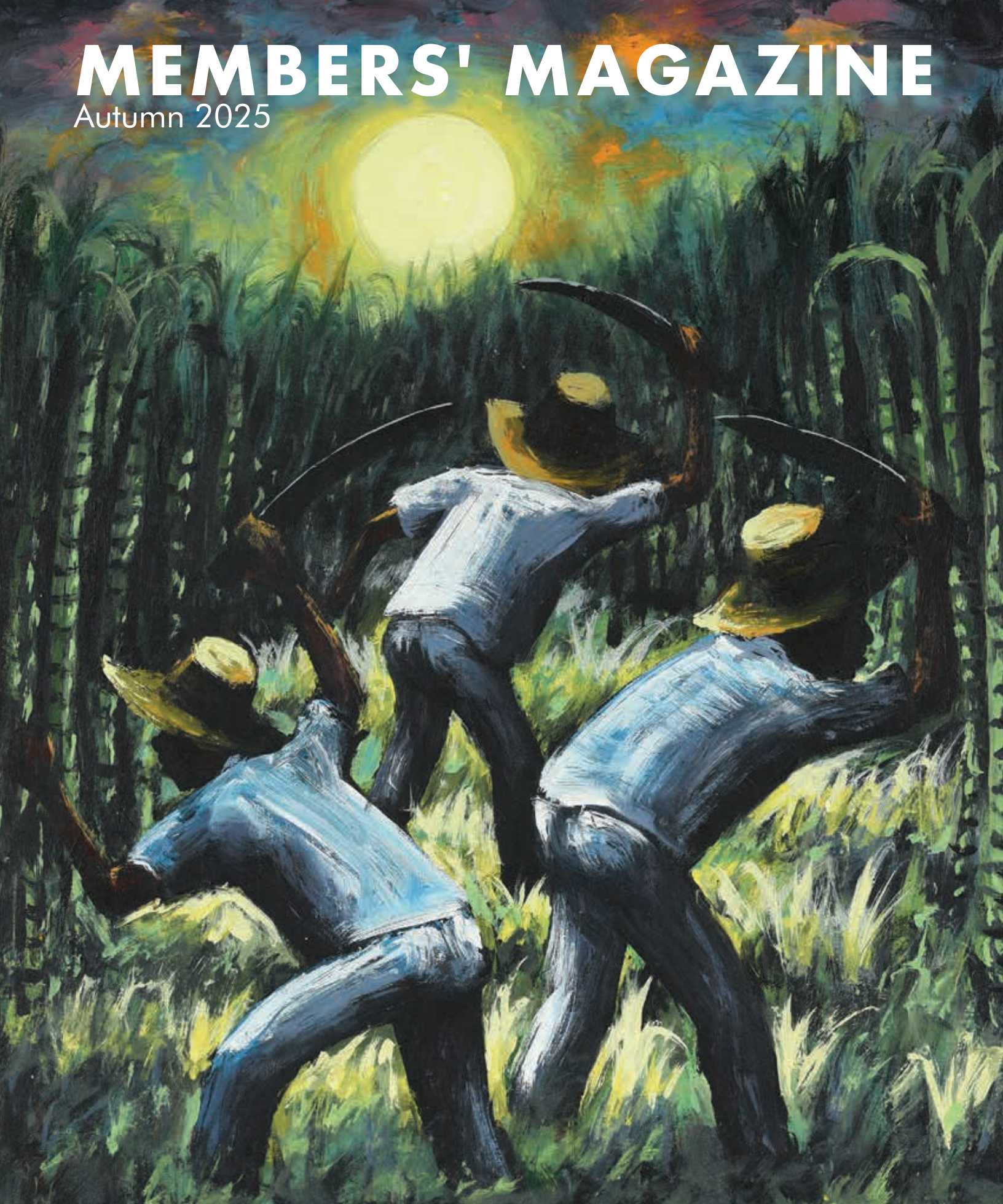


MEMBERS' MAGAZINE

Autumn 2025



A Night in the Big Apple

**Touring NYC
The Museum Ball**

February
28th / 2026



Presented By:



**Health
NETWORK**



LETTER FROM THE EXECUTIVE DIRECTOR

Commissioning a new logo for the Huntington Museum of Art was a big decision for us to make. We were so pleased when West Virginia artist Don Pendleton agreed to create the logo at the center of HMA's new branding campaign.

As the Huntington Museum of Art approaches its 75th anniversary serving the Tri-State community and beyond, we want to re-affirm our mission supporting arts, education and nature and the many ways in which we serve our community. HMA will observe this anniversary in November 2027, and we could choose to rest on our laurels and celebrate our past accomplishments, or we can focus on the many ways that we want to serve the Tri-State community as we move forward during our next 75 years. Beginning in October and continuing over the next few months, you will notice the new logo being gradually incorporated into our website, our social media, our advertising and in all the ways that we visually communicate with our supporters.

Internationally recognized artist Don Pendleton has been a true friend to the Huntington Museum of Art for years and was the natural choice to create the new logo. After gathering information from a variety of Museum stakeholders, Don thoughtfully created a suite of complementary designs. The results encapsulate the Museum's welcoming atmosphere and inspirational experiences as we embark on a new chapter.

Working out of Dayton, Ohio, Don Pendleton is an American artist and Grammy Award-winning designer and illustrator. Growing up in Ravenswood, West Virginia, Don became interested in skateboarding. After earning a BFA in Graphic Design from Marshall University, Don began designing skateboard graphics professionally for Alien Workshop skateboards in 1998. Don has taken part in exhibits and solo shows in France, Britain, Italy, Belgium and Germany. He had a solo museum show titled *Fine Lines* in 2014 at the Huntington Museum of Art as a Walter Gropius Master Artist. Artwork by Don has appeared in dozens of art, skateboard and



HMA's new logo was designed by West Virginia artist Don Pendleton.

culture magazines, including the cover of *Juxtapoz Magazine* in 2013. Don's list of clients include Mountain Dew, Vans shoes, Logitech, Oakley, LG Electronics, Nike and Volcom. In 2014, Don won a Grammy Award for his illustration and design work on Pearl Jam's "Lightning Bolt" album.

In a presentation to the board and staff this summer, Don

explained the thinking and research that went into his design:

"I'd say my design philosophy with any branding is to thread the needle between creating a feel that is classic enough to fit an organization such as a museum but also exciting enough to stand out within the community from a recognition standpoint. It was also designed with the full scope of the Museum in mind in terms of what it offers to the city of Huntington and surrounding communities. It had to visually communicate the entirety of the programs offered for both young and old and to connect with and speak to every demographic."

"The aspect of this particular branding that I like most is that I feel it fits the personality of the Huntington Museum of Art and the surrounding community. It is



HMA Director of Guest Services/Museum Store Manager Mollie Ashworth, HMA Executive Director Elizabeth "Liz" Simmons and HMA Curator John Farley pose in front of the interactive floral wall in the exhibit titled *Winslow*, which features artwork and glass designed by Winslow Anderson, who was the first full-time resident glass designer at Blenko Glass Company. The silk floral wall art installation is an homage to one that Winslow Anderson created in his yard in Milton as a tribute to loved ones he had lost and referred to as *La Botánica Esperanza*. Photo by John Farley.



Elizabeth "Liz" Simmons, Huntington Museum of Art Executive Director

bold but still very classic and somewhat reserved. It incorporates elements of the original design, using the 'shark fin' shape that is also echoed on HMA's Gropius architecture.

"The new logo visually represents the hill on which the Museum sits, invoking the natural surroundings of the Museum property as well as echoing the geography of West Virginia. The rising sun shape is simple yet bold. It represents the Museum's presence as bright and consistent as each new day. The color palette is also classic and simple, but the orange gives it a modern twist with some pop that stands out. The branding was designed from inception to be timeless so as to never feel dated or trendy, using classic fonts and elements without any contemporary influences injected into it. From the color palette to the logo itself all the way through the fonts used, it will not date itself nor look 'dated' as the years go by. My theory as a designer is that it should look and remain as relevant in 50 years as it does today."

Once again, we want to thank Don for agreeing to design the new logo and we appreciate everyone who was involved in this process and Bulldog Creative Services for helping us implement the new design.

We will be sharing more about our 75th Anniversary plans in the months to come. For now, please join us as we celebrate another season of colorful exhibitions, vibrant programs, and bountiful nature!

Elizabeth "Liz" Simmons
Executive Director

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Vision Statement

The Huntington Museum of Art will become an integral part of the lives of all citizens facilitating creativity, access and opportunity to the social structure of the region.

Mission Statement

The Huntington Museum of Art serves the public as a museum and cultural center and in the greater community acts as a presence and advocate for the areas of arts, education and nature.



COVER: Rene Exume (Haitian, 20th century), *Cropfield by Moonlight*, 1980. Oil on Masonite. Funds provided by the Winslow Anderson Endowment Fund; 2011.11.2.
Photo by John Spurlock.

INSIDE FRONT COVER:

The **2026 Museum Ball** graphic was designed by Mason Riggs. West Virginia residents may obtain a summary of the registration and financial documents from the Secretary of State, State Capitol, Charleston, WV 25305. Registration does not imply endorsement.

PAGE 4 designed by HMA Development & Membership Coordinator Isabel Morris.

INSIDE BACK COVER:

Huntington Symphony Orchestra graphic provided by HSO. Museum Store graphic by Larry Mullett II.

BACK COVER: A summer camper enjoyed visiting the painting *Joyce* by Howard Somerville. *Joyce* is part of *The Daywood Collection*, which was gifted to HMA by Ruth Woods Dayton in 1967. *Joyce* is a fan favorite of many visitors to the Museum. **Evergreen: Treasures from The Daywood Collection** remains on view at HMA through February 8, 2026. *Photo by Josh Hamrick.*

FREE TUESDAYS

Tuesdays are free admission days at the Huntington Museum of Art. Our Tuesday hours are 10 a.m. to 8 p.m.

Magazine design by Lora Offenberger - Kaslo Design kaslo-design.com

In Memory

R. STERLING HALL

May 29, 1934 – March 1, 2025

The Huntington Museum of Art lost a great friend and supporter on March 1, 2025, when R. Sterling Hall passed away.

“Sterling was a wonderful man and great friend,” said Margaret Mary Layne, HMA Director Emerita. “He was so generous to the Museum and invested his time and expertise in so many ways.”

For more than 30 years, Sterling served with distinction on HMA’s Board of Trustees as a Trustee and later as an Emeritus Trustee. His board commitments included serving on multiple Board Committees, including Development, Landscaping and Facilities.

During Sterling’s time as chair of the Facilities Committee, the first full facilities assessment was completed, a facilities campaign was undertaken, and multiple facility upgrades were completed, including HVAC and roof replacements.

When Sterling chaired the Development Committee, he received the support of the Development Department to host a Huntington CEO Luncheon which allowed the Museum to present firsthand its accomplishments and service to the community to a capacity crowd of CEOs. “Sterling gave his time to contact CEOs personally over the phone to invite them to this luncheon,” Layne said.

Sterling supported multiple facility updates and conservatory and landscaping projects over the years. “Sterling was not afraid of hard work. During the hundreds of volunteer hours he gave to HMA, Sterling helped clean the grounds in the spring and fall every year,” Layne said. “In addition to giving his time to HMA, Sterling supported many HMA exhibits, and his and his wife,



Photo courtesy of R. Sterling Hall Estate.

Rosa Lee’s, annual donation to the Open Door Membership Campaign was very much appreciated as was his contribution to HMA’s 60th Anniversary Campaign. Because he always valued the staff contributions to HMA, he donated a substantial sum to HMA’s endowment to make sure that they were compensated at a level that recognized their importance to HMA.”

In addition to his generosity to HMA, Sterling supported many other projects across the city including the vast number of trees that he planted. He also served many other institutions, including the YMCA of Huntington. Sterling held many key leadership positions at the YMCA of Huntington during his decades of service to the Y, including serving as Board President from 1994 to 1996, said YMCA CEO Doug Korstanje.

“Sterling Hall loved the YMCA and his community. He and his wife, Rosa Lee, were so devoted to the success of our programs for youth, seniors, and families,” Korstanje said.

Sterling was a key part of the growth and development of the YMCA of Huntington for much of his lifetime, according to Korstanje.

Korstanje shared that Sterling co-chaired the committee to raise funds for the creation of the Phil Cline Family YMCA and his leadership also helped the YMCA purchase the property for the YMCA Kennedy Center. Sterling’s generosity also helped grow the YMCA of Huntington Foundation, where he served as a trustee for many years. His advice for success was “Build Relationships,” Korstanje said.

Jack Jones, former YMCA of Huntington Executive Director and current Executive Director of the YMCA of Huntington Foundation, worked with Sterling for decades.

“Sterling Hall was a good friend and trusted advisor to me for more than 40 years,” Jones said. “Sterling was generous with his time, and he was always among the lead donors to support our growth and expansion. His legacy of service to the Y will always be remembered and appreciated.”

HMA Executive Director Elizabeth “Liz” Simmons said longtime supporters such as R. Sterling Hall make a lasting impact and help shape the Museum. “Although I did not get the chance to work with Sterling, I do realize how important his decades of support have been and will continue to be to the Huntington Museum of Art.”

Layne agrees. “Sterling will always remain in my memory as someone who truly believed that giving back to the community that raised him was of great value and his contributions throughout the entire city will be remembered and celebrated for many years to come,” Layne said.

OPENING DOORS TO ART: HMA's Annual Membership Campaign

Behind every captivating exhibition, every educational program, and every free community event is the vital support of our donors through the Museum's Open Door Membership Campaign (ODMC), raising \$335,000 in unrestricted funds each year. These funds quite literally keep the lights on and the doors open, ensuring the Museum remains accessible to all.

Last fiscal year's membership campaign received an exciting boost thanks to a friendly fundraising competition: Battle of the Banks. Two of HMA's valued community partners, United Bank and WesBanco, went head-to-head to see who could rally the most support for the Museum. Their collective efforts brought in nearly \$5,000 for the campaign, proving once again that collaboration fuels community success.

Team United Bank worked tirelessly, ultimately securing the highest number of individual donations. Meanwhile, WesBanco emerged the victor for raising the greatest total dollar amount.



Team WesBanco led by Executive Vice President & Regional President WV Patrick O'Malley.

Back row: Logan Egnor, Ryan Welch, Shannon Smith, Patrick O'Malley, Mike Miller, and Mitch Farrar.

Front row: Haley Acord, Angie Blake, Amy Eplin-Ferguson, Ginger Sergent, Amanda Egnatoff, Melissa Roberts, Lukas Hagley, and Terri Rowe.

WesBanco's Executive Vice President & Regional President WV Patrick O'Malley also served as Chairman of the 2025 Open Door Membership Campaign.

Thanks to the dedication of our donors and the community's participation in initiatives like Battle of the Banks, the Museum surpassed our fiscal year 2025 ODMC goal by over \$6,000. Every contribution, no matter the size, helps preserve a place where art belongs to everyone.



Team United Bank led by Market President Emily Bartram.

Back Row: Isaac Sinclair, Emily Bartram, Tom Ellis, Jon Matuszkiewicz, and EJ Hassan.

Front Row: Rob Brewster, Cam Lucas, Taylor Smith, Aimee Dickerson, and Allison Scott.

Not pictured: Nicole Simpkins.



HMA Kicks Off FY 2026 with a New Chair

This year's Open Door Membership Campaign is chaired by Amy Maffat Jones-Burdick, whose leadership and enthusiasm are set to inspire a strong community response.

Amy's love for art began when she was in elementary school attending the Huntington Museum of Art's workshops on Saturdays. She is a graduate of Vanderbilt University, majoring in Art History and Chemistry. Amy obtained a master's degree in clinical psychology from Marshall University and furthered her education in psychology at the University of Southern Mississippi and the University of Louisville Medical School where she completed her doctoral internship in child and adolescent psychology.

Today, Amy is a life coach with the Marshall University H.E.L.P. program empowering college students with ADHD and learning differences to achieve their academic and professional goals. Amy remains connected to her art history background by teaching her HELP program students the introductory art history course during the summer.

Outside of her professional life, Amy enjoys entertaining her family and friends, cooking, gardening, and travelling with her husband, Hoyt, and their daughter, Anastasia. Hoyt is the CMO of Marshall Health Network, and Anastasia is studying law at Wake Forest University. Amy and Hoyt live in Huntington with their pets, including her HELP program therapy dog, Bindī, and a squirrel that she rescued two years ago named BluBelle.



Shown are works by Linda Lopez in a 2024 solo exhibition titled **Drift** at the Mindy Solomon Gallery in Miami, Florida. Photos courtesy of Zachary Balber Photography.

The Booth Foundation Presents Walter Gropius Master Artist

LINDA LOPEZ

Joan & Arthur Weisberg Family Gallery
December 6, 2025 – March 29, 2026

“Exploring Clay in Color Through Abstraction”

In this workshop, students will discover the vibrant possibilities of commercial pigmented clays as both medium and palette. We will mix clays to create unique hues and explore subtle color blending, treating the clay itself as our pigment. Drawing inspiration from everyday surroundings, we will investigate how familiar forms can be transformed through abstraction.

Participants will discover the poetics of abstraction, which emerge through form and texture. We will examine how color, shape, and surface work together to capture the essence of observed moments while departing from literal representation. The workshop emphasizes the expressive potential of the clay when color becomes integral to the forming process rather than an applied surface treatment.

Demonstrations will include color mixing techniques, methods for achieving smooth and varied transitions, and approaches to abstract form-making that honor both the material qualities of clay and the visual language of color. Students will develop a personal vocabulary for translating everyday experiences into abstract ceramic expressions.

Workshop fee per person per workshop is \$325 for non-members; \$275 for Museum Members; \$250 for teachers; and \$200 for students. Meet-and-greet, first-day breakfast and daily lunch included in workshop fee. The number of workshop participants is limited.

How to enroll – Registration must be received at least three days in advance of the class starting date. All checks should be made to the Huntington Museum of Art. Most major credit cards are accepted by online registration, phone, mail or in person. Send payment to: Huntington Museum of Art, Education Classes, 2033 McCoy Road, Huntington, WV 25701. For more information, visit www.hmoa.org or call (304) 529-2701. HMA is fully accessible.

Public Presentation takes place on Thursday, January 15, 2026, at 7 p.m.

Admission is free.

Three-day workshop takes place on January 16-18, 2026

from 9 a.m. to 4 p.m.

Call (304) 529-2701

for workshop fee information.

Artist Background

Linda Nguyen Lopez (b. 1981, Visalia, California) is a first-generation American artist of Vietnamese and Mexican descent. Her brightly glazed, anthropomorphic ceramic sculptures explore the poetic potential of the everyday objects surrounding us. She resists acknowledging that these are inanimate objects, choosing instead to imagine and articulate the vast range of emotions she finds embedded within them.

Lopez received a BFA from California State University of Chico and an MFA from the University of Colorado at Boulder. Her work has been exhibited in Italy, New Zealand, England, and throughout the United States, including the Craft Contemporary Museum, Los Angeles; Museum of Art and Design, New York; Crystal Bridges Museum of American Art, Bentonville; Long Beach Museum of Art, Long Beach; Renwick Gallery, Smithsonian Museum of Art, Washington D.C.; Red Arrow, Nashville, Tennessee; Albertz Benda, Los Angeles; The Hole Gallery, New York; David B. Smith Gallery, Denver, and Mindy Solomon Gallery, Miami. She has been an artist in residence at The Clay Studio, Archie Bray Foundation, CRETA Rome, and Greenwich House Pottery.

This exhibit is presented by The Booth Foundation. This project is supported with financial assistance from the West Virginia Department of Tourism and the National Endowment for the Arts, with approval of the West Virginia Commission on the Arts.

JOYFUL SPIRITS:

Haitian Art from The Winslow Anderson Collection

SWITZER GALLERY

August 16, 2025 – February 8, 2026

Latin America is generally understood as the North, Central, and South American and Caribbean nations where languages derived from Latin, such as Spanish, Portuguese and French, are predominantly spoken. This concept reflects the shared colonial heritage of this region.

The modern Republic of Haiti is located on Hispaniola, the most populous island in the Caribbean Sea. This land was home to indigenous peoples long before seafaring European explorers began crossing the Atlantic Ocean. Here and throughout Latin America, Pre-Columbian civilizations had developed sophisticated culture for millennia.

In the late-15th and early-16th centuries, Europeans arrived seeking new land and trading opportunities. For the next 300 years, Spanish, Portuguese, and French interests colonized large parts of the Western Hemisphere and imposed European artistic conventions onto existing traditions. Millions of native inhabitants in Latin America were conquered or killed, succumbed to newly introduced diseases, or were brutally subjugated in the pursuit of natural resources during this territorial expansion. As this human toll inevitably dwindled the indigenous workforce, colonial powers satisfied the demand for free labor by forcibly importing millions of enslaved Africans to participate in military expeditions and work in the fields and mines. The men and women of this diaspora introduced their own unique visual language and contributed African cultural elements to the New World.

A revolutionary fire swept the region during the late-18th and early-19th centuries, stoked in part by the American and French Revolutions, and the people of Latin America began fighting for independence from colonial rule. The Haitian Revolution, led by enslaved people and free people of color, saw France's wealthiest colony force the abolition of slavery and become the world's first Black-led republic in 1804. This reverberated throughout the Americas. While many Latin American nations were decolonized within those first tumultuous decades of the 19th century, others did not gain independence until the 20th century, and some remain non-sovereign territories. Though much of post-colonial Latin America has often been defined by inequality, internal strife, and foreign intervention, hope persists.

In the late 1940s, Winslow Anderson, the first full-time glass designer at Blenko Glass Company in Milton, West Virginia, began traveling into the swirling currents of this complex history. Anderson was moved by the colorful, joyous, and expressive nature of Haitian art, and from 1948 until about 1989, he made annual trips to the Haitian capital city of Port-au-Prince. There he developed a lifelong friendship with DeWitt Peters, who had helped establish Le Centre d'Art, which is now among the oldest surviving cultural institutions in the Caribbean.

Anderson was a discerning collector. During these trips, he purchased many Haitian artworks, considering each an inspiration to his own creative spirit. Upon his passing in 2007, the Museum received a bequest of 160 works of Haitian art and a generous endowment that primarily supports the expansion and conservation of this important Haitian art collection.



Hector Hyppolite (Haitian, 1894-1948), *Landscape #1*, n.d. Oil on hardboard. Bequest of Winslow Anderson; 2008.5.1. Photo by John Spurlock.



Salnave Philippe-Auguste (Haitian, 20th century), *The Yellow Basket*, 1965. Oil on Masonite. Bequest of Winslow; 2008.5.4. Photo by John Spurlock.

This exhibit is presented with support from The Isabelle Gwynn and Robert Daine Exhibition Endowment. This project is supported with financial assistance from the West Virginia Department of Tourism and the National Endowment for the Arts, with approval of the West Virginia Commission on the Arts.



← Winslow Anderson (American, 1917-2007), **Bottles**, 1952. Pastel on paper. Gift of Louise and Lake Polan from the Estate of Winslow Anderson; 2017.3.2. Photo by John Spurlock.

WINSLOW

August 30, 2025 – November 23, 2025

Joan & Arthur Weisberg Family Gallery

Winslow Anderson (American, 1917-2007) was a visionary artist and glass designer whose distinguished career began at Blenko Glass Company in Milton, West Virginia.

A native of Plymouth, Massachusetts, Anderson served as a topographic draftsman in the United States Army during World War II. He then studied industrial ceramic design at the New York State College of Ceramics at Alfred University. Upon graduating in 1947, Anderson became the first full-time resident designer at the Blenko Glass Company, hired to design modern utilitarian glass vessels for production in the factory. His keen understanding of form and color quickly led to award-winning, highly collectible glass designs that raised the profile of the company. Anderson's bent decanter and other signature glass designs were featured in the Museum of Modern Art's "Good Design" exhibition series, an annual celebration of new, thoughtfully designed home furnishings. In 1953, he became the designer and design director for the Lenox

China and Crystal Company in Trenton, New Jersey, where he worked until 1980. After retiring, Anderson returned to Milton, West Virginia.

Anderson figures prominently in the Huntington Museum of Art's story. He was a dear friend to a generation of former employees. Anderson and admirers of his work have enriched the Museum's permanent collection with numerous gifts of colorful glass, paintings, mechanical drawings and illustrations for his glass designs, and more. A discerning collector, upon his passing in 2007, the Museum received a bequest of 160 works of Haitian art, which was a source of great joy and artistic inspiration, and a generous endowment that primarily supports the expansion and conservation of this important Haitian art collection.

Today's stewards of Winslow Anderson's artistic legacy did not know him, but they have heard many stories told by those who did, and he is remembered with great love. Titled simply, eponymously, this exhibit is dedicated to those who knew *Winslow*.

This exhibit is presented with support from The Isabelle Gwynn and Robert Daine Exhibition Endowment. This project is supported with financial assistance from the West Virginia Department of Tourism and the National Endowment for the Arts, with approval of the West Virginia Commission on the Arts.



Winslow Anderson (American, 1917-2007), for Blenko Glass Co., **Decanter with Stopper, #920**, 1951. Glass. Gift of Louise and Lake Polan from the Estate of Winslow Anderson; 2016.37.8AB. Photo by John Spurlock.



Willard LeRoy Metcalf (American, 1858-1925), **Kittery Mansion**, 1917. Oil on canvas. Gift of Ruth Woods Dayton; 1967.1.179. Photo by John Spurlock.

EVERGREEN:

Treasures from The Daywood Collection
BRIDGE GALLERY, DAYWOOD GALLERY & DAINE GALLERY
March 29, 2025 – February 8, 2026

The Daywood Collection features exceptional works of American and European art, including masterpieces by renowned artists such as Frank Weston Benson, Emil Carlsen, Frederick Childe Hassam, Robert Henri, John Henry Twachtman, Andrew Wyeth, and many others.

This wide-ranging collection of prints, paintings, sculpture, and decorative arts is the remarkable legacy of Arthur Spencer Dayton (1887-1948) and Ruth Woods Dayton (1894-1978). The couple, originally from Philippi, West Virginia, became prominent community leaders in Charleston, West Virginia. Between 1916 and 1965, the Daytons developed an astounding art collection. They were students of art history, primarily interested in academically trained artists from the mid-19th to the mid-20th century who worked in the various schools of Realism and Impressionism. They were deeply committed to improving the quality of life for the citizens of this state. Following the

death of Arthur Dayton in 1948, Ruth Dayton established a non-profit gallery in Lewisburg, West Virginia, called The Daywood Gallery, a combination of Arthur's surname, Dayton, and her maiden name, Woods. The collection was displayed there until, ultimately, Ruth Dayton entrusted it to the Huntington Museum of Art in 1967.

In nature, an evergreen is a plant that retains its green leaves throughout the year, which nicely relates to The Daywood Collection and its many vibrant landscape paintings. But the word evergreen also represents a natural evolution in the way the Museum exhibits this perennially popular collection. Beginning with *Evergreen: Treasures from The Daywood Collection*, selections from The Daywood Collection will be presented in the galleries year-round, on a rotating basis, making some of the Museum's finest objects more available to visitors.

This exhibit is presented with support from The Isabelle Gwynn and Robert Daine Exhibition Endowment. This project is supported with financial assistance from the West Virginia Department of Tourism and the National Endowment for the Arts, with approval of the West Virginia Commission on the Arts.

BY JOHN FARLEY HMA CURATOR

Herbert Fitzpatrick, Huntington attorney and executive with the C & O Railway, was the guiding force behind the establishment of the Huntington Museum of Art. As discussions of forming a museum in Huntington took place in the late 1940s, Fitzpatrick galvanized the project by offering not only his extensive art holdings, but also the 50-acre tract of land on which the Museum now sits.

The Fitzpatrick Society, a membership organization within the Huntington Museum of Art, has enriched the Museum's permanent collection for more than 30 years. At the group's annual meeting, Museum staff present several excellent artworks. The members vote, and the option with the most support is purchased for the permanent collection. This year three works on loan from Keny Galleries in Columbus, Ohio, were presented, and *Two Figures Walking Dog* by Ada Gilmore Chaffee was chosen.

As HMA Conservatory Director Josh Hamrick said, thoughtfully, "It is not the art we put on the walls, but the stories we tell while doing so."

Ada Gilmore met Mildred McMillen while studying at the Art Institute of Chicago, and the two friends moved to Paris in 1912. Following the outbreak of World War I in 1914, they returned to the United States and settled in Provincetown, Massachusetts. The American impressionist painter Charles W.



Ada Gilmore Chaffee (American, 1883-1955), *Two Figures Walking Dog*, c. 1916-1917. Woodcut on paper. Purchased with funds provided by the Fitzpatrick Society and the Donald B. Harper Endowment, 2025.2. Photo by John Spurlock.

Hawthorne – whose large oil *The Widow* features prominently in HMA's *Daywood Collection* – had founded the Cape Cod School of Art there in 1899. By the time Gilmore and McMillen arrived in 1915, Provincetown was a well-established haven for artists, writers, and interesting people of all kinds.

Gilmore and McMillen were instrumental in forming the Provincetown Printers, a group of artists, mostly women, who specialized in color woodblock printing and worked together to develop and promote their work. The group's signature achievement was the single-block color woodcut, which is also known as a white-line woodcut, or a Provincetown print. Though based on centuries-old Japanese woodblock printing techniques, this modern innovation uses

a single carved woodblock instead of the traditional approach requiring multiple carved woodblocks, one for each color. The Museum has prioritized building a collection of works by these pioneering artists.

Ada Gilmore Chaffee's woodcuts are exceptionally rare. She did not make many of them, and a very limited number of prints were created from each carved block. There is only one other known impression of *Two Figures Walking Dog*, and it is held in a private collection in Massachusetts.

Though this woodcut was made in Provincetown in 1916-1917, the imagery reminds me of photographs of my parents in Huntington in the 1970s, during those years they spent together before my sister, Elizabeth, and I were born. They dressed fashionably and lived very colorfully then. My dad, who was particularly slender at that time, had a characteristic mustache which became a full beard when we were children.

Animals were always incredibly important to them. During those early years as a couple, they routinely fed stray cats outside their apartment in the West End of Huntington, where they lived from 1972 to 1978. Their first dog was named Stanley. He arrived shortly before I was born in 1982, and he was our companion throughout my childhood.

The little dog in this composition leads the two figures – and us, as viewers – somewhere beyond the picture plane. I like to imagine that it senses something exciting.



Tri-State Arts Association BIENNIAL JURIED EXHIBITION

SWITZER GALLERY

March 21, 2026 – June 21, 2026

The Tri-State Arts Association and the Huntington Museum of Art have long enjoyed a natural partnership thanks to a shared mission to champion the arts in our own community. Founded in 1953, TSAA is a non-profit arts organization that encourages public understanding of the visual arts and promotes the work of artists living and working in Kentucky, Ohio, and West Virginia.

The organization's biennial juried exhibition presents an eclectic variety of artwork made by these artists. Visitors can

expect to see fine examples of original art in categories such as painting, drawing, photography, ceramics, sculpture, glass, fiber, textiles, and wood.

This exhibit is presented with support from The Isabelle Gwynn and Robert Daine Exhibition Endowment.

This project is supported with financial assistance from the West Virginia Department of Tourism and the National Endowment for the Arts, with approval of the West Virginia Commission on the Arts.



STEAM campers learn problem-solving skills.
Photo by Cindy Dearborn.



Participants in Art Camp work on a project.
Photo by Marlee Kaiser.



Campers listen intently to HMA Conservatory Director Josh Hamrick.
Photo by Kaitlin Donnally.



Art camp participants learn about the axolotls from HMA Conservatory Director Josh Hamrick.
Photo by Kaitlin Donnally.

Summer Camp AT HMA



These Art of Reading and Writing campers show off their creations.
Photo by Sophie Kelley.



HMA Conservatory Director Josh Hamrick talks with Art Camp participants during a tour of the C. Fred Edwards Conservatory.
Photo by Charity Baker.



Campers in HMA's Art of Reading and Writing summer camp smile for the camera.
Photo by Sophie Kelley.



A camper in Young Explorers works on a project.
Photo by Marlee Kaiser.



Art Camp participants take a break during a visit to HMA's nature trails.
Photo by Charity Baker.



Young Explorers visit the Teubert Foundation Sensory Trail at the Huntington Museum of Art.
Photo by Marlee Kaiser.



The Art of Reading and Writing summer campers are shown working on a project.
Photo by Cindy Dearborn.

James D. Francis Library News

The James D. Francis Library at the Huntington Museum of Art is a member of OCLC. Formerly known as the Online Computer Library Center, OCLC is a cooperative organization with thousands of member libraries around the globe. Member libraries cooperatively produce and maintain WorldCat, the largest online public access catalog in the world.

The James D. Francis Library has more than 30,000 items in its collection and, through WorldCat, researchers will be able to find these items. The HMA collections do not circulate, however, the Library can provide information about various materials and make them available for in-person research.



Diane Palmieri
Photo by Timothy Adkins.

For more information about the James D. Francis Library, reach out to HMA Librarian Diane Palmieri at Dpalmieri@hmoa.org or call (304) 529-2701 to leave a voicemail message. Since Diane works for HMA on a part-time basis, please allow some time for her to return your message.

4th Tuesday TOURS

The 4th Tuesday Tour Series at the Huntington Museum of Art offers a guest speaker, guided tour, or other special event on the fourth Tuesday of each month. Admission to 4th Tuesday Tour Series events is free.

HMA offers free general admission on Tuesdays. HMA's Tuesday hours are 10 a.m. to 8 p.m.

4th Tuesdays take place from 6 to 8 p.m.

SEPTEMBER

23 Opening Reception for the exhibit **Winslow**; Blenko Glass' mobile Glassblowing unit will be on hand for live glassblowing demonstrations. Refreshments will be served.

OCTOBER

28 Conservatory Tasting Tour will feature a "Seeds of Soul Food" theme.

NOVEMBER

25 **Art on a Limb**, view HMA's exhibit of holiday trees with ornaments and palettes created by regional artists. On view from November 25, 2025- January 4, 2026. Cookies and hot cocoa will be served.

DECEMBER

23 Because of the holiday schedule, no 4th Tuesday Tour is planned in December.

JANUARY

27 Young Illustrator's Contest Reception in partnership with the Cabell County Reading Council. Light refreshments will be served

FEBRUARY

23 Because of preparation for the Museum Ball, there will be no 4th Tuesday Tour in February.

ONLINE PROGRAMS

The Education Department at the Huntington Museum of Art has created a number of online programs to reach out to HMA supporters. You can find many of these projects on the HMoA at Home page on www.hmoa.org. Look for Saturday KidsArt online videos and much more on the HMoA at Home page.

Saturday KidsArt

Saturday KidsArt is a free art activity designed for children in kindergarten through fifth grade that takes place on Saturdays from 1 to 3 p.m. in the studios behind the Museum.

Saturday KidsArt is free thanks to the generous sponsorship of Hoops Family Children's Hospital.

Docent Volunteers Needed

Anyone interested in volunteering their time to serve as a docent at the Huntington Museum of Art should reach out to HMA Education Director Cindy Dearborn for additional information. Docents give school tours to children and nature docents lead students on nature trail walks.

Docents meet as a group on select Mondays throughout the year for training about art, exhibits on display, and for fellowship with other docents and HMA staff members. To contact Cindy about becoming a docent, send an email to cdearborn@hmoa.org or call (304) 529-2701.

STUDIO CLASSES Update

The Huntington Museum of Art began accepting registration for fall studio classes in August. For the entire list of classes being offered, visit hmoa.org and select Classes & Workshops from the Education menu on the home page of the website. Some classes have already begun, but Open Studio and Figure Drawing, for example, do not require advance registration.



HMA Staff HIGHLIGHTS



Robert Reynolds

Congratulations to Robert

The Huntington Museum of Art would like to recognize Robert Reynolds, who became a full-time facilities assistant a few months ago. Robert has been working for HMA for

years in a part-time capacity and was able to move into a full-time position.

"We are pleased with Robert's dedication to the Huntington Museum of Art and were happy that he was able to step into the role of a full-time Facilities Assistant during the past few months," said HMA Director of Facilities Dustin Burgess.

New Titles

Three HMA employees have new titles.

Kathryn Willis, who began working at HMA in 2019 as Facilities Assistant, took on new responsibilities last fall as Facilities & Security Coordinator. Congratulations to Kathryn on this new role!

"Kathryn takes her new duties as Facilities & Security Coordinator very seriously and has undergone quite a bit of training in the past few months. We are pleased with the work that she is doing," said HMA Executive Director Elizabeth "Liz" Simmons.

Two members of the Curatorial Department have new titles. John Farley is now Curator and Sa-Rai Robinette is now Exhibition Designer. Congratulations to both of them. "We feel that these new titles for both John and Sa-Rai more accurately depict the work that each of them accomplish in curating and installing outstanding exhibitions for the Huntington Museum of Art," Liz said.

Front-line Staff Members

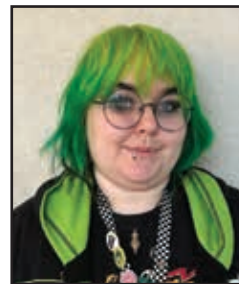
Mollie Ashworth is the Director of Guest Services and Museum Store Manager. Mollie has put a great team of people in place at the Front Reception Desk and in the Museum Store.

Michael Kendrick is HMA's full-time Receptionist and was featured in a recent edition of HMA's *Members' Magazine*. Michael is always helpful to HMA patrons who call in to the Museum or who are visiting in person.

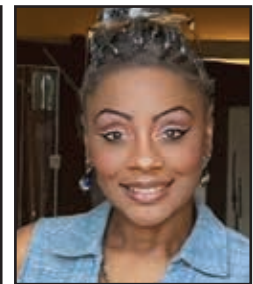
In addition to Michael, the Guest Services Team at HMA includes Karen Keck, Juno Mann, and Carolyn Wright. "When our Guest Services employees are able to work in both the Museum Store and at the front desk, it offers us great flexibility in terms of scheduling and serving visitors to the Huntington Museum of Art," Mollie said. "We really appreciate all the members of our Guest Services team."



Karen Keck



Juno Mann



Carolyn Wright

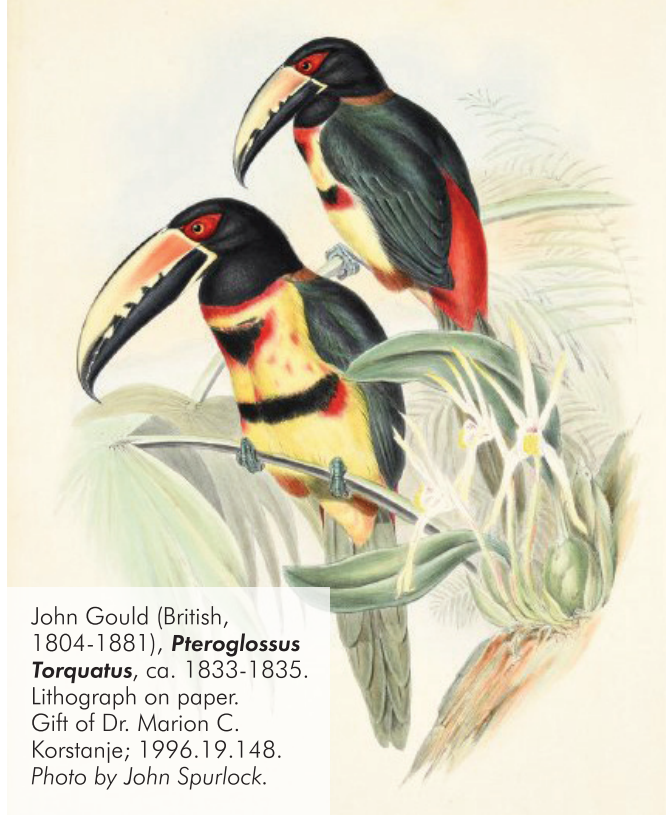
Photos by Mollie Ashworth.

Welcoming Chris Wilson as MU Intern

Joining the Guest Services Department this fall is Marshall University intern Chris Wilson, who comes to HMA through the HerdWork Humanities Mentorship. Chris, who is a communications intern, will be helping Guest Services, but will also complete some assignments for HMA Director of Public Relations John Gillispie.

"Chris got right to work during his first week at HMA," John said. "Chris, who is friendly and outgoing, quickly became part of the team at HMA. He worked at the front reception desk and in the Museum Store. He also reviewed HMA's website through an assignment with HMA's Public Relations Office."

**Thank you all for your time and dedication
to the Huntington Museum of Art!**



John Gould (British, 1804-1881), *Pteroglossus Torquatus*, ca. 1833-1835. Lithograph on paper. Gift of Dr. Marion C. Korstanje; 1996.19.148. Photo by John Spurlock.

The C. Fred Edwards Conservatory brings art to life!

Last year, Conservatory Director Josh Hamrick began a hunt for an elusive orchid depicted in John Gould's magnificent illustration of two male collared aracari toucans titled *Pteroglossus Torquatus* (1996.19.148, John Gould (British, 1804-1881), lithograph on paper. Gift of Dr. Marion C. Korstanje). The lithograph was featured in our recent exhibition of *In His Nature: Botanical Prints from the Collection of Dr. Marion C. Korstanje* and spurred a deep dive into the orchid's lost history.

Maxillaria leptosepala was collected in 1846 and sent to the Royal Botanic Gardens, Kew, where it flowered for the first time in July 1849 and was described with an illustration later that same year. John Gould would later use that taxonomic illustration as a reference for his lithograph. By the turn of the century, the species was largely forgotten to science and horticulture. Josh set out to find it, with the hope of acquiring and coaxing the plant into bloom.

Specimens were finally located in Colombia, the orchid's native country, and imported in April. Surprisingly, one specimen bloomed, only three months later, in July. Many visitors and staff took the opportunity to smell the delightful little orchid which produced a honey-like scent. The flower even made a trip to The Woodlands retirement community for a conservatory presentation.

Photos by Josh Hamrick & Mollie Ashworth.



Thank you Volunteers

for your contributions to the Museum

The Huntington Museum of Art Board of Trustees meeting on June 18, 2025, was the time to recognize and thank all the volunteer HMA Board of Trustees members for their contributions to the Museum. Their leadership helps HMA serve our community.

HMA Board of Trustees President Shelia Brownfield was honored for her two years of service leading the Museum's Board of Trustees when HMA Executive Director Elizabeth "Liz" Simmons presented her with an engraved water bottle from Blenko Glass Company.

Former HMA Executive Directors Margaret Mary Layne and the late Roberta Shinn Emerson were both recognized by the Board of Trustees with the title "Director Emerita," which is the first time the Huntington Museum of Art has presented this honor to any former director.

A plaque honoring both Margaret Mary Layne and the late Roberta Emerson will be installed at the Museum. Liz presented Margaret Mary, who is a consultant for HMA and recently served as interim executive director, with a Blenko Glass Company engraved vase.

At the same HMA June 2025 Board of Trustees meeting, teenager London Donahoe was named HMA's Volunteer of the Year for Fiscal Year 2025. London was presented with a recognition award by HMA Director of Guest Services Mollie Ashworth for his numerous volunteer hours assisting at HMA's front reception desk.

Read more about London's award on Page 15 in this magazine.



HMA Executive Director Elizabeth "Liz" Simmons presented Shelia Brownfield, at left, with an engraved water bottle from Blenko Glass Company on June 18, 2025, for her two years of service as HMA Board of Trustees President. *Photo by Mollie Ashworth.*



HMA Executive Director Elizabeth "Liz" Simmons presented former HMA Executive Director Margaret Mary Layne with an engraved Blenko Glass Company vase when she was recognized as HMA Director Emerita, along with the late Roberta Shinn Emerson, on June 18, 2025. This is the first time that HMA has presented this honor to any former directors. *Photo by Mollie Ashworth.*



Karen E. D. Seibert, Curator of Drewes Fine Art, and HMA Curator John Farley pose for a photo in the **Richard C. von Hess Foundation Presents Werner Drewes** exhibit. *Photo by John Gillispie.*

Richard C. von Hess Foundation Presents Werner Drewes Exhibit

Karen E. D. Seibert presented The Dr. Lawrence B. & Shirley Gang Memorial Lecture at the Huntington Museum of Art on Sunday, June 29, 2025. Seibert's presentation focused on the work of her grandfather, Werner Drewes (American, 1899-1985), who was born in Canig, Germany. Werner Drewes earned acclaim as an artist and teacher who profoundly influenced the development of abstract art in 20th-century America.

HMA's exhibit of Werner Drewes's work, which has now closed, was organized in partnership with Karen E. D. Seibert, the youngest granddaughter of the artist and curator of Drewes Fine Art. It featured woodcuts and paintings generously loaned by Seibert from the Werner Drewes Estate, along with works from the Museum's permanent collection, including some splendid gifts from Seibert. More information about Werner Drewes and his artwork can be found at www.drewesfineart.com

This program was presented by the Richard C. von Hess Foundation. This exhibit was presented with support from the City of Huntington Mayor's Council for the Arts. This exhibit was presented with support from The Isabelle Gwynn and Robert Daine Exhibition Endowment. This project was supported with financial assistance from the West Virginia Department of Tourism and the National Endowment for the Arts, with approval of the West Virginia Commission on the Arts.

Huntington Museum of Art VOLUNTEER OF THE YEAR

The Huntington Museum of Art has named Huntington High School student **London Donahoe** as its *Volunteer of the Year for Fiscal Year 2025*.

The Volunteer of the Year is chosen by the Museum's staff through a vote. Staff members seek to award volunteers who regularly go above and beyond and work continuously to uphold the Museum's three-prong mission of art, education, and nature.

"London has generously given 132 hours of his time this past year to the Huntington Museum of Art," said Mollie Ashworth, HMA Director of Guest Services and Museum Store Manager. "Whether he's greeting visitors with a smile, helping with events such Hilltop or the Museum Ball, or supporting our behind-the-scenes work, London shows up ready to give his all every time."

At Huntington High School, London is a member of both the National Honor Society and Math Honor Society. He also serves as the Vice President of Leadership for the Huntington High School Future Business Leaders of America and was recently selected as a page for the West Virginia House of Delegates.

"At only 16 years old, London has already distinguished himself on both local and national stages – advocating for mental health of our nation's youth as a member of the Youth Advisory Board for Lady Gaga's Born This Way Foundation, leading environmental action as the coordinator of West Virginia's first Sunrise Movement Hub, and championing financial literacy in West Virginia's youth through the Future Finance Leaders Initiative, a program that he also helped co-found," Ashworth said. "His drive to inform and uplift his peers is matched only by his push to create lasting change."



London Donahoe accepts the Huntington Museum of Art's Volunteer of the Year award from Mollie Ashworth, HMA Director of Guest Services and Museum Store Manager, on June 18, 2025, during the HMA Board of Trustees meeting. *Photo by John Gillispie.*



For more information on becoming a volunteer for the Huntington Museum of Art, visit hmoa.org or call (304) 529-2701.

HUNTINGTON MUSEUM OF ART CALENDAR

Exhibits

Evergreen: Treasures from The Daywood Collection featuring paintings & sculpture will be on view through February 8, 2026.

JOYFUL SPIRITS: Haitian Art from The Winslow Anderson Collection will be on view through February 8, 2026.

Winslow, featuring artworks created by Winslow Anderson, will be on view through November 23, 2025.

Art on a Limb exhibit of holiday trees, with ornaments and palettes created by regional artists, will be on view from November 25, 2025, through January 4, 2026.

The Booth Foundation Presents Walter Gropius Master Artist Linda Lopez exhibit of ceramic sculptures will be on view from December 6, 2025, through March 29, 2026.

Tri-State Arts Association Biennial Juried Exhibition runs March 21, 2026, through June 21, 2026.

Events

The Museum Store will observe **Museum Store Sunday** on November 30, 2025, from 10 a.m. to 5 p.m.

HMA will host **Holiday Open House** on Sunday, December 7, 2025, from 1 to 4 p.m.

The **2026 Museum Ball** will take place on Saturday, February 28, 2026, from 6 to 11 p.m. For more information about this major fundraiser for HMA, contact HMA Development Director Jennifer Wheeler at (304) 529-2701.

Visiting Artist

The Booth Foundation Presents **The Walter Gropius Master Artist Program Featuring Linda Lopez** exhibit of ceramic sculptures at the Huntington Museum of Art from December 6, 2025, through March 29, 2026.

The artist will discuss her work in a free public presentation on Thursday, January 15, 2026, at 7 p.m. Admission is free.

Three-day workshop takes place at HMA on January 16-18, 2026, from 9 a.m. to 4 p.m. Call (304) 529-2701 for workshop fee information or visit hmoa.org.

Stay Connected

If you would like to read posts about the Huntington Museum of Art, the C. Fred Edwards Conservatory, and The Museum Store on Facebook, we invite you to join the more than 15,800 followers of **HMA's Facebook page**.

Please send us your name and email address to sign up for our **free electronic newsletters** and updates about HMA and The Museum Store.

You can also follow the Huntington Museum of Art on **Instagram**.

West Virginia residents may obtain a summary of the registration and financial documents from the Secretary of State, State Capitol, Charleston, WV 25305. Registration does not imply endorsement. Accredited by the American Alliance of Museums. **HMA is fully accessible.**



THE MUSEUM STORE

at the Huntington Museum of Art

Featuring unique gifts from
around the corner and
around the world.

Museum Members enjoy
10% OFF
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WE WILL OBSERVE MUSEUM STORE SUNDAY ON NOVEMBER 30 FROM 10 A.M. TO 5 P.M.

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General Information

Website: www.hmoa.org
(304) 529-2701

MUSEUM HOURS:

Tuesdays are Free General Admission Days at HMA.
Tuesday, 10 a.m. - 8 p.m.
Wednesday through Saturday, 10 a.m. - 5 p.m.
Sunday, Noon - 5 p.m., Closed Monday.

HMA charges \$5 general admission. HMA members will be admitted free and Bauhaus School members may bring guests free of charge. Admission is also free to children younger than 18; active duty military personnel and their immediate families; and veterans and their immediate families.



A summer camper is shown visiting the painting *Joyce* by Howard Somerville in **Evergreen: Treasures from The Daywood Collection** exhibit.
Photo by Josh Hamrick.



This project is supported with financial assistance from the West Virginia Department of Tourism and the National Endowment for the Arts, with approval of the West Virginia Commission on the Arts.