"I've always been attracted to the geometric forms... My interest continues into the world of quantum physics and its attempt to simplify the complex world of nature... It challenges my imagination as I search for the order in disorder and a way to see the real in nature."

Eleanor D. "Sibby" Wilson
from an interview given at age 86
The Richard Wetherill Visual Arts Center and Eleanor D. Wilson Museum represent a dream come true for generations of art students, distinguished faculty who have elevated Hollins' art programs to national stature, and to a woman whose generosity and vision made it all possible.

Eleanor Delaney "Siddy" Wilson '30 wanted fervently for Hollins to have an art museum where students and the public could view and study works of art and where a permanent Hollins art collection could grow and flourish. She worked doggedly to make it happen.

During her lifetime, Siddy gave Hollins nearly $3 million to transform the former Fishburn Library building into a comprehensive visual arts facility named for her grandfather, Richard Wetherill, a Pennsylvania industrialist who greatly influenced her life. Siddy died on May 31, 2002, at age 93 and through her estate left Hollins another $6.5 million to create and endow the Eleanor D. Wilson Museum, centerpiece of the Richard Wetherill Visual Arts Center. Her combined gift of approximately $9.5 million is the largest Hollins has ever received from a single donor.

For more than 70 years, Hollins was the abiding love of Siddy's life. She believed in single-sex education and its possibilities to encourage young women to succeed and find their own voices.

After graduating from Hollins, Siddy, a native of Chester, Pennsylvania, went on to achieve renown as a stage and film actress and as an artist. She co-starred on Broadway with such legendary actors as Tallulah Bankhead and Jose Ferrer and received a Tony Award nomination for her
performance in the 1968 comedy *Weekend*. Siddy was also accomplished in radio, television, and film work and portrayed Warren Beatty's mother in the film *Reds*.

Siddy retired from the theater in 1984 to focus on her love of abstract painting. Her work has been exhibited at the Hudson Guild and Touchstone Gallery in New York City, Widener University, and the Williams College Museum of Art, as well as at Hollins.

Tanya Bickley and Sheri Bickley Dean, daughters of Siddy's best friend Anna Clark Bickley and also Siddy's friends, are the executors of her estate. They knew well Siddy's passionate desire that Hollins have an art museum. "She assiduously followed that dream with a discipline in no way foreign to anyone who knew and loved her," the executors explain. They note that Siddy and her financial advisors secretly spent the last 20 years of her life growing the money that made possible her generous gift to Hollins. "One can only imagine Siddy's private glee as she contemplated such a surprise!" Today, with humility and profound gratitude, we dedicate the Richard Wetherill Visual Arts Center and Eleanor D. Wilson Museum to Siddy's memory in recognition of the ways in which she changed the arts environment at Hollins forever. We also wish to express our gratitude to the many other donors to the project whose names appear on the last page of this booklet.

Thank you for being with us as we celebrate a life, a building, a transformation, an incredible gift, a dream come true.

*L. Wayne Markert, Acting President*

*October 16, 2004*
SCHEDULE OF EVENTS

Saturday, October 16, 2004, 1:00 p.m.

Welcome
Hollins University Board of Trustees Chair Elizabeth Valk Long '72

Remarks and Recognition
Acting President L. Wayne Markert

Remembering “Siddy” Wilson
Professor of Art William G. White

The Eleanor D. Wilson Museum
Wyona Lynch-McWhite, Museum Director
Jeffrey Allison, Virginia Museum of Fine Arts

Remarks from Current Students
Grace Johnston '05, art/studio art major, Bedford, Virginia
Annette Mathews '05, Horizon art/studio art major, Roanoke, Virginia
Sadie Tillery '05, film and photography major, Raleigh, North Carolina
Amy Torbert '05, art history major, Manchester, Missouri

The Construction Project
Jed Hammer
President, Martin Bros. Contractors

Donor Recognition
Acting President Markert

Dedication Prayer
Camp-Younts Chaplain Jan Fuller Carruthers '78

1:30 p.m.
Reception on entry level and second floor
ART LECTURES

1:30
"Redesigning the Parthenon," Christina A. Salowey, associate professor, classical studies and women's studies, Art History Lecture Hall, Room 119

2:00
"Student Photography at Hollins," Robert M. Sulkin, professor of photography, Photography Classroom 221

2:30
"Artist-in-Residence Program at Hollins," Janice Knipe, professor, drawing and design, Artist-in-Residence Studio, Room 205

3:00
"Color as Light in Painting," William G. White, professor of painting, drawing, and contemporary art history, Painting Studio, Room 303

3:30
"Digital Photography Demonstration," Christine Carr, visiting assistant professor of art, Photography Classroom 221

1:30 - 4:00
Student-led guided tours of the building

Artwork by current students featured in the student galleries

Works in progress in art, photography, and sculpture studios

Screenings of graduate student films, Frances Niederer Auditorium

EXHIBITS Eleanor D. Wilson Museum

Main Gallery
"Contemporary Art: Two Visions," Photographs by Sally Mann and Paintings by Janet Fish

Sally Mann is the recipient of a Guggenheim fellowship and three NEA fellowships. Her work appears in the permanent collections of major international museums, including the Metropolitan Museum of Art, the Museum of Modern Art, and the San Francisco Museum of Modern Art. In 1991, her work was featured in the Biennial Exhibition at the Whitney Museum of American Art. Named "America's Best Photographer" by Time magazine in 2001, Mann has been the subject of several film documentaries. She received both her undergraduate and graduate degrees from Hollins.

Janet Fish was one of the first women artists to receive her M.F.A. from Yale University in 1963. Fish had her first solo exhibition in 1971, where her work sold out before the opening. In the next several years, she became an established New York artist. Her exhibitions include: the Art Institute of Chicago, 1972 and 1974; the Whitney Museum of American Art, 1973; Brooklyn Museum, 1976; Isetan Museum, Tokyo, 1985; the National Museum of Women in the Arts, Washington, D.C., 1991. She also was included in Making their Mark: Women Artists Move into the Mainstream at the Cincinnati Art Museum in 1989. Her works are in many major collections, including the Metropolitan Museum of Art; the Museum of Fine Arts, Boston; and the Whitney Museum of American Art, among others.

Ballator-Thompson Gallery
Faces from the Collection: Portraits and Images of the Figure from the Hollins Permanent Collection

Florence Wetherill Wilson Gallery
Hollins University Faculty Exhibition featuring the work of Leigh Ann Beavers, Christine Carr, Nancy Dahlstrom, Richard Hensley, Janice Knipe, Donna Polsono, Robert M. Sulkin, and William G. White.
THE BUILDING

The Richard Wetherill Visual Arts Center is not only a place of art, but a work of art, an architectural celebration of texture, line, shape, color—and learning. As with any work of art, this new arts facility can be analyzed and appreciated on many levels and from many viewpoints.

One of the greatest challenges to the architects and builders was understanding the complexity of the program and the disparate elements that would come together in the building originally constructed in 1955 as the Fishburn Library. The center would be home to art history instruction; lectures and film viewing; art, film, and photography instruction and production; faculty offices; and a full-fledged state-of-the-art museum. Rarely is a building asked to do so much. The project would also become a model of adaptive re-use and stewardship of existing resources.

The footprint of the original building was not changed, but an entire floor was added, nearly doubling the size of the building to 60,000 square feet. Involved from the beginning of the design phase, the art faculty made one thing clear: this was to be a working building full of light and air and open spaces with rough surfaces, an industrial warehouse kind of place where it wouldn’t hurt to spill a little paint on the floor.

What the design and construction team produced is a building that artfully weaves together the old and the new, the beautiful and the gritty, the art museum and the warehouse.

While the interior of the old library building was stripped to produce a clean canvas on which to create the Richard Wetherill Visual Arts Center, vestiges of the 1955 building were left exposed, in part for artistic reasons, in part in tribute to that era and the Fishburn family legacy at Hollins. The original terrazzo flooring was left in the East Entrance vestibule along with the 1955 Fishburn Library building plaque and the frame of a built-in display case that now conceals electrical wiring. Black marble was left on the east front and in what are now the first floor seminar rooms. Concrete columns from the original structure were intentionally left unpainted in portions of the building.
Exposed overhead ductwork and pipes give that sought-after warehouse feel, and if you look beyond you will see pock marks in the original decking from which the library ceiling was hung a half century ago.

The building is also a study in transitions. The verandah on the entrance facing Starkie House echoes the white-columned colonnades of the Front Quadrangle and pergola of the Wyndham Robertson Library and serves as a bridge between the historic architecture of the original campus and Dana and Moody on the newer side of campus. Transitions also exist inside with the "softer side" of the building housing the Eleanor D. Wilson Museum, the Frances Niederer Auditorium, and the Art History Lecture Hall, then giving way to more utilitarian spaces—the art and sculpture studios with their unpainted concrete floors.

The new center, completed at a cost of $10 million, also features large, open painting and drawing studios; classrooms; sculpture, ceramics, papermaking, printmaking, wood- and metal-working studios; outdoor sculpture and ceramics work areas; a rooftop plein aire studio; and facilities for Hollins’ growing film and photography program.

The Eleanor D. Wilson Museum features three galleries that can be configured for separate shows or one large exhibition. Under the leadership and vision of the museum's first director, Wyona Lynch-McWhite, all bodes well for the future of the collections, exhibitions, and programs. In addition, the Eleanor D. Wilson Museum's partnership with the Virginia Museum of Fine Arts in Richmond will enable Hollins to bring outstanding exhibitions and art programs to Hollins and the Roanoke community.

Thanks to our benefactors, Siddy Wilson and others listed in this program, Hollins’ visual arts programs are making, studying, and celebrating art together for the first time under one roof.

The Richard Wetherill Visual Arts Center is a gift to Hollins and to the Roanoke Valley. Explore it, see it, touch it, sense it. Enjoy where art is and where art is made, and please come again and again.
Eleanor Delaney "Siddy" Wilson '30 died on May 31, 2002, leaving Hollins an estate gift of approximately $6.5 million—this on top of nearly $3 million she had already given to name the Richard Wetherill Visual Arts Center in memory of her grandfather. Siddy's generous gift transformed the Fishburn Library into the visual arts center and created the Eleanor D. Wilson Museum.

Siddy Wilson was an outstanding Hollins student who had a reputation for doing everything and doing everything well. Although she started out as a chemistry major, a fact of which she was proud, she ended up a Tony-nominated actress of stage, screen, and television and an accomplished modern artist in her later years. She toured with the USO during World War II and rubbed elbows with celebrities from Tallulah Bankhead to Edward R. Murrow.

Above all she loved Hollins and nourished a dream that her alma mater should have a museum-quality art gallery. Thanks to her incredible generosity, Hollins will have that and much more. In appreciation and recognition of Siddy Wilson's life, Hollins will dedicate the Richard Wetherill Visual Arts Center and Eleanor D. Wilson Museum in her memory. And on these pages, we let the voices of Siddy and those who knew and loved her describe this fascinating woman who left us at age ninety-three.

The Artist
Although a successful, working actress throughout her professional life, Siddy had always wanted to be an artist and in 1946 began serious study of art with Margaret Stark and Rafael Soyer in New York City. In death she leaves behind a collection of her own abstract paintings, which she called "Lifescapes."

Siddy's passionate desire during the last twenty years of her life was

Article reprinted from Winter 2003 HOLLINS magazine
that Hollins have an art museum. She
assiduously followed that dream with a
discipline in no way foreign to anyone
who knew and loved her. Using the
Williams College Museum of Art, just
down the road from her home, as an
example, Siddy went about introducing
Hollins presidents, trustees, and the
development office to the reality of
how a university could support and
create an art museum.

Most astonishing, however, and
a secret to everyone except Siddy’s
financial advisor, was the strict and
purposeful financial regime Siddy
imposed upon herself in order to grow
the money which made
possible
her generosity to Hollins. One can
only imagine her private glee as she
contemplated such a surprise.

By Tanya Bickley and Sheri Dean,
executors of Siddy’s estate and the
daughters of the late Ann and Tony
Bickley, Siddy’s lifelong friends and
actors whom she met at the Hedgerow
Theatre in 1934.

The Philanthropist
I worked with Siddy over a decade, and
I believe she must be smiling her spe­
cial smile, knowing that her generosity
will make wonderful things possible for
future generations of Hollins students.
Siddy Wilson was a woman of vision.
Her life reflected her passions, and
she saw Hollins as the place to realize
her dream. Her gift allows Hollins to
encourage other developing artists,
as her grandfather Richard Wetherill
encouraged her. Siddy, you hold a
special place in my heart.

By Bill White, professor of art
at Hollins.

The Student and Friend
Siddy in her senior year was president of
the student government, had a leading
part in the senior play, and was the
May Queen. Siddy graduated with the
highest grades of any member of her
fine class of 1930 and at commencement
was awarded the Funkhouser Award,
the equivalent of the modern Sullivan
Award—a remarkable record. However,
she lived her four years at Hollins
with the disarming modesty which was
a mark of her long life.

By Agnes Sanders Riley ’24,
Siddy’s chemistry teacher at Hollins
and lifelong friend.

The Inspiration
Siddy was, of course, the reason I came
to Hollins, and during my freshman
year, she came down as a guest artist
to star in William Jay Smith’s play
The Straw Market. It was Siddy whom
I called when anything wonderful
happened to me at Hollins, because

By Elizabeth Miles Montgomery ’69

she really understood what it meant
to join Grapheon or ADA. In 1995 she
asked me to share the driving when
she came back to Hollins for her sixty­
fifth reunion and for an exhibition
of her paintings, which was a feature
of that reunion. An eight-hour-plus
drive is a great time for talking, and
we talked about everything, including
the wildflowers blooming along I-81,
Robert E. Lee, and the many ways
you can get out of getting a ticket
for speeding.

The Actress
(In 1946) a former manager suggested
that Siddy go and read for Tallulah
Bankhead’s new play. She went, even
though she considered it not only pre­
sumptuous but a waste of time. It
turned out to be neither. It was another
Turning Point. Producer and director,
after listening stolidly to innumerable
applicants, announced that they wanted
Miss Eleanor Wilson for the only other
female role in the Bankhead show.

Here was an unheard of—though
not undreamed of—success. Apparently
Siddy had caught the brass ring.

Apparently, Miss Bankhead herself
would have the final say. Upon viewing
Miss Wilson, Miss Bankhead said, “No.
We’re too much the same type. Hair
the same color, nose the same shape...”

She got no further. Miss Wilson,
who was not to be intimidated, had
something to say on the subject herself:
“[I’ll] break my nose and dye my hair.”

(Bankhead) was sufficiently
amused by Siddy’s sacrificial offer to
allow her to keep her own nose and
even her own light brown hair.

Thus it came about that for thirteen
weeks Eleanor Wilson toured the
United States and Canada with Tallulah
Bankhead in The Eagle Has Two Heads.
And then, with appropriate fanfare,
the show was brought to Broadway.

From an article by Nancy
Moore ’29,
Siddy’s Hollins roommate, which
appeared in the fall 1951 issue of the
Hollins alumnae magazine when Siddy
was forty-three years old.

The USO Performer
“For many months after the start of the
war, actors had been waiting for some
word that the government would send
us overseas, where we felt we belonged.
When it was announced in the papers
that actors were to be sent, many of
us rushed to sign up, and happily our
unit was the first to be sent to a combat
area to do plays.”

Excerpt from Siddy’s recollection
of her days as a USO performer in World
War II, printed as a part of “War Stories”
in the spring 1995 Hollins magazine.
The Lifetime Learner

In the last weeks of Eleanor Delaney Wilson's extraordinary life, friends came to her bedside to read aloud. One of them was Hollins alumna Elizabeth Miles Montgomery '69, who helped arrange Siddy's memorial service at the Berkshire Theater Festival in Stockbridge. Another bedside reader was a woman named Arlene Bouras, who offered a vignette at the service about the last time she read to Siddy, a few days before her death. The book was David McCullough's *John Adams*, and on that last day the passage Bouras was reading struck her as uncommonly dull. On leaving, she tried to apologize, but a weak voice cut her off: "I liked it," whispered Siddy. "There were things I didn't know."

 Speakers in Stockbridge remembered Siddy as a beauty, an actress, a wit, a peerless hostess, a woman of fierce independence. She was all those things still in her late eighties, when I met her for the first time. Yet her rarest qualities, for my money, were her lively curiosity and the vast, unshrinking circumference of her interests to the very end.

Testaments to Siddy's range piled up on the Stockbridge stage. Marge Champion—yes, the tap-dancing movie star, wife of Gower—mentioned how cowed she was by Siddy's fascination with quantum physics. A friend's son, smitten from childhood, told how Siddy coaxed him to play chess. A man read a passage from George Bernard Shaw, whom she greatly admired. And when Tanya Bickley spoke about Siddy's own paintings, mostly abstract works, I recalled Siddy's telling me several years before that a painting I admired had been inspired by the music of Leonard Bernstein.

From the get go, Siddy and I talked about almost everything. I was curious to know her perspective on marriage, something both she and I had managed to avoid. She told me she had no regrets on that score, because her life had been so full. Then, as if this were a fresh thought, she volunteered that she would have also had
an interesting life had she married her Hollins sweetheart, Lewis Powell, later a Supreme Court justice.

Siddy liked to talk about Hollins—she loved the place, and all her friends in Stockbridge knew it—but she was interested in its future, not the past. I was always eager to talk about her own past, but she was merely polite, never energized, by those conversations. What Siddy really loved was learning something new. Before our first meeting, at her insistence, I had toured the Massachusetts Museum of Contemporary Art. Housed in a sprawling old Sprague Electric building in North Adams, Massachusetts, the museum is not far from the retirement home Siddy had chosen just south of Williamstown. Although her prodding got me there, I was by no means a reluctant visitor to the place; as a young Fortune journalist I had visited Sprague just before something called integrated circuits (and later just “chips”) turned its products into buggy whips. Now reincarnated, the factory houses Rauschenbergs next to wilder, younger artists who make Rauschenberg seem staid.

A frequent visitor to Mass MOCA herself, Siddy was curious to know what I liked best. I told her I was intrigued by a new exhibit of an artist whose works included motorcycles spewing neon trails of numbers. I said I had learned the artist was fascinated by Fibonacci. Siddy’s eyes lit up, not in recognition (as I first thought), but with the sheer excitement of confronting a new concept. Thanks in part to the influence of the late Herta Freitag, my math teacher at Hollins, I could field the first of the battery of questions Siddy fired.

“Here,” I ventured, slowly in deference to her almost-ninety years, “is a Fibonacci sequence: 1,2,3,5,8,13...”

“Oh,” she cut in quickly, “each number is the sum of the two previous numbers. Now, tell me, who was Fibonacci?”

This was, for me, a pure “Hollins moment.” We had made the magical connection Hollins women of all ages keep making, connections that so often are life-enriching. I had no idea who Fibonacci was. But I found out quickly and shared it all with Siddy. We talked about him, and laughed about him, especially later when neither of us could remember his name on cue. He became a link, and a symbol. “There were things I didn’t know,” Siddy Wilson said, dying. She used a lifetime to learn.

By Wyndham Robertson ’58, member of the Hollins Board of Trustees and former chair.

“Thanks to Hollins for preparing me for this journey. It has not been dull!”


WHO WAS RICHARD WETHERILL?

Siddy Wilson made her gift to name the Hollins visual arts center in memory of her grandfather, Richard Wetherill, because she felt that he had made all things possible in her life.

Richard Wetherill, born in 1850, was a banker and pioneering industrialist who helped make Chester, Pennsylvania, a great industrial center during the nineteenth century. In 1872, at age twenty-two, Richard Wetherill and his brother, Robert, began their own business manufacturing Corliss engines, boilers, and machinery. The Corliss steam engine was considered the most efficient engine of its day.

By 1926 Wetherill had moved into banking, serving as president of the Chester National Bank, vice president of the Cambridge Trust Company, as well as a director of several banks and public utility companies.

Richard Wetherill gave Siddy a trip around the world upon her graduation in 1930. It was on that trip that she met George Bernard Shaw, who inspired her to become an actress. Wetherill died four years later on December 31 at age eighty-four. Siddy never forgot him, and his memory will live on at Hollins through the Richard Wetherill Visual Arts Center and a scholarship she also established in his name.
NAMED AREAS

THE FOLLOWING AREAS OF THE RICHARD WETHERILL VISUAL ARTS CENTER AND ELEANOR D. WILSON MUSEUM HAVE BEEN NAMED BY OR FOR HOLLINS ALUMNAE AND FRIENDS. AREAS ARE LISTED BY FLOOR.

Ground Floor

Outdoor Sculpture Studio, gift of Betty M. Branch '79, M.A.L.S. '87

Papermaking Studio, gift of Ibby Taylor Greer '72

Student Gallery, gift of Mr. and Mrs. Robert Self in honor of their daughter, Jenniffer Self '00

Woodworking Studio, gift of Betty Sams Christian '43

C. Guffey Lewis, Isabella Palmer Manchester, Joyce Rowland MCBurney, Audrie Gatter Stewart, Gail Engelfried Witschey

Ballator-Thompson Gallery, named in memory of John Ballator and Lewis Thompson

Faculty Office, gift of Elizabeth Vann Hobbs '58 in memory of her mother, Josephine Huffines Vann '31

Faculty Office, gift of Mary Terrell Joseph '66, Catherine Ringe Matthews '66, Joyce Riddle Neely '66

Faculty Office, named in memory of Alfred G. New

Faculty Office, gift of Brooke and Hap Stein in honor of their daughter, Ashley Wellhouse Stein '00

Fishburn Hall, gift of Sally Fishburn Crockett, Parker Shackelford Crosland '51, Robert and Sibyl Norment Fishburn '58, Anna Logan Lawson '65, M.A. '70, Bittle W. and Charlotte Kelley Porterfield '68, Stuart Lewis Smith '58

Morrow Seminar Room, gift of Mr. and Mrs. Edward B. Morrow Jr. in honor of their daughters, Brooke A. Morrow '78 and Lisa Morrow Morten '80

Museum Director's Office, gift of Bittle and Charlotte Kelley Porterfield '68 in memory of Margaret Rice Porterfield

Frances Niederer Auditorium, gift of multiple donors

O'Keeffe Seminar Room, gift of Kathryn O'Keeffe '39

Resource Center, gift of Brooke Ann Morrow '78 in honor of her sister, Lisa Morrow Morten '80

Sauer Family Lounge, gift of the C. F. Sauer Family

Eleanor D. Wilson Museum, named in memory of Hollins benefactor Eleanor D. “Siddy” Wilson '30

Florence Wetherill Wilson Gallery, named in memory of Eleanor D. “Siddy” Wilson’s mother

First Floor

Art History Lecture Hall, given by the William R. Kenan Jr. Charitable Trust, the Flagler Foundation, Thomas S. Kenan III, and others in honor of the Lewis women and their legacy at Hollins: Janet Patton Lewis, Janet Lewis Sauer '75, Kenan Lewis White '80, Louise Lewis Foster, Catherine Gray Hathaway '89

Art History Media Study Room, given in honor of art professors John Ballator, Frances Niederer, and Lewis Thompson by Class of 1953 Art Majors: Joan Wiley Brown, Margaret Wood Doss, Jean Kilday Fabish, Lily Ritchie Hill, Janet La Rosa Hohn, Katharine Rice Kriebel, Margaret Moore Lawrence, Anne

Second Floor

Artist-in-Residence Studio, given in honor of Irene Hilliard '31 and Mary Page Hilliard Evans '59

Editing Studio, given in memory of Nicole Kohn '02
Editing Studio, gift of Elizabeth Peace Stall ’53

Faculty Office, gift of the Estate of Thomas N. Downing in memory of Virginia Martin Downing ’43

Faculty Office, gift of Betty Phillips Kenna ’46 in memory of John Ballator

Faculty Office, gift of Mr. and Mrs. William G. Staton in honor of their daughter, Sarah Grayson Staton ’00

Photography Classroom, given in honor of Sally Mann ’74, M.A. ’75

Sound Studio, gift of Claudia Watkins Belk ’60 and John Montgomery Belk

Third Floor

Drawing Studio I, named in memory of Mary Francis “Ky” Wilson ’63

Painting Studio, gift of Ann Robinson Black ’52, Charlotte Conant Fox ’79, and an anonymous donor in memory of Charlotte Robinson

Plein Aire Studio, gift of Cabell Woodward Jr. in memory of Helen Boushee Woodward ’50

Senior Studio, gift of Turner Baker Broll ’60 in honor of her parents, Dr. and Mrs. George S. Baker

The following named seats in the Frances Niederer Auditorium:

Margie Pannill Allen ’67
Breck Arrington in honor of Anna Hurt Arrington ’56
Bé Merritt Aspinwall ’76
Pamela Babst Bent ’66
Martha Salisbury Brewer ’69
Missy Van Buren Brown ’76 in honor of Robert Van Buren
Michael Clark in honor of Sarah Canavan Morian ’64
Constance Clement ’70
Parker Shackleford Crosland ’51 in memory of Evelyn Fishburn James ’19
Daryl R. DeBerry ’79
Mary Bern Wolfe Decker ’58
Lee Flagg Elliott ’68
Donna Sims Ernest ’54
Emily Roberts Gay ’54 in honor of Neville Gay Williams ’80 and Sarah Gay Guyton ’83
Margaret Rood Gibbs ’71 in memory of Jean Katherine Stallings ’71
Sally Williams Gresham ’73
Katherine Anne Halton ’74
Susan Gilbert Harvey ’59
Elizabeth Vann Hobbs ’58 in honor of Josephine Vann Harrison ’70 and Elizabeth Whitehead Adams ’31
Melanie Hoffmann ’92 in honor of Dr. Kathleen Nolan
Elizabeth Moore Johnston ’62 and William R. Johnston
Bob Jones in honor of Barbara Cannon Jones ’80
Joan Kent ’64 in memory of Marjorie Kent
Pauline Dent Ketchum ’74 in honor of Mary Watkins ’73

Syma Lipschutz Kroll ’62 in memory of Mary and Meyer Lipschutz
Molly Wood Little ’51
Deborah DeBerry Long ’69 in honor of Daryl DeBerry ’79
Linda Koch Lorimer ’74 in honor of Elizabeth Lynch Koch ’47
Ann Borden Evans McIver ’49 for Anne Livingston Borden ’25
Callen Jones McJunkin ’72
Cynthia Cauthen Mitchener ’55 in honor of Nancy Bernhardt Collett ’55
Elizabeth Cheek Morgan ’71
Sally Cole Nelson ’49
Happy Williams Procter ’59
Nancy Davis Rosan ’66
Anne Finlay Schenck ’52 in memory of Charles Newton Schenck III
Rosmarie Hopler Scully ’54 in memory of Nancy Benham Steenhus ’54
Jane Goshorn Smith ’66 in memory of Jane Reed Goshorn and Samantha Reed Smith
Janet Wittan Spear ’39
Susan Cragg Stebbins ’62 in memory of Henry and Evelyn Cragg
Theodore E. Stebbins Jr. in memory of Henry and Evelyn Cragg
Nina Terry Thorp ’59
Dr. and Mrs. Francis D. Tuggle in honor of Ned and Laura Tuggle Anderson ’98
Kay Massey Weatherspoon ’54 in memory of Mary Claire Mieher ’54
Anonymous in memory of John Ballator
$1 million and above
Eleanor D. Wilson ’30 d
Revocable Trust of Eleanor Delaney "Siddy" Wilson ’30
Anonymous

$100,000 to $999,999
Ann Robinson Black ’52
Turner Baker Broll ’60 and Charles Broll
Betty Sams Christian ’43
Arthur Vining Davis
Caroline Arnold Davis ’60
Dickson Foundation, Inc.
Flagler Foundation
Charlotte Conant Fox ’79
Anna Thomas Irwin ’52
William R. Kenan Jr.
Charitable Trust
Brooke Ann Morrow ’78
Mr. and Mrs. Edward B. Morrow Jr.
Sally Fishburn Crockett
Parker Shackelford
Croswell ’31
Estate of Thomas N. Downing
Julie Stokes Elsee ’45
Sibyl Noymant Fishburn ’58
and Robert N. Fishburn
Ibby Taylor Greer ’72
Elizabeth Vann Hobbs ’58
Elizabeth M. Moore Johnson ’62
and William R. Johnston
Mary Terrell Joseph ’66
Betty Phillips Kanna ’46
Anna Logan Lawson ’65
M.A. ’70
Mrs. Lawrence Lewis Jr. d
Elizabeth Valk Long ’72 and David L. Long
Dee Williamson Marley ’81
Marietta McNeill Morgan & Samuel Tate Morgan Jr.
Foundation
C. F. Sauer Company

$25,000 to $99,999
Eleanor Miller Alger ’60
Claudia Watkins Belk ’60 and John Montgomery Belk
Betty M. Branch ’79,
M.A.L.S. ’87
Susan Seydel Cofer ’64
Sally Fishburn Crockett
Parker Shackelford
Croswell ’31
Elizabeth Vann Hobbs ’58
Elizabeth M. Moore Johnson ’62
and William R. Johnston
Marie Terrell Joseph ’66
Betty Phillips Kanna ’46
Anna Logan Lawson ’65
M.A. ’70
Mrs. Lawrence Lewis Jr. d
Elizabeth Valk Long ’72 and David L. Long
Dee Williamson Marley ’81
Marietta McNeill Morgan & Samuel Tate Morgan Jr.
Foundation
C. F. Sauer Company

Janet Lewis Sauer ’75
Mr. and Mrs. Robert Self
Elizabeth Peace Stall ’53
Mr. and Mrs. William G. Snou
Brooke and Hat Stein Jr.
Nancy Blue Thomas ’50 and
L. Newton Thomas Jr.
Wachovia Foundation
Kay Massey Weatherspoon ’54
and Van L. Weatherspoon
Jane Senter Weeden ’44
Kenan Lewis White ’80
Anonymous (3)

$10,000 to $24,999
Anne Davis Baker ’72
Chris Butler Ball ’69
Belk Foundation
Helen Walsh Betts ’40
Elizabeth Toopleman Borden ’43
Nancy Nash Campbell ’58
Beirn Carter Foundation
Mr. and Mrs. MacFarlane L. Cates Jr.
Emilie Kyle Cheuault ’52
Mary Stoll Cross ’57
Carol Greene Donnelly ’62
Margaret Wood Doss ’53
Mary Page Hiard Evans ’59
and Thomas B. Evans Jr.
Tandy Jones Gilliland ’54
Anne Hatcher Jennings ’53
Judith Stoddard King ’57
Justine Bailey Lynch ’58
Catherine Ringe Matthews ’66
Reveley Allen Moore ’58 and
Joyce Riddle Neely ’58
Joan W. Newton
Anne Weatherspoon Phoenix ’45
Carol Bayne Price ’66
Susanne McKnight Borden ’66
Susan C. Stone ’55
Robert B. Stone ’55
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Susan C. Stone ’55
Robert B. Stone ’55

$1,000 to $9,999
Mr. and Mrs. Lee Sanford
Ainslie Jr.
Margie Pannill Allen ’67
Anna Hurt Arrington ’56 and
Breck Arrington Jr.
Caroline Walter Arthur ’52
Be Merritt Aspinwall ’76
Pamela Babst Bent ’66
Mr. and Mrs. Calvin P.
Bentley Trust
Betsy Mangum Berry ’55 and
William W. Berry
Mr. and Mrs. Alan B. Brewer
Mr. and Mrs. Davis B. Brewer
Martha Salisbury Brewer ’69
Nicole Bliss Bryan ’93
Melissa Bunnen ’80
Elizabeth Greer Cauthen ’52
Jane Couler Chapman ’70
Constance Clement ’70
Betsy Akers Crawford ’70
and Michael C. Crawford
Daryl R. DeBerry ’79
Mary Bern Wolfe Decker ’58
Lee Flagg Elliott ’68
Isabelle Cox English ’54
Donna Sims Ernest ’54 and
Albert D. Ernest
Miriam Hayllar Farmakis ’67
Edie Reed Funsten ’52
Emily Roberts Gay ’54
Margaret Rood Gibbs ’71
Sally Williams Gresham ’73
Katherine Anne Halom ’74
Jane Cowden Hanshan ’54
Laura Thrower Harris ’70
Susan Gilbert Harvey ’59
Lindsay Daniel Heims ’70
Melanie Harnett Hoffmann ’92
Janet La Rosa Hohn ’53
Ellie Post Pasko ’53
Barbara Cannon Jones ’80
and Robert Jones
Thomas S. Kenan III
Joan Kent ’64
Pauline Dent Ketchum ’74
Sandra Kiely Kolb ’70
Syma Lipschutz Kroll ’62
Gayle Layfield Latshaw ’70
Anne C. Guffey Lewis ’53
Anne Beasly Little ’53 and
George Little
Molly Wood Little ’51
Deborah DeBerry Long ’69
Linda Koch Lorimer ’74 and
Charley Ellis
Mary Lou Mertens Lowry ’69
Barbara Ross Luck ’67
Charles A. Mastronardi
Foundation
Ann Borden Evans McWear ’49
Callen Jones McJunkin ’72
Sally Vandervliet McMorris ’60
Inez B. Merritt
Cynthia Cauthen
Mitchener ’55
Anne Morgan Moore ’66
Elizabeth Cheek Morgan ’71
Sallie C. Morian ’64 and
Michael Clark
Sally Cole Nelson ’49
Florence Fowler Peacock ’59
Happy Williams Proctor ’59
Beryl Powers Robison ’61
Nancy Davis Rosan ’66
Desha Graves Rosborough ’59
Sally Shore Ruffin ’50 and
Dalton Ruffin
Anne Finlay Schenck ’52
Rosmarie Hopler Scully ’54
Anne Mercer Kesler Shields ’54
Jane Goshorn Smith ’66
Stuart Lewis Smith ’58
Janet Wittan Spear ’39
Lyne Santy Tanner ’62
Suzanne McCormick Taylor ’64
Temple St. Clair Thierney ’54
Susan McCoy Thompson ’72
Nina Terry Thorp ’50
Dr. and Mrs. Francis D. Tuggle
Harriet Craigie VanHouten ’51
Mary Elizabeth Watkins ’73
Marily Johnson Williams
M.A.L.S. ’91
Marian Wolf Young ’29

$500 to $999
Anne Armistead ’42
Joan Wiley Brown ’53
Cecelia Moren Long ’70
Caroline Hughes Neal ’53
Midge Demarest Nelson ’45
Babbie Chenoweth Shelton ’71

Under $500
Anstey Advertising Group
Joanne Zeve Berman ’49
June Nolde Butler ’48
Ann Jenkins Clement ’66
Heather N. Engle ’01
Jean Kilday Fabish ’53
Carol Stavas FioSimonds ’73
Susan Baker Golden ’72
Connie Gorman ’52
Patricia Moore Harbour
Lily Ritchie Hill ’53
Dona Shepherd Moran ’77
Axson Brown Morgan ’60
Kathryn Black Shoji ’78
Lynne Davis Spies ’70
Burn Klhae Thompson ’78
Susan Gray Tuttle ’67
Ellen Denton VanThiel ’64
Mr. and Mrs. John
Williamson III
Gail Engelfried Wigley ’53
Cynthia Woolbright
Studie Johnson Young ’74

$ = deceased
HIGHLIGHTS FROM OUR HISTORY

1853
Hollins first offers studio art classes—indeed, is among the first liberal arts institutions in the country to offer a studio art program.

1889
The forty-seventh annual Register and Announcement of the Hollins Institute lists studio courses similar to those of many other art schools at the time, including working from plaster casts of the human figure, drawing and painting portraits from life, and painting in the "plein aire" from the landscape.

1913-1929
Few art classes are available; but by 1929 a full slate of ancient, medieval, renaissance, and modern art history courses are offered, along with year-long art appreciation classes.

1933-1936
A revolution seems to have taken place. Something similar to the current offerings of separate majors for art history and studio is created. In the late 1930s, the Carnegie Foundation helps establish the original glass-plate slides for the study of art history.

The department enters an era of stability, hiring the young John Canady (who later wrote Mainstreams of Modern Art and became art critic for the New York Times) and John Ballator, who in 1936 starts his thirty-year career at Hollins. While other studio faculty and art historians come and go, John Ballator, Frances Niederer, and Lewis Thompson influence and direct the art program into the 1980s.

1948
John Ballator works with architects Barney and Banwell to design the Art Annex, which besides housing the studio art and art history programs is the site of the Roanoke Valley's first gallery.

1955
The Hollins Abroad-Paris program, launched this year, introduces thirty students to the arts and culture of France. Since then, thousands more have regularly taken advantage of Hollins' travel programs to study firsthand the world's great art masterpieces.

1997
James McGarrell is Hollins' first Frances Niederer Artist-in-Residence. Since then, well-known artists have come to campus each year.

2004
The Richard Wetherill Visual Arts Center and Eleanor D. Wilson Museum open for classes and are dedicated on October 16.

Top: John Ballator taught at Hollins from 1936 until his death in 1967. He was well known for his work in oils. Middle: Frances Niederer, professor emerita of art history, joined the Hollins faculty in 1942 and taught until her retirement in 1980. The Frances Niederer Artist-in-Residence program and the auditorium are named in her honor. Bottom: Lewis Thompson, professor emeritus of art, taught at Hollins from 1950 until 1987. A portrait, still life, and landscape painter, he passed away in 2002.