Dr. John Helm has probably done more than any other one person to promote art in Kansas.”

Helm was born in Syracuse, New York on September 16, 1900, and earned a bachelor’s degree in interior design from Syracuse University in 1924. Later that year he accepted a teaching position in drawing and painting at Kansas State College. Upon his arrival he

devoted his efforts to acquiring art for the college, and he became known as the “de facto” curator of K-State’s art collection from 1928 until his retirement in 1970. During these years he worked tirelessly to acquire paintings for the institution which ultimately justified K-State’s need for an art museum.

He initiated and developed the permanent collection of art for the college, which began in 1928 when Birger Sandzén’s *Still Water* and *Autumn Gold* were acquired after an exhibition of Sandzén’s art was held at the dedication of K-State’s new library. Among the most important sources for the acquisition of art for the collection were the eleven biennial regional exhibitions held from 1950 to 1970. Organized by Helm, he persuaded President Milton Eisenhower to allocate \$2,000 to support the first exhibition and acquire art from it. The purpose of the biennial exhibitions was “to bring to the Kansas State campus an exhibition of contemporary work for our students from which purchases may be made for the permanent collection of the College.” Over the next twenty years the exhibitions were an important source of acquisitions for K-State’s art collection with over ninety significant pieces of art purchased from the eleven exhibitions. Helm was usually successful in his attempts to get the artists to give K-State a discount.

The first four exhibitions (1950 – 1956) were displayed in the galleries of the architecture and allied art department in the engineering building, Seaton Hall. The art for the last seven (1958 – 1970) was exhibited in the K-State Union art lounge. The average length of an exhibition was sixteen days. By the time of the eleventh biennial exhibition, many of the individuals who supported the event had passed on and interest subsided. John Helm, who led the efforts to produce all the biennials and build the art collection for decades, retired in 1971.

In 1949 a Fine Arts Festival originated “to demonstrate the arts of specific times and places.” The festivals were most often held during the years between the biennial art exhibitions. The festivals, usually lasting one to two weeks, were devoted to the arts, drama, music, painting, and architecture, with the appropriate departments of

the university presenting various programs. The first was devoted to nineteenth century French art followed by two concerning contemporary American art. The 1955 festival related to the city of Manhattan centennial. It is not surprising that John Helm was chairman of the Fine Arts Festival committee!

The Friends of Art organization was established in 1934 through the efforts of Helm and Russell I. Thackrey, a faculty member in the Department of Industrial Journalism and Printing. One of its goals was to acquire art for K-State's permanent art collection. The Friends group was endorsed by President Francis Farrell. One of the organization's first accomplishments was its involvement with the purchase of *Sun Dogs* by John Steuart Curry, one of the museum's most famous artworks.

Another means that Helm used to promote Kansas art and artists was *The Kansas Magazine*. He, Thackrey, and a few other faculty revived the magazine in 1933; it had been published briefly in 1872 to 1873 and in 1886 and 1909. It was devoted to high quality poetry, prose, and writings on art and history. Helm served as the magazine's art editor from 1933 to 1968 when it was published at K-State. It was important for distributing the print culture in the state and regularly featured the work of Kansas printmakers. It was also a forum for Helm to present his thoughts and views about Kansas art and artists.

Helm and others revived the Kansas State Federation of Art in 1932. It originally existed from 1916 to 1919. Its primary purpose was to make low-cost, high-quality art exhibitions available to institutions, organizations, and groups in the state with the expenses shared by members of KSFA. Helm served as director from 1935 to 1954.

He was actively involved with numerous art-related endeavors including the following: director of the Federal Art Project in 1935 – 1936, director of K-State's Rural-Urban Art Program that provided education and experience in the visual arts for residents in the state, chairman of the art committee for the Kansas State Centennial, consultant for Kansas Cultural Arts Commission, and others.

In addition to Helm's involvement in the arts, it should be noted that he was recognized nationally for the quality of his own art. Specializing in the Kansas landscape, his favorite media were painting and etching, as well as aquatint and wood engraving. His works are in the permanent collections of numerous regional, national, and international galleries, including those in Manhattan, Lindsborg, Tulsa, Salina, Hutchinson, California State Library, Derby Museum (England), and others. His art has been shown in many galleries throughout Kansas and the United States, most notably the National Academy of Design in New York City and the annual Art Alliance Exhibition in Philadelphia.

The prestigious Prairie Print Makers group was founded in December 1930 in the home of Birger Sandzén; Helm was invited to become a member in 1931. He was a member of other organizations including the Prairie Water Color Painters, College Art Association, and Midwestern College Art Conference. He was a member of three honorary societies: Phi Kappa Phi, Tau Sigma Delta, and Tau Epsilon. In 1951 Helm was awarded with an honorary doctor of fine arts degree from Bethany College in Lindsborg. He was an excellent teacher and when K-State inaugurated a Distinguished Lecture Series to recognize outstanding contributions by faculty members, he was the first person selected for the honor.

In the 1960s Helm led the first serious attempt to raise funds for a facility to house K-State's art collection, and he was selected as the executive director of the Kansas State Art Center Foundation. Unfortunately he did not live to see the results of his decades of devotion to K-State's art collection in terms of a museum to preserve and show the holdings. He passed away on March 27, 1972. In addition to the gallery named in his honor in the Beach Museum of Art, a special retrospective exhibition of Helm's works of art (*The Prints of John F. Helm, Jr.*) was shown during the museum's fifth anniversary in October 2001. Bill North described Helm most appropriately in *The Prints of John F. Helm, Jr.: A Catalogue Raisonné*, "He is, without question, the single most important figure in the history of visual arts culture at K-State and must be considered

among the most significant champions of the art and artists of Kansas in the first three-quarters of the twentieth century.”

An important mainstay of Helm’s was his wife, Mary Brownell Helm. They met at K-State and for forty-four years she supported and advanced her husband’s endeavors in the arts. Mary passed away in 2005 and was buried by John Helm’s side in Sunset Cemetery, Manhattan.

[Editor’s note. For more information about Mary and John Helm, please see the article on the Mary B. Helm Works Examination Room in this publication.]

9. Mary Holton Seaton Gallery

By Anthony R. Crawford

The largest gallery in the original wing of the Marianna Kistler Beach Museum of Art is named after Mary Holton Seaton (1913 - 1989), a native of Manhattan, Kansas. She graduated from Kansas State University in 1933 with a degree in home economics. While at K-State she was a member of the Pi Beta Phi sorority chapter that her mother, Lillian Beck Holton, helped establish. After graduating, Seaton earned a master of arts degree in home economics from the University of Illinois at Champaign-Urbana in 1934. The title of her thesis was "The Effect of Retrogradation Upon Subsequent Gelation of Wheat Starch." For a short time she held a position teaching vocational homemaking in Waterville, Kansas.



*Mary Holton Seaton, ca. 1950,
Williams Photography*

1934. The title of her thesis was "The Effect of Retrogradation Upon Subsequent Gelation of Wheat Starch." For a short time she held a position teaching vocational homemaking in Waterville, Kansas.

Seaton began dating Richard M. "R. M." Seaton in high school and their courtship led to marriage in 1936. Their wedding was in the same house where she was born, 217 N. 14th Street. Governor Alf Landon and Theo Cobb Landon were among those who attended. The Seatons lived in Manhattan until 1947 when Richard purchased the newspaper and a radio station in Coffeyville, Kansas. The couple lived in Paris in 1961 and traveled widely in later years. They

collected art by regional and international artists. A portrait of Mary painted in Paris by American expatriate Ione Robinson, a member of avant-garde circles in Mexico and Paris, is in the collection of the museum.

Seaton and her family have many close associations with Kansas State University. Her father, Edwin L. Holton, was dean of education and Holton Hall is named after him. Her husband's uncle, Roy M. Seaton, was dean of engineering. Seaton Hall is named in his honor. In 1970 Richard Seaton established a scholarship in his wife's honor for students from Coffeyville Community College based on need. In 1978 Richard and Mary Seaton endowed the R. M. Seaton Professional Journalism Chair, and in 1980 they created an endowment that provided cash prizes to writers of Kansas-related articles for the *Kansas Quarterly*.

Mary was very involved in the Coffeyville community. Among her activities were the following: member of the First United Methodist Church, United Methodist Women Chapter No. 2, P.E.O. Chapter EZ, Round Table Study Club, Tuesday Book Review Club, American Association of University Women, Pi Beta Phi Sorority, Phi Kappa Phi Academic Honor Society, and a contributor to a history book for the Methodist Church. In addition she chaired a committee to restore the Brown Mansion House. In 1976 the Kansas Press Women honored her as a patron member for "outstanding community service contributions and an interest in journalism and communication."

The Seatons had four children, Edward L. and Richard H. of Manhattan, Kansas, Frederick David of Winfield, Kansas, and Elizabeth Hall of Eugene, Oregon. Edward became the owner and publisher of the *Manhattan Mercury* while Richard became a prominent lawyer in Manhattan and the former university attorney for K-State. David was the long-time editor and publisher of the *Winfield Daily Courier*. Elizabeth G. "Liz" Seaton, David's daughter and Mary's granddaughter, joined the Beach Museum of Art as a curator in 2003.

Mary Seaton died on November 6, 1989, while a fundraising

campaign for an art museum at K-State was underway led by Ruth Ann Wefald. In honor of his wife, Richard Seaton made a major financial donation in her name to help establish the Marianna Kistler Beach Museum of Art. Subsequently, the Mary Holton Seaton Gallery was named in her honor. As chair of the Art Museum Campaign, R. M.'s leadership inspired others to contribute funds towards the museum. He died in 1997 and both he and Mary are buried in Manhattan's Sunset Cemetery.

10. Ruth Ann Wefald Gallery

By Anthony R. Crawford

When Ruth Ann Wefald and her husband, Jon, the newly appointed 12th president of Kansas State University, arrived in Manhattan in 1986, they knew that the institution was the only university in the Big 8 Conference that did not have an art museum. Ruth Ann quickly took on the task to rectify that situation. However, little did she know that her efforts to create an art museum could be compared to her husband's goal of increasing the declining enrollment,



*Jon and Ruth Ann Wefald, nd, KSU
Photo Services*

improving the financial situation, and turning around the dire straits of the football team.

The arts were not new to Ruth Ann. Her father came from a musical family and was a talented banjo player. Her mother always had an interest in the arts and exposed them to her. Ruth Ann's interest in art took hold while she attended Smith College and the University of Michigan. Upon reflection she told the *Salina Journal*, "I think art makes us look at the world in different, and maybe deeper ways. You look at things with new eyes. It causes us to maybe be quiet for a minute."

Before arriving in Manhattan, Ruth Ann gained experience in economics and fund raising in Minnesota. She helped establish a women's career counseling center to help rural women find jobs

and start training programs to improve their economic security. She learned how to weave art into fund raising. For example, she was involved with a rural women's painting competition and helped raise money to fund the event. She also worked for the Minnesota Department of Economic Security. Ruth Ann brought these experiences with her to Manhattan.

Over the years, people had attempted to raise funds for a museum but that led to little or no results. Nonetheless, the university had built an impressive art collection beginning in the 1920s with the efforts of John Helm, a professor in the architecture department. He was the major force behind acquiring art for the university from 1928 to 1970 and establishing a friends of art organization in 1934. Unfortunately, the works of art that were acquired during and after Helm's retirement had to be displayed in insecure buildings across campus and housed in unfit storage areas.

Ruth Ann began to explore what it would take for K-State to have an art museum. The task was daunting. For example, the university was facing severe financial difficulties, enrollment was declining, and little was known about the art collection that was so worthy of a home. With information provided by Charles Stroh, head of the Department of Art, and Jessica Reichman, curator of the university's art collection, Ruth Ann was convinced that she was not going to take "no" for an answer when it came to an art museum for K-State.

For ten years, Ruth Ann led the charge beginning with two years of visits with interested people around the state. Jessica and several others usually accompanied her to describe the art collection and the need for a museum. The support and assistance of the K-State Foundation and Alumni Association were instrumental in building support for a museum. But a permanent home for the art collection could not happen without significant funding. A major step occurred when the museum was included in the university's Essential Edge fund-raising campaign that began in 1990. Ruth Ann and Jon were instrumental in obtaining key financial commitments from R. M. Seaton of Coffeyville and Ross and Marianna Beach of Salina. Ruth Ann breathed a sigh of relief when Ross agreed to contribute \$2

million in Marianna's name on their 50th wedding anniversary. Their gifts, and those of others, made the dream of a museum become a reality when the building was dedicated as the Marianna Kistler Beach Museum of Art on October 13, 1996.

Ruth Ann continued her association with the Beach Museum. When the collection and staff grew, so did the need for an addition to the building. She chaired the campaign that resulted in a new \$6 million addition in 2007. Over the years she served as president of the Friends of the Beach Museum of Art and a member of the museum's Advisory Board and Board of Visitors. She continues to be an advisor on the Friends' board.

Ruth Ann did not limit her activities to the Beach Museum. She is well known for her involvement with other organizations at the university and in Manhattan. Having rowed while at Smith College, she took interest in the women's rowing team at K-State and played a key role in raising \$1.3 million for the Briedenthal Boathouse at Tuttle Creek Reservoir. Ruth Ann was active in the dance and theater program at K-State serving as chair of the dance development board. One of the new dance studios was named in her honor. In 1997 Ruth Ann was recognized by the Manhattan Chamber of Commerce as the Citizen of the Year for service to the community. She was active in raising \$250,000 for an addition to the university's International Student Center that was completed in 1998. She played a vital role in improving the services of the Manhattan Flint Hills Breadbasket that included the launching of the "Cats for Cans" campaign where students collected food and donations for the food pantry. She also served on its board and as chair. In 2002 Ruth Ann was elected president of the National Association of State Universities and Land Grant Colleges' Council of Presidents' and Chancellors' Spouses. She had been a member of the council since her husband became K-State's president in 1986. Ruth Ann was the recipient of the Michael C. Holen Outstanding Leadership Award presented by K-State's leadership studies program in 2005.

Ruth Ann has been an amazing ambassador for K-State and the

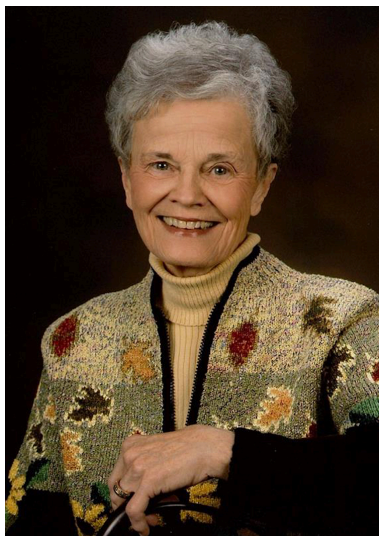
community of Manhattan. Her crowning achievement was the Marianna Kistler Beach Museum of Art. In spite of the odds against it ever being constructed, she was not about to take “no” for an answer. For her perseverance and dedication to an art museum at K-State, the Ruth Ann Wefald Gallery is named in her honor.

II. Donna Lindsey Vanier Gallery

By Mary Mertz

Throughout their lives Jack and Donna Vanier of Brookville, Kansas, were instrumental contributors to many art, cultural, and business ventures throughout the decades. Donna was born on October 24, 1934, in Salina, Kansas, and passed away on May 23, 2020.

Internationally known in the livestock industry, the Vaniers owned CK Ranch in Brookville, which is home to one of the premier registered Horned Hereford lines in the world. As matriarch of the ranch family, Donna was active in all aspects



Donna Lindsey Vanier, nd, family photograph

of the cattle business, including producing the ranch's annual production sale catalogs, hosting tour groups, tracking cattle inventories, and caring for the ranch employees and their families. She was one of the founders of the American Hereford Association Auxiliary and sought to ensure leadership in the next generation of agriculture by offering scholarships through the Hereford Youth Foundation and the Kansas 4-H Foundation.

The Vaniers are longtime supporters of Kansas State University. In 2005 Donna was honored with the Medal of Excellence, K-State's highest honor, for having advanced the university through

exceptional service, leadership, and philanthropic contributions. The Kansas Humanitarian Commission recognized the Salina couple in 2018 as humanitarians of the year in a ceremony at the statehouse.

In addition to giving a record multimillion-dollar donation to K-State in 2014, the Vanier family for sixty years has funded scholarships and facilities at the university. They provided the funding for many campus and sports structures, including the bronze Wildcat Statue at the K-State Alumni Center. The Vanier Family Sports Complex honors the family for their contributions to the athletics program.

Donna's service in her hometown was significant. She served as a board member for the Rolling Hills Wildlife Museum, chairman of the board for St. John's Military School, chairman of the board of Salina Regional Health Care Foundation, and founding board member of Salina Community Foundation. She also greatly supported the Stiefel Theater in Salina and the Salina Community Theater. Donna was the driving force behind the creation of the Donna L. Vanier Children's Center which opened in 2012 in Salina.

The Vanier Family donated a major gift toward the building campaign for the Marianna Kistler Beach Museum of Art. Donna served as chair of the museum's Board of Visitors for many years. Jack and Donna have always expressed their appreciation of arts and culture. It was their desire that the Donna Lindsey Vanier Gallery be primarily dedicated to displaying works of Kansas artists, showcasing touring art exhibitions and photojournalism. Some of the museum's most prestigious collections have been exhibited in the Donna Lindsey Vanier Gallery.

Lifelong generosity and philanthropy are the models that Donna exhibited for her three children, Marty, John, and Mary, who carry on the Vanier tradition of community service and leadership. The siblings are all K-State graduates as well as trustees of the K-State Foundation. The Vanier family has given significant gifts to Kansas State University including: the Colleges of Agriculture, Veterinary Medicine, Health and Human Services, and Business; K-State Alumni

Center; K-State Athletics; K-State Welcome Center; and K-State Cancer Center. They have also supported numerous scholarships for K-State students.

It was announced in April 2020 that the children of Jack and Donna Vanier are teaming up with the Kansas Agriculture and Rural Leadership (KARL) program with a three-year gift to support deepened leadership experiences and growth.

Dr. Marty Vanier, DVM, is the director of the National Agricultural Biosecurity Center at K-State. She recently served as senior program manager for strategic partnership development for the National Bio and Agro-Defense Facility in Manhattan, Kansas. Marty was the recipient of a 2017 Distinguished Alumnus Award from the K-State College of Veterinary Medicine and Veterinary Medical Alumni Association. This award recognizes Dr. Vanier for her outstanding achievements, humanitarian service, and contributions to the veterinary profession.

John Vanier is a 1981 graduate of K-State. He has served on the executive committee of the College of Business Advisory Board, K-State Polytechnic Advisory Board, as mayor of Salina, Kansas, as a member of St. John's Military School board of directors, and board member of UMB, National Bank of America.

Mary Vanier serves as president of Grand Mere Development Inc., Manhattan. She graduated from K-State in 1989 with a degree in hotel and restaurant management and has made significant gifts to the Center for Basic Cancer Research, Golf Course Management and Research Foundation, K-State Proud, K-State Athletics, and more. She also has established endowments and provided leadership for the university's Gamma Phi Beta sorority and its national organization.

Donna's endowments and lifelong philanthropic achievements are a lasting reminder of her generosity and love for the arts as a means to enrich children, students, and all Kansans for many decades to come. She will be remembered for her kindness and passion to do good in all ways possible.



Art installations within the Orval Hempler Gallery corridor, featuring “Kansas Meatball” by Alan Shields, “Chair on Painted Rug” by Wendell Castle, Joe DiGiorgio’s painting “Kansas Wheatfield”, and “21 with Cube” by Jessie Montes, 2008, KSU Photo Services



"Chandelier" by Dale Chihuly, 1996, Beach Museum file photograph





Jim Richardson speaking during the opening events for his exhibition "Beneath the Prairie Sky", 2016, Kansas State University, Communications and Marketing





Mary Holton Seaton Gallery during the exhibition “Voices: Art Linking Asia and the West” features “Take Out (Thank You for Your Patronage), from the series “Momentarily” by Yoonmi Nam, Margo Kren’s “Fan of Cheese and Sausage Pizza”, and “Martin Cheng: Painter and Fisherman” by Roger Shimomura , 2018, Kansas State University, Communications and Marketing

12. Crosby Kemper Educational Wing and UMB Theater

By Kelly Yarbrough

In 1994 Kansas State University was \$4.5 million into its \$5 million fundraising goal for the new Marianna Kistler Beach Museum of Art. But construction would only begin once the entirety of that goal was met.

By the 1990s the Kemper family had been well established in Kansas City as a banking and philanthropy powerhouse. Rufus Crosby Kemper Jr. was the son of R.



R. Crosby Kemper, Jr., ca. 2010, UMB Archive

Crosby Kemper and began his rise as a young president of United Missouri Bank (later to become UMB Financial Corporation). Over the next decades, Kemper Jr. would prove himself an adept businessman and dedicated supporter of the arts and culture of the Kansas City region.

Crosby Kemper Jr. considered himself a “maverick” in the world of philanthropy because he was willing to invest where he saw value, regardless of what others saw. He also motivated others to give when they were hesitant. In the 1980s Crosby was essential to the survival of several Kansas City civic assets, including the Marriott hotel on 12th Street (an anchor for the once struggling

downtown) and the Kansas City Symphony. Crosby almost single-handedly saved the Symphony because he believed it was important for Kansas City to have this institution for its own. In addition to giving generously to art institutions locally and nationally, Crosby also had a passion for agribusiness. As a Kansas City native, he saw the importance of agriculture in the city's history and growth, continuing a legacy of Kemper giving to the Kemper Arena in the Stockyards District and establishing the Agriculture Future of America organization.

In April 1994 it was announced that the yet-realized Marianna Kistler Beach Museum of Art was \$500,000 closer to its fundraising goal thanks to Crosby Kemper Jr. Kemper's UMB Bank had recently expanded into the Manhattan community, and the gift was intended for the development of an educational wing and auditorium in the new museum. As a result, when the Beach Museum of Art opened in 1996 it included the Crosby Kemper Educational Wing and the UMB Theater on the upper level in recognition of Kemper's generosity. The Lou Ann McKinnon Dunn Activities Center is located on the first floor underneath the theater. This was not Crosby's only gift to the museum — the acquisition of a number of works in the Beach Museum of Art's collection, including the dramatic Dale Chihuly sculpture in the main staircase, were made possible by his support.

Kemper and wife "Bebe" were avid art collectors themselves, eventually donating over three hundred pieces from their personal collection to start the Kemper Museum of Contemporary Art in 1994. Bebe herself was an artist, and Crosby often trusted her eye to find new talent. The Kempers were also friends with several notable artists, including the hero of the Regionalism movement, Thomas Hart Benton, and the Wyeth family in Pennsylvania. Indeed, the Kempers' interest in art went far beyond the value of a good investment. In Crosby's own words, "The fun of collecting is in the storytelling...my joy is to live in a beautiful environment. The future of civilized life is enhanced by the good influence we have on other people and in the arts; all else is immaterial."

By this measure, R. Crosby Kemper Jr. certainly has left behind a lasting legacy.

13. Lou Ann McKinnon Dunn Activity Center

By Sue Ann Wright

The Lou Ann McKinnon Dunn Activities Center is a propitious melding of Lou Ann's Kansas State University education degree and her illustrious, creative career with her business, Artful Parties and Events.

A wide variety of students utilize the classroom of the Lou Ann McKinnon Dunn Activities Center, from elementary to college and beyond. Visiting school groups create their own art based on what they have seen and experienced in the

museum's galleries. K-State students are able to access a wide variety of professional art supplies otherwise not easily accessible to them. Homeschooling parents and teachers may borrow a variety of resources housed in the center.

Lou Ann's association with the Marianna Kistler Beach Museum of Art started as a member of the initial building committee, when the museum was "a twinkle in Ruth Ann Wefald's eye." For the opening event she designed the invitation — which was selected by *Special Event Magazine* for a prestigious award. In addition to providing her services in planning beautiful and unique events for the museum, she was an early member of the Board of Visitors.



Lou Ann McKinnon Dunn, 2012, Lisa Eastman photographer

Lou Ann McKinnon Dunn and her husband, Tom, grew up in Manhattan. They maintain ties to Manhattan and K-State in addition to their home in Salina, where she has served on the Arts and Humanities board. Many recognize her creative flair to events at the Beach Museum of Art and beyond, making the Lou Ann McKinnon Dunn Activities Center a fitting contribution.



Young artists' class, 2016, Beach Museum staff photograph



Celebrating 20 years at the Beach Museum of Art, 2016, Kansas State University, Communications and Marketing

PART V

MARY AND MORGAN
JARVIS WING



Looking through the entrance of the Mary and Marvin Jarvis Wing to the galleries, 2009, KSU Photo Services

14. Mary and Morgan Jarvis Wing

By Anthony R. Crawford

After her death in 2004, the estate of Mary Jarvis provided major financial support for the Marianna Kistler Beach Museum of Art and an addition to the building. This bequest led to a new wing being named in honor of Mary and her late husband, Morgan Jarvis.



Mary and Morgan Jarvis, 1955, family photograph

The seventeen thousand square foot, two-story structure opened in October 2007 and included three new galleries: Archie and Dorothy Hyle Gallery, Marion Pelton Gallery, and Stolzer Family Sculpture Garden. The lower level included much needed space for art storage and office and work areas. A Morgan and Mary Jarvis Wing Excellence Fund provides support for new exhibitions.

Mary (Kennedy) Jarvis (1918 – 2004) was a native of Lawrence. In 1942 she was credited with becoming the first woman to receive a bachelor's degree in landscape architecture from Kansas State University. During her college years she was actively involved with the horticulture club and Alpha Delta Pi sorority. A bequeathed endowment provided funding for the Mary Jarvis chair in the Department of Landscape Architecture, now the Department of Landscape Architecture and Regional & Community Planning.

Morgan K. “Al” Jarvis (1921 – 1972) graduated from K-State's College of Veterinary Medicine in 1940. During his career he worked as a general practitioner in veterinary medicine, an associate professor

at Colorado A&M (now Colorado State University), and a supervisor of biological production for Eli Lilly and Company in Omaha, Nebraska. The Jarvis estate established the Morgan K. Jarvis faculty chair in the College of Veterinary Medicine.

Mary Kennedy and Morgan Jarvis were married after Mary graduated from K-State. She passed away in 2004 and was preceded in death by her husband in 1972.

15. Stolzer Family Foundation Gallery

By M. L. Donnelly

The Stolzer Family Foundation Gallery is named in honor of Eleanor and L. W. “Bill” Stolzer. Both Eleanor and Bill came from banking families; both were graduates (he in 1957, she in 1956) and enthusiastic and generous supporters of Kansas State University, where they met. They were married at



Eleanor and Bill Stolzer, ca. 2004, family photograph

Seven Dolors Catholic Church in Manhattan, August 17, 1957. Bill’s father, Leo Joseph Stolzer, was a banker, and Eleanor was the daughter of Thomas “TJ” Griffith, whose family founded and ran the Union National Bank in Manhattan as well as other local business interests. Bill was a member of Beta Theta Pi fraternity and Eleanor was a Kappa Kappa Gamma member. Bill was an honor cadet in K-State’s Air Force ROTC program. Upon graduation, his ROTC commission took the newly married couple to England for his stint with the Air Force Bomber Command. Eleanor had attended St. Mary’s College of Notre Dame in South Bend, Indiana, before K-State.

Throughout their lives they traveled widely, particularly to Washington, D.C., Vail, Colorado, and Palm Springs, California, but they happily always returned to Manhattan to raise their family, join and eventually guide the family business interests, and contribute greatly to the community. They preserved Eleanor’s family home and garden on Houston Street as an integral feature of the town’s

historic center, and the site of memorable receptions and entertainments. Bill's interests included his always impeccable attention to exquisite tailoring and his appreciation of wine, elegant skiing, and architecture; he oversaw construction of the modern six-story office building in downtown Manhattan, now the Commerce Bank Building, as headquarters of the Union National Bank of which he had been at various times president, CEO, and board chairman. Eleanor always made it clear that she "bled purple." She took a leading role in the KSU Foundation Board of Trustees and the Alumni Association, as well as the Athletic Council and the Marianna Kistler Beach Museum of Art Board of Visitors, while engaging in community service to her church and Meadowlark Hills, among many other leadership and charitable roles. They had two daughters, Ellen Bolen, now of Mission Hills, and Mary Kevin Giller of Manhattan, who continues the family connection with art at K-State, currently serving on the board of the Friends of the Beach Museum of Art.

It might be said of both Eleanor and Bill that their interest in art, manifested in their strong support of the Marianna Kistler Beach Museum of Art, was reflected also in their living gracefully and well: both cultivated the arts of friendship, entertaining, opera, ballet, and tailgate parties, as well as active engagement in skiing, tennis, and golf along with their manifold commitments to university and community organizations. Their gift to the Beach Museum of Art was designated for the purchase of equipment and works of art or support deemed necessary as authorized by the director of the museum.

16. Archie and Dorothy Hyle Family Gallery

By Alison Wheatley

The Archie and Dorothy Hyle Family Gallery was established in 2007 by Dorothy Hyle and her daughter Adrienne Hyle as part of the new Mary and Morgan Jarvis Wing addition to the Marianna Kistler Beach Museum of Art, which opened in October of that year. The space was originally named the “Hyle Family Gallery,” but after her mother’s death in 2012, Adrienne renamed the gallery the “Archie and Dorothy Hyle Family Gallery” in honor of her mother’s longtime love of art

and her avocation as a respected painter. Adrienne, an art major herself, said she wanted her “mother’s name in there” to counter a history of omission of women patrons of the arts.

Born in Madison, Kansas, in 1918, Archie Richard Hyle graduated in civil engineering from Kansas State University in 1943 and married Dorothy Maxine Evans in 1944. He served in the U.S. Army during World War II, the Korean War, and the Vietnam War, earning additional degrees from the University of Alabama, Georgetown University, and the National War College in Washington, D.C. He headed the Army ROTC program at K-State from 1970 – 1973.

Dorothy Maxine Evans Hyle was born in 1920 in Miami, Oklahoma,



Colonel Archie Hyle and Dorothy Hyle, 1973, unknown photographer

to Adren and Amber Evans, the eldest of eleven children. She attended Emporia State University for three years, leaving in 1942 to help in the war effort. After her marriage to Archie Richard Hyle in 1944, they lived in France and several U.S. locations including forty years in Manhattan, Kansas. When her husband joined the faculty at Kansas State University, she completed her degree here in 1971. She was a prolific painter and passed on her love of art to her daughter, Adrienne.

Born in 1950, Adrienne Evans Hyle studied ceramics at K-State and Japanese and Italian Baroque art at the University of Kansas. She earned a Ph.D. in educational administration from K-State in 1987 and served as professor and chair of the Department of Educational Leadership and Policy Studies and associate dean for Academic Partnerships and International Programs in the College of Education and Health Professions at the University of Texas at Arlington from 2008 to 2013. She moved to Stillwater, Oklahoma, where she served as associate dean of graduate, research, and international studies in the College of Education at Oklahoma State University. She currently lives in Stillwater.

Because her father was so often away with his military obligations, Adrienne and her mother were especially close. In later years, they would enjoy a number of K-State Alumni Association sponsored trips together, a favorite one being Wings over the Nile. She describes her mother as a painter, seamstress, and lover of the arts. The Hyles also were passionate about helping K-State and established several scholarships. Dorothy wanted to leave a lasting legacy and, with her daughter Adrienne, provided funds that allowed them to select a space, the Hyle Family Gallery, in the new Mary and Morgan Jarvis Wing addition to the Marianna Kistler Beach Museum of Art, which opened on October 21, 2007. Adrienne requested to change the name to the Archie and Dorothy Hyle Family Gallery, its current name. The first exhibition in the gallery was *Let Me Show You the World: The Sewn Drawings of China Marks*.

17. Marion Pelton Gallery

By Susan Noblett

One of the galleries in the Mary and Morgan Jarvis Wing of the Marianna Kistler Beach Museum of Art is named the Marion Pelton Gallery. Marion was an associate professor of music at Kansas State University from 1927 to 1974. She was born in Reedsburg, Wisconsin, in 1903. She learned to play the piano at an early age, and as a teenager she accompanied silent films at the local movie theater. She attended the University of



Marion Pelton, 2002, Portraits by LBJ

Wisconsin, and in 1927 she graduated with a degree in music and began her career at K-State. During her years at K-State she took a four-year break and went to Columbia in New York City and earned a master's degree in organ music. She was the organist at the First Congregational Church and the First United Methodist Church in Manhattan for several years. Marion had a relentless passion for the piano and organ and touched the lives of countless K-State music students over her forty-four years of teaching. She gave generous gifts to the music department, including the endowment of the Marion H. Pelton Scholarship and the Marion H. Pelton Keyboard Scholarship for students of the music department.

Marion also loved the visual arts. She was an award-winning photographer and member of the Photographic Society of America. She was also a painter. During her travels she visited most of the

significant art museums across Europe, but her favorite was the Metropolitan Museum of Art in New York City. Marion always looked forward to the day that K-State would have an art museum. She was friends with John Helm in the architecture and drawing department and was aware that K-State did not have a permanent home for the large collection of art owned by the university. She was able to see that dream come to fruition when the Beach Museum of Art opened in 1996. Marion passed away in 2001 and left a substantial monetary gift to the Beach Museum of Art. Mary Ellen Sutton and Evelyn Fraizer were the trustees of her estate and when the Jarvis Wing was added to the Beach Museum of Art, her trustees asked that the gift be used for one of the new large galleries. Her gift was a wonderful surprise to the staff of the museum at the time. Mary Ellen Sutton, Evelyn Fraizer, and Marion's niece, Patricia, were honored at the banquet for donors.

Marion also set up an endowed fund at the Meadowlark Hills Retirement Center to promote the visual arts. The Pelton Gallery at Meadowlark Hills is a concourse named after her. She also gave generously to the Crisis Center, Salvation Army, Manhattan Emergency Center, and the Boys and Girls Club.

18. Jarvis Wing Restrooms Gifted by Perry and Virginia Peine

By Anne de Noble

The Peine (pronounced “Pine”) family is among the most long-standing benefactors of Kansas State University. Arthur and Josephine Peine both arrived on campus in 1916. He joined the faculty of the history department, and Josephine was a faculty member in the Division of Home Economics. The couple was married in 1919.

They shared a deep appreciation of the arts and made a gift to the university towards an art museum prior to Arthur’s death in 1971. This was many years before the idea of the museum was conceived.

Arthur and Josephine had two children, Perry and Caroline. Perry was born in 1923 and received his degree in civil engineering in 1943. Perry married K-State graduate Virginia Howenstine Peine, and they have three daughters. Virginia graduated with a bachelor’s degree in home economics in 1944. Caroline was born in 1925. She received her bachelor’s degree in modern languages from Carleton College (Minnesota) and returned to Manhattan earning a master’s degree in English in 1951. After working out of state for a short while, Caroline returned to Manhattan and in 1961 was named assistant dean of students and director of the Women’s Resource Center. She held



Perry and Virginia Peine at the groundbreaking ceremony for the Jarvis Wing that includes the Peine Restrooms, 2005, KSU Photo Services

these two positions until her retirement in 1990. The following is a quote from Caroline's obituary that details her strong ties to Kansas State University: "From attending nursery school at K-State in the 1930s until her retirement 60 years later, Caroline Peine's life was intertwined with the university."

The Peine family has given generously to the Marianna Kistler Beach Museum of Art with several named spaces at the Museum. In recognition of these gifts, the museum is now home to the Peine Curatorial Center for the conservation and research of the university collection.

In 1998 Caroline established the Caroline Peine Museum Endowment which provides discretionary funds for the art museum. The museum has also received three grants from the Manhattan Fund – Caroline Peine Charitable Foundation which exists to improve quality of life in the city of Manhattan. These grants funded the training of teachers through a VTS grant, assisted with programming for the Sayaka Ganz and Thrift Style exhibitions, and enhanced outreach programs for seniors by funding improved technology. Lastly, Caroline gifted three works of art by John Helm, Jr., and her mother, Josephine, gifted a Birger Sandzén lithograph.

Perry and Virginia provided funding for the restrooms in the new wing of the addition. They have also established the Perry and Virginia Peine Construction Science Scholarship, created the Virginia Peine Food to Celebrate Life Project, and funded the Peine Gate at 17th Street and Anderson Avenue. Virginia said, "If you are in a position to give something now, why would you wait? It is nice to be able to meet our scholarship recipients, visit the Beach Art Museum, and now the gate."





Hirokazu Kosaka, co-curator of “Behind the Glass Eye,” performed a kyudo ceremony in the Pelton Gallery for the opening of the exhibitions “Minidoka on My Mind: Paintings and Prints by Roger Shimomura” and “Behind the Glass Eye: Photographs by Toyo Miyatake.” To cleanse the space and to honor Japanese Americans incarcerated in camps in America during World War II, 2016, KSU Photo Services





Mary and Morgan Jarvis Wing Construction, 2006, Beach Museum of Art staff photograph





Installation of "Copper Truck" by Elliott Pujol shown in the Stolzer Family Foundation Gallery, 2007, KSU Photo Services





Watercolor of the Beach Museum of Art with the Jarvis Wing addition, 2003, Andersson-Wise Architects

PART VI

LOWER LEVEL



Left to right: Sarah Price, museum registrar, Aileen Wang and Elizabeth Seaton, museum curators, evaluating works of art by John Steuart Curry “Our Good Earth...Keep It Ours, Long May It Wave”, War Savings Bond Series E, 1942, and “Study for Our Good Earth”, ca. 1942. Photograph taken 2017, Tommy Theis photographer, Kansas State University, Communications and Marketing

19. Ross Beach Conference Room

By M. L. Donnelly

The Ross Beach Conference Room is named in honor of Ross Beach who gave \$2 million to the Kansas State University Essential Edge Campaign in honor of his wife, Marianna Kistler Beach, in 1991. It was that gift, accompanied by an additional \$1 million endowment to fund exhibitions and programming, that assured the creation of an art museum on the Kansas State University campus. In addition to that first gift, given as a tribute to his wife on their 50th wedding anniversary, Ross and his wife

later gave the lead gift to be used for the expansion of the museum.

It is tempting to speculate that had he been born in Italy in the fifteenth century, Ross Beach would have certainly been at home in the company of powerful bankers and patrons of the arts like the Medici; he has, after all, been called “the Renaissance man from Hays.” But his story is actually a quintessentially American success story. He was born February 22, 1918, in Abilene, Kansas. His mother died of complications from childbirth two weeks later, and he was adopted by the uncle for whom he had been named, and his wife Mattie. His adoptive father was a manager and part owner of the



Ross Beach, ca. 2004, *Pioneer Photography of Hays, KS*

Solomon Power Company, and Ross learned about the energy business from the ground up, digging pipelines and working various jobs in the summer. He enrolled at K-State to study engineering, graduating in 1940 and setting out to build various businesses that would eventually encompass oil and gas production, ranching, banking, and radio and television broadcasting. From the very outset of his career, he evinced an ability to learn a new business and apply his considerable management skills in different fields, while shrewdly sizing up promising new business developments.

To oversee his various business interests, Ross took up flying. “My first ride in an airplane was my first flying less,” he said. He had earned his commercial, instrument, and instructor’s permits before he joined the Navy as a pilot during World War II. In the spring of 1941, he took his girlfriend, Marianna Kistler, on an airplane ride, and once aloft, deftly turned the open-cockpit plane upside down. If he was testing her to see if she shared his daring and appetite for adventure, she passed the test. In fact, much later, Marianna earned her own pilot’s license at the age of forty-five. “I loved the excitement and the feeling of freedom,” she said. Ross’s evaluation of the appeal of flying captures his restless energy and wide-ranging interests: “Aviation has been an important key in business success,” he said. “It’s a cheap tool and an enabling factor that allows you to get someplace quickly to look after things and then move on to the next thing you need to do.” In more than fifty years of flying, Ross logged more than a million air miles and earned numerous citations for his record of flight safety.

His business success led to his participation on various boards. He was president of Kansas Natural Gas Company, chairman of the board of Douglas County Bank, and a member of the boards of the former First National Bank of Kansas City, Dillons Stores Inc. of Hutchinson, Woods Petroleum Corporation, and the National Aircraft Association, among many others. In addition, at various times he headed the Kansas State Chamber of Commerce, the Kansas Forestry, Fish and Game Commission, the Kansas 4-H

Foundation, and the Kansas State Fair. He was a trustee of the KSU Foundation and the Menninger Foundation in Topeka.

Ross and Marianna generously shared their success through a wide range of charitable giving. “When we know of a need and it coincides with our interest, that’s where we go,” Ross said. “All our decisions are mutual.” In addition to their support of the Marianna Kistler Beach Museum of Art, which then President Jon Wefald called “among the most significant gifts ever made to Kansas State University,” and their numerous other gifts benefiting the eight academic colleges, intercollegiate athletics, and the university libraries, at Marianna’s direction the Beaches took a particular interest in children’s issues and issues of mental retardation. Both of them received the Bob Dole Humanitarian Award in 2009. Ross was a charter board member of the Dane Hansen Foundation and received the Kansas Council of Economic Education’s Founders Award from former Governor Kathleen Sebelius in 2004 for his championing of the teaching of economics in Kansas schools.

In 1989 he received the President’s Award from K-State. He was inducted into the Kansas Business Hall of Fame and was named Kansan of the Year in 2001 by the Native Sons and Daughters of Kansas, catching up with Marianna, who had received the same award in 1989 — the only husband and wife to receive that prestigious award.

Marianna credits the success of their sixty-nine-year marriage to mutual respect, consideration for each other’s opinions, and humor. From that beginning courtship in an open-cockpit plane, it was a lifelong romance and friendship. “We have such fun,” she said.

The Ross Beach Conference Room appropriately provides an attractive and functional place for Beach Museum of Art staff meetings, meetings of the executive committee of the Friends of the Beach Museum of Art, and other small groups engaged in planning and oversight of future activities advancing the interests of the museum and the university.

20. Patricia Riker Conderman Program Office

By Cindy Sloan

“The Marianna Kistler Beach Museum of Art is one of my favorite institutions in Manhattan,” says Pat Riker Conderman. Pat is a Kansas State University graduate and longtime Manhattan resident. Pat was on the founding board of the Beach Museum of Art serving as president for three years while funding was sought to build the museum.



*Patricia Riker Conderman, 2021,
family photograph*

Pat brought Alan Shields, gifted Kansas artist, to be the gift print artist in the early years of the museum. She, along with others on the museum collection committee, approved the purchase of Shield's sphere to be displayed in the main hallway of the museum.

She established the Pat Riker Conderman Endowment. The purpose of the endowment fund was to purchase café furnishings in the Marianna Kistler Beach Museum of Art (now the area outside the UMB Theater). An additional amount was placed in a permanent, nonexpendable account with the Kansas State University Foundation. The annual available earnings on the principal are used to fund educational programs in the museum. “I want children to become familiar with the arts through this endowment,” says Pat.

She made a second major gift to her endowment and additionally contributes annually to the Beach Museum of Art.

Pat retired in 2019 from being a longtime member of the Beach Museum of Art's collection committee.

Pat's love of art is also witnessed by her early involvement as a member of the Manhattan Arts Council. In addition to her involvement with the arts, Pat has served as president of the Manhattan Zoo Trustees and president of the Manhattan Library Trustees.

In appreciation for her longtime and generous support, the Beach Museum of Art's Program Office is named in her honor. Through Pat's efforts and contributions the arts will live on.

2I. Mary Lee Graham Library

By Katie Philp

The Mary Lee Graham Library was a gift of love and respect from her husband, John, for the time and talent she passionately gave to the Marianna Kistler Beach Museum of Art building project. The Grahams, both Kansas State University graduates, returned to Manhattan after graduate studies. Mary Lee, a textiles and interior design



Mary Lee and John Graham, ca. 2010, family photograph

major with a minor in art history, looked for ways to use her skills in the community. The furniture designers she studied in graduate school helped launch her professional design business and connected her to the arts community in Manhattan.

On the building committee for the Beach Museum of Art from its inception, Mary Lee resurrected the Friends of Art group with a reception that included the gift prints. It helped generate enthusiasm for the building of the art museum as well as enlarged the group committed to creating the museum. Mary Lee, in her positive, friendly yet persistent manner, joined the group of leaders working to make the museum a reality.

The naming of the library for Mary Lee recognized her efforts on the building project and the need for the museum staff to continue to learn and study. The library provides the space needed to research future exhibitions.

22. Mary B. Helm Works Examination Room

By Mary Helm Pollack

Mary Brownell was born in Peru, Nebraska, in 1898 where her parents had come from New York state for her father to teach at Peru State College — the first school of higher learning in Nebraska. A few years later the family moved to Lincoln, her father becoming a professor at the University of Nebraska. My mother, Mary Brownell Helm, grew up in Lincoln with her six brothers and sisters and graduated from the university. She taught high school for two years in western Nebraska (Holdridge), and then received scholarship aid to



Mary Brownell Helm, ca. 1950, family photograph

attend the University of Illinois receiving her master's degree in modern language (French) in 1924. She was immediately hired by Professor John VanZandt Cortelyou, head of the Department of Modern Languages at Kansas State College and a friend of the Brownell family, to teach French and Latin at KSC. She arrived in 1924, the same year that John Helm arrived from Syracuse to start teaching in the Department of Architecture.

Mary and John Helm met at a faculty dance their first semester at K-State. After they married on June 20, 1927, Mother, of course,

had to stop teaching because at that time a state institution was not permitted to pay both members of the same household, i.e., a married couple. Their wedding took place at Mother's home in Lincoln, Nebraska.

Mother became very active both at home and in the college community. At home she was an outstanding cook — she would do anything and everything in the kitchen. During the depression in the 1930s and World War II, I never knew there was a problem getting food on the table: she could make anything taste good. She was an excellent seamstress and made most of my clothes for many years. Later she started weaving and, with the use of two looms, wove and made drapes, upholstery, and suit material.

She kept up with serious literature (no true romance for her!). She and two friends started the Book Club where the ladies read the books and did the reviews. Mother was often asked to deliver her reviews for other clubs in town. She was active in the Domestic Science Club and belonged to two bridge clubs (she was a demon bridge player, in her own quiet way). She was on the board of the Manhattan Public Library, 1942 – 1953, serving as president of the board during the 1951 flood — a real challenge.

Mother was very helpful to Dad: for years she hosted openings for the Friends of Art exhibitions and other exhibitions that he organized for the College — and there were always teas for the openings. Mother fixed the teas, made the cookies, and took the Russian samovar and dishes in bushel baskets up to school, setup on tables, served, and then took everything home again!

By the time the Beach Museum of Art actually came into existence, and after all the years of talking about an art museum, and the years of disappointments when nothing worked out for Dad, Mother was no longer as physically active as she had been. She did keep up-to-date about the planning and building of the museum, and when it was built I took her there to see all of the pictures. So many of them (the pictures) were “old friends,” painted by old friends of theirs. Dad knew many of the artists so well: they were always entertaining them at home.

Mother, of course, wished to support the museum, and we talked about how much she could give to help. For us it was a generous amount, but not the large sum that many others could and did give. We thought no more about it until one day Lorne Render, director of the Beach Museum of Art, called and said they wanted to name the examination room for art after Mother. He knew her background and interests, and knew how suitable a space like that would be with her name on it. We were totally taken by surprise and we owe him a deep debt of gratitude. And I know that Dad would be so very pleased, and I am so glad to know that the room is so well utilized.

Mother passed away in 2005 in Manhattan at the age of 106! My father preceded her in death in 1972. They are buried next to each other in Sunset Cemetery, Manhattan.

[Editor's note. Located adjacent to the museum registrar's office and the Mary Lee Graham Library, the Mary B. Helm Works Examination Room is a space where museum staff, artists, small classes, and visiting researchers examine works of art in the holdings in addition to other uses such as reviewing potential donations and shipping and receiving art for exhibitions. For more information on John Helm, see the article on the John F. Helm Gallery in this publication.]

23. Don and Beth Kesinger Print Storage Room

By Beth Kesinger

The first time that my husband Don and I visited the Marianna Kistler Beach Museum of Art was before we even moved to Manhattan. We were living in Amarillo, Texas, at the time and came to Manhattan in May of 2000 for the grand opening of Colbert Hills Golf Course. We were fortunate to be invited to an opening reception at the Beach Museum of Art, and I fell in love with the museum.



*Don and Beth Kesinger, 2007, KSU
Photo Services*

Soon after moving to Manhattan in 2002, Ruth Ann Wefald invited us to become Friends of the Beach Museum of Art. Within a few years I was asked to join the board as a Friends adviser. Since then I have served as secretary, president-elect, and president. We have also served on the KSU Foundation Board of Trustees.

Don graduated from Kansas State University in 1961 with a degree in feed technology. He was a member of the university's golf team. We became avid supporters of K-State Athletics, the Ahearn Scholarship Fund, members of the President's Club, and FOBMA. Don passed away in 2012.

When the new addition to the museum was proposed, we made an important contribution for a print storage room. I continue to be involved with the museum's Friends organization and enjoy visiting the museum as often as I can.

24. Charles E. Reagan Art Preparation Room

By Anthony R. Crawford

The new addition to the Marianna Kistler Beach Museum of Art, dedicated in 2007, included new galleries as well as work and storage spaces for staff and collections. In recognition of his contributions to the Beach Museum of Art, the art preparation room was named after Charles Reagan. This space is important to the museum's exhibitions program because it is where artworks are matted and framed, and frames and supporting preparation materials are stored.



*Charles "Chuck" Reagan, ca. 2010,
Beach Museum of Art file photograph*

When he became president of Kansas State University in 1986, Jon Wefald appointed Reagan his chief of staff. In that capacity Reagan played an important role in the formative years of the Beach Museum of Art that led to the building becoming a reality in 1996. During those years Reagan chaired the museum's operations committee that hired staff, established KSU Foundation and university financial accounts, organized the opening ceremonies, and developed operational policies and advisory committees. These activities ensured that the museum would function successfully once it opened.

Reagan began his K-State career as an assistant professor of philosophy in 1967. He became professor and head of the philosophy department in 1980. After serving as President Wefald's chief of staff, Reagan was named to the same position by President Kirk

Schulz when he assumed office in 2009 to facilitate the transition between the two presidents.

Reagan chaired the prestigious Landon Lecture Series for twenty-six years, bringing U.S. and foreign heads of state, Pulitzer Prize winners, Nobel laureates, senators, prominent historians, national personalities, and others to campus.

Originally from Wichita, Reagan was a 1964 graduate of Holy Cross College in Worcester, Massachusetts. He received his master's degree from the University of Kansas in 1966, and in 1967 he became the first person to earn a doctorate in philosophy from KU. Reagan is a specialist in French philosophy and a biographer of the famous French philosopher Paul Ricoeur.

After leaving the president's office at the end of the 2009 – 2010 academic year, Reagan taught in the philosophy department until he retired from K-State at the end of the spring semester, 2016.

25. Bob Clore Carpentry Shop

By Susan Noble

The Bob Clore Carpentry Shop is located on the first floor of the Marianna Kistler Beach Museum of Art in an area known as the work space. The Carpentry Shop houses equipment needed to install exhibitions at the museum. In 2015, through the generous support of Bob and Dale Ann Clore, all the power saws and



*Bob and Dale Ann Clore, ca. 2010,
family photograph*

tools in the carpentry shop were updated or replaced. This gift to the museum also provided a van that was specially outfitted to be able to transport works of art safely.

Bob Clore grew up in Denver and always wanted to be a cowboy. After graduating from high school, Bob made his living riding in the rodeo specializing in bull riding and bareback riding. He received a rodeo scholarship from Casper College in Casper, Wyoming, and earned his associate of arts degree. It was there that he renewed his love of art and went on to attend the University of Northern Colorado in Greeley. In 1968 and 1970 respectively he received a bachelor's degree and master's degree in art education. In the fall of 1970 he started teaching at Kansas State University as an assistant professor in the Department of Art. He was a popular professor who taught 2-D and 3-D design. In 1978 he completed his master of fine arts degree in design from the University of Kansas. Bob taught in the Department of Art until his retirement in 2003. Bob was in

charge of the carpentry area in the art department, so he knew how important it was for the museum's carpentry shop to have the proper tools. Bob also ran a very successful business making award plaques for rodeo associations.

Dale Ann Clore grew up in Junction City, Kansas. She attended Stephens College in Columbia, Missouri. She graduated from there in 1974 with a degree in business administration. Dale Ann worked for the Manhattan Arts Council for twelve years as the business administrative assistant and for an additional twelve years as the buyer/business manager for Krystallos, a local boutique in Aggieville. Dale Ann shared Bob's love of art, and they have a large personal collection from Kansas artists and from purchasing pieces on various trips to Vail and Santa Fe.

Bob and Dale Ann were very excited when the Beach Museum of Art was built at Kansas State University. Bob knew firsthand how much the university needed a home for its art collection. Before the museum was built, the Department of Art was in charge of the permanent collection. Since there was no storage space in the department, the pieces of art were located across the campus in offices and hallways in numerous buildings. Every year the art department would appoint a committee composed of faculty members to move the art pieces to different offices and spaces on campus.

Bob and Dale Ann have been very generous supporters to numerous other projects at the museum. Their charitable donations have also provided funds to many areas of K-State, including McCain Auditorium, the Department of Art, and the College of Veterinary Medicine. Bob passed away in 2017, but his contributions to the Department of Art, the Beach Museum of Art, and Kansas State University will be remembered by all. Dale Ann continues to support the various projects that Bob and she have contributed to over the years.

26. Caroline Peine Curatorial Center

By Anne de Noble

The Peine (pronounced “Pine”) family is among the most long-standing benefactors of Kansas State University. Arthur and Josephine Peine both arrived on campus in 1916. He joined the faculty of the history department, and Josephine was a faculty member in the Division of Home Economics. The couple was married in 1919. They shared a deep appreciation of the arts and made a gift to the university towards an art museum prior to



Caroline Peine, nd, unknown photographer

Arthur’s death in 1971. This was many years before the idea of the museum was conceived.

Arthur and Josephine had two children, Perry and Caroline. Perry was born in 1923 and received his degree in civil engineering in 1943. Perry married K-State graduate Virginia Howenstine Peine, and they have three daughters. Virginia graduated with a bachelor’s degree in home economics in 1944. Caroline was born in 1925. She received her bachelor’s degree in modern languages from Carleton College (Minnesota) and returned to Manhattan earning a master’s degree in English in 1951. After working out of state for a short while, Caroline returned to Manhattan and in 1961 was named assistant dean of

students and director of the Women's Resource Center. She held these two positions until her retirement in 1990. The following is a quote from Caroline's obituary that details her strong ties to Kansas State University: "From attending nursery school at K-State in the 1930s until her retirement 60 years later, Caroline Peine's life was intertwined with the university."

The Peine family has given generously to the Marianna Kistler Beach Museum of Art with several named spaces at the Museum. In recognition of these gifts, the museum is now home to the Peine Curatorial Center for the conservation and research of the university collection.

In 1998 Caroline established the Caroline Peine Museum Endowment which provides discretionary funds for the art museum. The museum has also received three grants from the Manhattan Fund – Caroline Peine Charitable Foundation which exists to improve quality of life in the city of Manhattan. These grants funded the training of teachers through a VTS grant, assisted with programming for the Sayaka Ganz and Thrift Style exhibitions, and enhanced outreach programs for seniors by funding improved technology. Lastly, Caroline gifted three works of art by John Helm, Jr., and her mother, Josephine, gifted a Birger Sandzén lithograph.

Perry and Virginia provided funding for the restrooms in the new wing of the addition. They have also established the Perry and Virginia Peine Construction Science Scholarship, created the Virginia Peine Food to Celebrate Life Project, and funded the Peine Gate at 17th Street and Anderson Avenue. Virginia said, "If you are in a position to give something now, why would you wait? It is nice to be able to meet our scholarship recipients, visit the Beach Art Museum, and now the gate."





Visiting researcher utilizing Peine Curatorial Center resource materials, 2021, Beach Museum of Art staff photograph





Students evaluating works on paper with Elizabeth Seaton, museum curator, 2018, Kansas State University, Communications and Marketing

Aerial view of the Beach Museum of Art and the Meadow



Aerial view of Beach Museum of Art and the Meadow, 2015, Kansas State University, Communications and Marketing