



MUSEUM of
NORTHERN
ARIZONA

Celebrating the Colorado Plateau

MUSEUM NOTES

An-höla Priest by Milland Lomakema (Hopi)

SPRING & SUMMER 2026

Artist Hopid

Born of the Modern World, Steeped in Tradition

FIVE YOUNG HOPI ARTISTS came together in 1973 with a shared purpose: to create paintings rooted in Hopi tradition but open to experimentation and new visual ideas. They called themselves Artist Hopid, using a Hopi word referring to Hopi people collectively to emphasize their shared cultural voice.

"These artists were steeped in ancient cultural knowledge but not the least bit afraid to try new things," said Dr. Kelley Hays-Gilpin, MNA curator of anthropology, who is co-curating *Artist Hopid Unveiled*, an exhibition opening May 16 at the Museum of Northern Arizona.

The five members of Artist Hopid – Michael Kabotie, Delbridge Honanie, Terrance Talaswaima, Milland Lomakema, and Neil David Sr. – challenged the expectations of Native painting at the time.

"When Artist Hopid emerged in the mid-1970s, what they proposed and produced was a direct – if honorable and polite – challenge to that status quo. I'm sure that initially their work created a strong reaction based on its sharp contrast with the

popular Santa Fe Studio Style," said MNA fine art curator Alan Petersen, the exhibition's other curator.

Artist Hopid quickly gained attention and collectors. Their first exhibition was held on Second Mesa in 1974, followed by shows at the Heard Museum in Phoenix, the Tucson Art Center, and other venues. In 1976, a national tour of Artist Hopid works was sponsored by the National Endowment for the Arts and the Arizona Commission on the Arts.

By the late 1970s, the artists stopped operating as a formal collective, but Artist Hopid had already left a lasting mark on its members and on Native art. Though unique when it formed, Artist Hopid led the way for other artist collectives to experiment with new styles and take control of how their work is presented.

A Living Treasure

The last surviving member of Artist Hopid no longer paints. At 82, Neil David Sr.'s eyesight has dimmed, but his memory remains sharp. He can talk for hours, remembering the people, places, and

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DEAR FRIENDS OF MNA,

Our ambitious target to welcome 50,000 visitors by the end of 2025 energized staff across the Museum of Northern Arizona to coalesce around this goal and create delightful exhibitions and programs. We secured grant funding to support several incentive programs to expand our reach and to help us better understand how to make the museum more accessible to our communities. One of these incentives is to offer free admission to Northern Arizona University and Coconino Community College students, in recognition of MNA's remarkable role in support of education.

It turned out that 2025 was a challenging time to increase visitors. According to statistics from the US Travel Association, international visitors to the U.S. were down by 6.3% in 2025 compared to 2024. They predict that international visitor numbers won't be back to prepandemic levels until 2029. While MNA saw a 5% increase in visitors last year, we did not reach our ambitious target. Balancing the energizing effect of an ambitious target with the realistic projections of international visitors, we have revised our goals to hit 50,000 visitors this year. We have refocused our energies to attract local, regional and national visitors, and so far we have seen a 15% increase in visitors over the last year.

I encourage you to continue to help more people enjoy our inspiring and thought-provoking exhibitions and programs. *Call of the Colorado Plateau* is an immersive, interdisciplinary exhibition that encourages all of us to learn to experience the wonder of the wilderness. *Wagon Road to Mother Road* builds on the work of MNA's archaeology team and shares unexpected insights into the history of the Mother Road. Our rotating displays of katsina dolls reveal the cultural and artistic significance of these traditional and contemporary carvings.

Your support is critical to MNA's ability to present engaging experiences. Watch this space for more surprises later this year!

Thank you for your generosity. I look forward to seeing you at the museum.

Sincerely,

Mary J. Kershaw
EXECUTIVE DIRECTOR & CEO

With recognition and gratitude for longtime trustee Dean Taylor



I'D LIKE TO congratulate Dean Taylor on his long service as a Museum of Northern Arizona Trustee, which concludes this May. Dean has served on MNA's Board of Trustees since 2014, and he has been a member of every committee, including as Chair of the Collections and Governance committees. Dean also served on several ad hoc committees and working groups including Facilities, Research, and the 89 Acres project. All of MNA owes a debt of gratitude to Dean for his service and

support. Personally, I have relied on his experience, wisdom, and expertise on many occasions. It would be hard to find a more consistent and self-effacing supporter of MNA.

I am grateful to Dean for his generosity with his time and knowledge. We are all the richer for Dean's long and caring connection to MNA. Long may it continue, albeit in a new relationship!

—Mary Kershaw

Community Tradition

Heritage Festival of Arts and Culture June 26-28

CELEBRATE THE VIBRANT artistic heritage of the Colorado Plateau at the 2026 Heritage Festival of Arts and Culture June 26-28 under a canopy of ponderosa pines on the museum grounds.

An annual tradition, the festival features Native American artists showcasing and selling a stunning array of pottery, fine art, jewelry, basketry, textiles, carvings, apparel, sculpture, and more.

We kick off the weekend celebrations on Friday, June 26, with a juried art competition and an exclusive reception for MNA members offering a first look at the festival's award-winning works of art. Members also have an early chance to shop the artist booths from 4-6 p.m. on Friday.

On Saturday and Sunday, the festival opens to the public at 10 a.m.

Festival goers can experience one-on-one conversations with artists as they present unique, handmade treasures. There will be traditional dances, music, and demonstrations throughout the weekend.

Visitors can sample regional flavors from local food vendors. Kids can enjoy hands-on activities and puppet shows, making it a fun-filled event for all ages. Admission to the museum and its galleries is included with a festival ticket.

More than an art market, the Heritage Festival of Arts and Culture is a beloved community tradition that honors and celebrates the creativity, heritage, and resilience of Indigenous peoples. Watch our website and social media channels for coming information about the artists, dances, and other details.



Save the dates for Thirsty Thursday music series

OUR POPULAR SUMMER music series continues with five dates this year. People of all ages will enjoy music and activities in the museum's Jaime Major Golightly Courtyard starting at 5 p.m. A selection of beer, wine, non-alcoholic beverages, and celebrated fare from either Pizzicletta or Tamales USA will be available for purchase during the evening.



Folias Duo

2026 THIRSTY THURSDAY LINEUP

MAY 28 Folias Duo | Tamales USA

JUNE 11 Thunder and Lightnin' | Tamales USA

JULY 2 Matt Sarnoski and Brian David | Pizzicletta

JULY 16 The Grateful Dads | Pizzicletta

JULY 30 Ryan Biter | Tamales USA

The series kicks off May 28 with Folias Duo, the celebrated pairing of flutist Carmen Maret and guitarist Andrew Bergeron. With over two decades of collaboration, they are renowned for their seamless fusion of classical, jazz, world music, and improvisation. The duo presents original compositions inspired by life on the road and the beauty of the natural world.

Thirsty Thursday tickets—\$8 for museum members and \$18 for non-members—are available in advance or at the door. Go to musnaz.org/events for event details and to purchase tickets.

Education: Fine art institute, camps for kids, docent training

AT THE MUSEUM, we champion lifelong learning and engage learners of all ages. Here's a look at the latest updates from our education team.

Namingha Institute

We are pleased to welcome the 2026 Namingha Institute Master Class to the campus this spring. Each year we invite six emerging artists to study under a Master Artist during a two-week residency at the Museum of Northern Arizona where they gain inspiration from the Colorado Plateau through our collections, exhibits and beautiful location.

NAMINGHA INSTITUTE



Virgil Ortiz is the Master Artist leading the Namingha Institute this year. Ortiz is a Cochiti artist who hails from a lineage of renowned Pueblo potters, including his mother Seferina Ortiz and his grandmother Laurencita Herrera. His work blends past, present, and future—rooted in the historic 1680 Pueblo Revolt and merging ancestral memory with futuristic and apocalyptic storytelling.

The six selected Master Class students come from three states: Bronson Soza (Phoenix), David Lampel (Las Vegas), Kyla Hawkins (St. Louis) Ruth Richard-Mahoney (Tucson), Sammie Biter (Flagstaff), and Zuly Bustamante (Tucson).

Work the artists create during the residency will be on display at a special members-only showcase and reception on May 8 starting at 4:30 p.m. in the Jaime Major Golightly Courtyard and the Courtyard Gallery.

Discovery Camps

We're preparing for another fun summer in Discovery Village for our summer Discovery Camps, where kids ages five to 11 learn to think like a scientist, create like an artist, and play like a kid! Highlights of this summer include a Curator Camp, where kids will create their own mini museum exhibit; dinosaur camps for all



Our inquiry-based camps Discovery Camps appeal to varied learning styles and engage children with authentic experiences.

ages, not just the littles; and Culture Week camps where campers develop their own unique cultures and learn anthropology and ethnology while exploring the MNA's exciting exhibits, fascinating collections, and beautiful grounds. Review all the camps and register on our website, musnaz.org/summer-camps.



Amelia Swann in the museum's Geology Gallery

Volunteer Manager & Docent Training

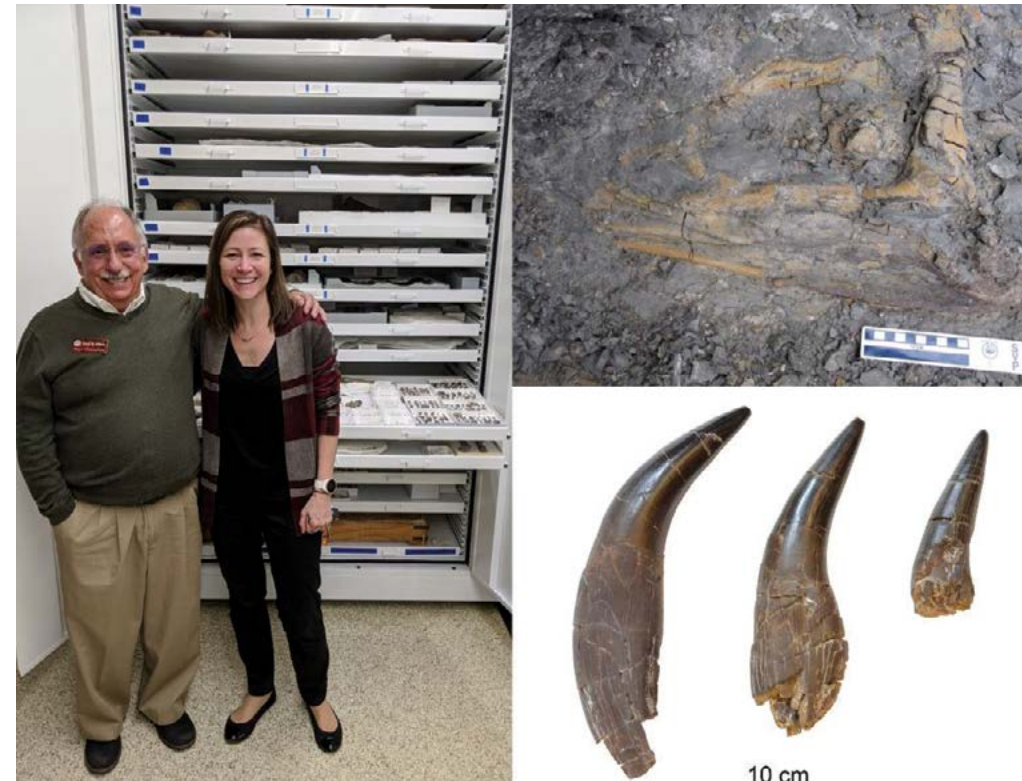
Join us in welcoming Amelia Swann, the museum's new Volunteer Program Coordinator. Amelia's unique background in theater, public history, and archival work make her the perfect person to lead our docent program and help train volunteers in all areas across the museum. If you've been thinking about volunteering, now is a great time to connect with Amelia.

Docent training courses begin again in December. In this series, MNA docents learn how to give museum tours, lead educational programs, and engage with the public at various events and outreach opportunities. Please contact Amelia by email at aswann@musnaz.org if you are interested in the docent training or volunteering.

\$10 Sundays: Spread the word

Residents of northern Arizona can enjoy \$10 admission to the museum on Sundays throughout 2026.

The offer is open to residents of Coconino, Yavapai, Mohave, Navajo, and Apache counties. Excludes special events and festivals.



Dr. David Gillette and Dr. Rebecca McKean in the paleontology collections at MNA in 2020, the plesiosaur skull shortly after discovery, and the teeth of the plesiosaur.

New plesiosaur species honors former colbert curator of paleontology David Gillette

By Dr. Rebecca McKean, MNA Research Associate since 2011

TUCKED AWAY IN a side canyon in the gorgeous Utah desert, a small fossil bone sat on the surface, waiting to be found. It was almost impossible to see, being the exact same shade of gray as the surrounding rock, but with a slightly different texture. After weeks of searching (and finding nothing!) in 100+ degree heat with blood-sucking gnats constantly swarming me, I was relieved – finally, a discovery!

This fossil bone would turn out to be part of a partial skeleton of a plesiosaur, an ancient swimming reptile that lived during the time of the dinosaurs. While crews from MNA have been discovering plesiosaurs in southern Utah (yes, there used to be an ocean there!) for more than two decades, this one was something special.

The skeleton included a perfectly preserved skull with the jaws clamped together tightly. Some of the tooth sockets still held sharp, smooth, jet-black teeth. Paleontologists often give affectionate nicknames to their

favorite finds, and I named this specimen “Petra” (Greek for “stone” or “rock”) after the large block of sandstone that had protected the skull from modern erosion.

Excavating Petra was tricky and risky because the protective sandstone block made collapse a possibility, so our MNA team stabilized the fossil by encasing it and surrounding rock in two large plaster blocks.

The detailed lab work of cleaning and reassembling the bones took years and a lot of patience. It's like putting together a 3D jigsaw puzzle with no picture for reference. It was during this preparation and research that followed that I determined Petra belonged to a new species, which I named *Pahasapasaurus gillettei*.

I chose this name to honor former Colbert Curator of Paleontology, Dr. David Gillette, who served MNA for 22 years before retiring in 2020. Dr. Gillette was a world-renowned paleontologist, a dedicated advocate for science, and an incredible communicator. More personally, he was my master's thesis advisor, professional mentor,

and a dear friend. Dr. Gillette passed away in early 2025, but his love of science, dedication to education, and exceptional kindness live on, reflected in a small way in the name of this new plesiosaur species.

Today, Petra resides in the paleontology collections at MNA, holding them in trust for the public and making them available for scientific study. In that way, Petra preserves not only a glimpse of an ancient ocean, but also a lasting tribute to the scientist whose name it bears.

Arizona Flora Finders: Citizen science in action

CITIZEN SCIENCE PLAYS a vital role in advancing research by connecting the public with scientists on targeted projects. Through activities such as documenting plants, recording wildlife observations, and contributing environmental data, volunteers help expand scientific knowledge while gaining hands-on experience.

Since 2020, the Museum of Northern Arizona has partnered with volunteers through the Arizona Flora Finders project to document rare and sensitive plant species on U.S. Forest Service land. Trained citizen scientists searched for 29 target species—including ferns, orchids, and aquatic plants—that are considered rare in Arizona.

Volunteers documented 82 occurrences across 17 species, including several notable discoveries: the rediscovery of Scalloped Moonwort (*Botrychium crenulatum*) in the inner basin of the San Francisco Peaks, a green-flowered milkweed (*Asclepias viridiflora*) not collected in Arizona for 47 years, and a new location for Lyngholm's Cliffbrake (*Pellaea lyngholmii*), a species endemic to the Sedona area. Thirty-five specimens were added to the McDougall Herbarium at MNA. To date, 101 volunteers have contributed 787 hours, representing \$27,380 in matched revenue.

Although project funding has concluded, surveys continue to be important, and new discoveries are still reported to the Arizona Natural Heritage Program. Community members interested in helping search for rare plants can contact Kirstin Phillips at kphillips@musnaz.org.

Artist Hopid

Inspired by heritage and modern times

CONTINUED FROM COVER

traditions that shaped his art.

“As a Hopi, every male has a responsibility of not necessarily learning painting and being a painting artist, but of making art,” said David, who has been officially declared an Arizona Indian Living Treasure.

As a child, David painted items used for dances and ceremonies. He also studied the patterns on the potsherds he picked up at Sikyatki, an ancestral site near his home in Polacca.

“Those were the original designs from an era.”

His elementary school teachers noticed and encouraged David’s talent. One teacher even made earrings from his drawings. Another bought him a box of colored pencils, and for a few months a teacher held after-school art classes where David learned to mix color and enlarge images. His third-grade teacher walked the class to watch a road being built.

“When we got back to class, we were asked to draw what we’d seen,” said David, who still recalls the names of his teachers. “In order to draw something, you’ve got to be a good observer, to keep it in your mind.”

His eighth-grade teacher was Fred Kabotie, one of the first well-known Hopi artists working in a modern exhibition context.

“He was always inviting me to his home, and after that he became my friend.”

David also learned by studying pictures in the magazines his mother subscribed to—Arizona Highways with its images of Hopi and Navajo life and popular magazines filled with narrative illustration in the style of Norman Rockwell.

“Right off it just grabbed me. [Rockwell] did certain things in just simple settings—boys playing with dogs or dogs pulling something,” said David, who has been called “The Hopi Norman Rockwell” for his lighthearted depictions of Hopi daily life. “I



Photo by Jessica Welton

Artist Hopid in 1976. From left: Honvantewa (Terrance Talaswaima), Dawakema (Milland Lomakema), Coochsiwukioma (Delbridge Honanie), Neil David Sr., Lomawywesa (Michael Kabotie)



Untitled by Milland Lomakema (Hopi)

started to do his settings but turning them around to my settings.”

David was accepted into the Institute of American Indian Arts, a pioneering Native arts school in Santa Fe, but was drafted before he could attend. After his military service, he returned to Hopi and his art, selling carvings and paintings from his home studio. His katsina carving was featured in Arizona Highways in 1971, but there was less market for the paintings—a common challenge for Hopi painters at the time. Then Fred Kabotie’s son Michael approached David about forming a painter’s cooperative, a group that could exhibit together, gain visibility, and reach collectors directly.

The Artist Hopid Years

When Artist Hopid organized in 1973, they outlined five goals: to promote Hopi identity and pride through art, educate both Hopi and non-Hopi audiences about Hopi values, experiment with new techniques based on traditional designs, control the marketing of their work, and document Hopi history through visual art.

As the artists began working together, they looked for ways to connect their contemporary paintings to older Hopi visual



Awatovi Mural by Neil David Sr. (Hopi)



Photo by Kristan Hutchison, Museum of Northern Arizona

Neil David Sr. reminiscing in his home in Polacca in March.

traditions. Michael Kabotie suggested they create a series inspired by the murals excavated from Awat’ovi, a Hopi village that had been destroyed in 1700.

The younger Kabotie brought images of the murals made by his father, who had worked with the archaeologists. The murals’ bold figures, symbolic imagery, and earth-tone pigments offered a visual language that Artist Hopid artists could study and reinterpret.

“I kind of liked the prehistoric thing, how everything was done by hand,” David said, his hands painting the air with smooth lines as he spoke. “Then the colors, all natural colors, nothing bright.”

Artist Hopid Unveiled

Courtyard Gallery | May 16, 2026–April 30, 2027

The exhibition shows in three parts with new works installed with each rotation.

Tending the Source: May-September 2026
Ancestral Echoes: September-December 2026
Enduring Images: January-April 2027

David and the other members of Artist Hopid had to experiment to achieve the muted colors of the Awat’ovi murals, mixing acrylic paints with gesso and kaolin, a clay Hopi use to whiten walls and as a pigment.

They also turned to even older inspiration from rock art and pottery.

“Petroglyphs intrigued me a lot and there’s a lot around here. One that’s basically a stop signal, a shield,” David said. “This was the art form before we were all around. Each depiction told something, some sort of message. They were badges—this is who we are.”

The group’s compositions became more abstract and graphic, reflecting ancestral sources such as kiva murals and rock art as well as contemporary influences such as cubism, psychedelia, and surrealism.

“They are all very dynamic works that link the deep past with the dynamism of the mid-1970s,” said curator Petersen.

Fewkes’ Final Dig
Rush to excavate Elden Pueblo drew interest, later ire

A CENTURY AGO, two zoologists-turned-archaeologists arrived in Flagstaff—one to stay, and the other to excavate Elden Pueblo. Though neither knew it, the summer would mark a turning point for Southwestern archaeology and the community.

Dr. Jesse Walter Fewkes arrived to headlines—“DR. FEWKES, FAMOUS ETHNOLOGIST, IS HERE!!!”—a reception that reflected both his national stature and local anticipation. He was the preeminent archaeologist in the country, head of ethnology for the Smithsonian Institution. Trained at Harvard as a marine zoologist, Fewkes had become captivated by desert cultures, both living and ancient, while on the Hemenway Southwestern Archaeological Expedition in the late 1880s. Over the following decades, he worked extensively with Hopi communities and led major excavations, including at Mesa Verde, helping establish Southwestern archaeology as a scientific field.

By the time Harold Colton became fascinated by the small pueblo ruins of northern Arizona in 1916, Fewkes had become the authority who issued excavation permits for the region.

Fewkes believed archaeology was a race against time. He had seen sites looted or destroyed by development and felt compelled to excavate quickly and place vulnerable materials in institutional care. An early visit to Wupatki revealed how much had already been taken, prompting Fewkes’ push to protect the area—a campaign that succeeded with help from Colton and J. C. Clarke.

Just a year before coming to Flagstaff, Fewkes had watched thousands of Indigenous sites at Muscle Shoals in Alabama disappear beneath rising reservoir waters. Smithsonian crews rushed to salvage what they could, but much was lost forever. Fewkes spoke publicly about his regret, warning that modern development was overtaking archaeology.

Fewkes offered the Elden Pueblo excavation to Harold Colton. Mary-Russell Ferrell Colton had identified the site in 1916, recognizing subtle rises in the forest floor as buried walls. But Harold turned down the offer, not because the site lacked



Jesse Fewkes (far left) at Elden Pueblo in 1926.



Pottery excavated from Elden Pueblo by Fewkes.

importance, but because it demanded greater experience than he felt he possessed. On March 29, 1926, he wrote to Fewkes: “I hesitate to undertake anything so large with my slight experience with this sort of work... The ruin, lying a hundred yards from forest service public camp site on the National Highway, would receive more visitors than any ruin that I know of in Arizona.”

The highway Colton referenced had just become Route 66. This signaled urgency for Fewkes. The excavation could not wait. Though now in his 70s and long removed from fieldwork, he would go himself.

In April of 1926, the Coltons arrived to begin their new life in northern Arizona,

and about a month later Fewkes reached Flagstaff to begin excavating. Speaking at the Rotary Club, he announced that the site was “one of the largest and oldest pueblo Indian ruins in the southwest.” The Smithsonian would excavate and reconstruct the pueblo so visitors could understand ancient life, adding that “these ruins, and their restoration means a great deal to Flagstaff... means many more tourists.”

Fewkes worked fast, and the community followed closely. Nearly 100 people—out of a population of about 5,000—attended his midsummer talk at the Chamber of Commerce. Across the nation newspapers reported on the Elden Pueblo project with the headline “Scientists Repairing Ancient Indian Pueblo.” Fewkes and his team were honored at dinner parties and women’s club gatherings. Elden Pueblo would prove to be the final excavation of Fewkes’ long career. He died four years later at age 79.

The Elden Pueblo excavation appeared to be both a national breakthrough and a local triumph in the summer of 1926. But when the work ended and townspeople watched crates of artifacts leave the area with Fewkes, the mood in Flagstaff began to shift.

(Look for the continuation of this story in the Museum Notes coming this fall.)

Archival projects
digitize images,
expand access

WE ARE CURRENTLY working on two special projects in the Museum of Northern Arizona archives: the digitization of the Northern Arizona Society of Science and Art (NASSA) photo archives and the update and reprocessing of the Colton Family Collection. Both collections contain important institutional history.

NASSA was the operating organization of the museum for many years, and its photo archives, comprising over 7,000 images, represent the visual history of MNA from its founding in 1928 through the closing of its photography department in the 1980s.

The photographs include documentation of campus construction projects, exhibits, scientific expeditions, as well as day-to-day operations of the museum. These images bring the museum’s history to life, from Barton Wright painting signage that still appears around the museum today, to Ned Danson guiding Governor Bruce Babbitt during a tour, to archaeological excavations and botanical expeditions. Digitizing these photographs brings MNA’s past into the light and improves access and accessibility for MNA staff and researchers.



Art department staff Susan Sellers and Barton Wright working in 1956. Image from the NASSA photo archives.



Construction of the exhibits building in 1935. Image from the NASSA photo archives.

The Colton Family Collection, which encompasses the records of Harold Sellers and Mary-Russell Ferrell Colton as well as their son, J. Ferrell, provides insight not only into the early operations of the museum, but into life in the southwest in the early 20th century. The project aims to update the current arrangement of the collection, including the creation of a new, more usable finding aid, and bring the

organization of the collection up to date with modern archival practice. Through this project, the fascinating history of the Coltons will be more accessible for researchers and the general public.



Photo Workshop, Anasazi Ruins, 1979. Image from the NASSA photo archives.

2025 Colton Circle

WE ARE DEEPLY GRATEFUL to the 2025 Colton Circle of dedicated members who support MNA through generous, unrestricted gifts of \$1,000 or more annually. Their sustaining gifts help us preserve and share the rich heritage of the Colorado Plateau.

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Photo by Nancy Wiechec, Museum of Northern Arizona
Colton Circle members enjoy an exclusive tour with research and collections experts inside the Easton Collection Center at the Museum of Northern Arizona in 2025.

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Your impact in 2025: Going for growth

YOUR SUPPORT ENABLES the Museum of Northern Arizona to carry out its mission to serve as a gateway to the Colorado Plateau, engaging audiences with life-enriching knowledge and experiences. Last year, with your help, we offered subsidies for K-12 field trips, free admission for local college students, and “pay-what-you-wish” admission on Thursday evenings.

These initiatives complement our annual events like the Heritage Festival of Arts and Culture, new exhibitions and programming, and caring for collections and providing access to researchers and the public.

None of these activities would be possible without your support! As a private, non-profit institution, approximately half of MNA’s annual budget comes from philanthropic giving. Thank you!





MUSEUM of NORTHERN ARIZONA
3101 N Fort Valley Road | Flagstaff AZ 86001
musnaz.org

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The Museum of Northern Arizona sits at the base of the San Francisco Peaks, on homelands sacred to Native Americans throughout the region. We honor their past, present, and future generations, who have lived here for millennia and will forever call this place home.

UPCOMING EVENTS >>

MAY 15 Members Preview: *Artist Hopid Unveiled*
MAY 16 *Artist Hopid Unveiled* Opens
MAY 16 International Museum Day
MAY 23 Plant Sale & Garden Festival at Colton Garden
MAY 28 Thirsty Thursday with Folias Duo
JUNE 6 Fourth Annual Party on the Plateau
JUNE 11 Thirsty Thursday with Thunder and Lightnin'
JUNE 12 Easton Collection Center Tour
JUNE 26 Heritage Festival Juried Art Competition and Members Preview Celebration
JUNE 27-28 Heritage Festival of Arts and Culture
JULY 2 Thirsty Thursday with Matt Sarnoski and Brian David
JULY 6-24 Discovery Camps
JULY 10 Easton Collection Center Tour
JULY 16 Thirsty Thursday with The Grateful Dads
JULY 30 Thirsty Thursday with Ryan Biter
AUGUST 14 Easton Collection Center Tour
AUGUST 22 Easton Collection Center Open House
SEPTEMBER 6 MNA's 98th Birthday

MORE AT musnaz.org




PARTY
ON THE
PLATEAU
June 6, 2026

Please join us June 6 for the
Fourth Annual
Party on the Plateau
Museum of Northern Arizona
dinner and fundraiser

\$250 | per person
\$2,000 | table for eight



For tickets and details,
scan this code or visit
musnaz.org/party-on-the-plateau-2026