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ANNIVERSARY

UNIQUELY LOCAL

Hubbardton Forge celebrates 50 years

Hubbardton Forge lobby at the plant featuring their fixtures.

By Janelle Fagnant

On a recent tour of the sprawling 110,000-square-foot Hubbardton Forge plant just past the intersection of Routes 4 and 30 in Castleton, it wasn't unusual to meet employees who had been there 15 or 20 years.

It all started in a barn in Hubbardton in 1974 with just two guys — University of Vermont graduates George Chandler and Reed Hampton — who founded the company making candlesticks and fireplace tools, which quickly evolved to lighting. They relocated to Castleton in 1988 and by 1993 had 35 employees. Today it's one of the country's oldest and largest commercial forges in operation with over 200 employees — all of them, from human resources and shippers to designers, engineers and welders — under one gigantic roof.

The company is celebrating its 50th anniversary this year with an open house at the plant on Oct. 10.

On a recent sunny morning, Vice President of Marketing Jeanne-Marie Gand and Vice President of Operations Steve Wiegiers gave a glimpse behind the scenes.

It doesn't convey everything that the company does to simply call it a lighting manufacturer. They are artists, blacksmiths, problem-solvers, and much more.

"We start the process in our building," CEO Maria Mullen said by phone. "We've got in-house designers and we start with a development process where our designers are pitching concepts



A section produced for a fixture called Coral Linear Pendant, which when it's finished hangs horizontally.

and ideas. From there it moves to working with engineers and makers, so there's a lot of people involved, which is very different from other places."

Once a concept is in place, production begins at the heart of the plant, the 1,800°F forges, in which metal is heated and then shaped by hand while it's red-hot.

"Too hot it can start to blister, so it's finding that sweet spot," Wiegiers said. "They're making the parts that bring a lot of that aesthetic value and design to life that we're known for."

Wiegiers has been with Hubbardton Forge 22 years. "There's certain aspects of what we do that are very similar (to early days) in the craftsmanship, but the product line certainly has changed a lot," he said. "The technology and designs are definitely more contemporary, and part of that is LED technology enabling our design team to do so much more with the product line. That's what's really cool, you don't have to have a traditional (bulb and) socket, and it opens up the design."

One example is a fixture that looks like floating coral dipped in silver. It's called Coral Linear Pendant, made by a casting process developed in house in which water-soluble balls create the coral shape in aluminum. It then takes hundreds of welds to form the fixture.

"What we do is so much more advanced from when I started," Wiegiers added. "The catalog was much smaller 20 years ago."

"We still do some of the traditional because there's a need for that, but the breadth of the line has changed dramatically," Gand said.

The current catalog offers 900 base products from chandeliers to sconces to the Rook Twin Floor Lamp that looks like two pillar candles on sleek iron. And it's all built to order.

"It doesn't come off the shelf in a warehouse," Wiegiers said. "It's getting produced and made just for you."

Longtime Welders Jeff Warner and Ed Ray have been with the company for decades, and their jobs are a unique mix of creative and industrial. They do a lot of custom work to help customers modify base products.

"Someone might love a product we have that's 3 feet wide but they need it 10 feet wide," Gand explained.

"There's a lot of creative involved," Warner said. "We're very busy right now with — we call them napkin sketches — stuff that's really planned out, made up by the customer with specific needs."

"There are no templates for how that's done," Gand said. "It's up to the guys working with our engineers to develop how we are going to make their vision come alive."

Around the corner, Katelyn Darling, of Castleton, who has been with Hubbardton Forge over a decade, was working with Jaime Dillon, of Granville, an employee of 22 years, on an enormous project.

A customer wanted to modify Fusion Pendant, a stunning ceiling fixture with staggered layers of thick, clear glass on a geometric metal framework that sells for \$32,000. The customer wanted its shape hexagonal. "So engineers pulled in the team in production and said let's talk through how to build this," Wiegiers said.

"The wiring's going to be completely different, the welding is completely different, but based off the standard product," Darling said. "That's the customer's dream of it and we see if we



Employees working with metal and shaping it while it's hot.



can put it together and get them the dream.”

The modification was so big it equaled six of the original fixture and weighed around 400 pounds. It was on its way to a restaurant in Miami and was so big that the shipping crate had to be built around it.

In addition to being all hand-crafted, Mullen says Hubbardton Forge has set itself apart by defying trends rather than following them.

“I always admired the uniqueness of the brand,” said Mullen. “The originality of the design, the handmade quality. It’s very different from everything else in the industry. We feel we’re building beautiful heirlooms.”

And the made-to-order element, among others, makes the company environmentally friendly, winning them six Governor’s Awards. “We don’t build 300 of something to end up in a landfill, it’s part of our sustainability story,” Mullen said.

The company has never had a storefront, but operates from a catalog and three permanent showrooms across the country. “And we use local or regional partners whenever we can,” Gand said, including slate from down the road in Fair Haven and glass from Simon Pearce in Quechee that goes into some of the 300 fixtures that are produced each day.

“The product is very easy to sell, very unique, very hard to duplicate by competitors,” said Andrew Knapp, vice president of sales. “People really care about what they do here, and that’s very hard to find in a lot of companies.”

“It’s a great company and it employs a lot of great people from the area,” Mullen said. “And we appreciate being part of this community. It’s really important to us.”

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Mother, with its Baby Camel born in Montpelier, Vt., June 9, 1906, and presented by Barnum & Bailey Circus to Mount Sinai Temple, N. M. S., Montpelier, Vt.
Recorder C. H. Heaton, at left. Potentate S. S. Ballard, at right.

Members of the Shriners for 1889 showing many prominent Montpelierites.

THE MYSTIC SHRINE GETS A CAMEL

By Paul Heller

It was June 1906 and the circus was in town. Barnum & Bailey's three-ring extravaganza had set up their tents in Langdon's Meadow — the present site of Montpelier High School — when occurred an unexpected event, the birth of a baby camel.

The newborn was christened "Mount Sinai," in honor of Montpelier's Shriner organization. The 1910 History of Mount Sinai Temple recorded the event:

"The Barnum and Bailey circus had arrived in town on Saturday, June 9, 1906. During the early hours of the morning a baby camel was born in the menagerie. Connected with the circus management were several Nobles attached to other Temples, and following an established custom it was

decided that the camel should be presented to the Temple of the Mystic Shrine on the oasis nearest its birthplace."

The Ancient Arabic Order of the Nobles of the Mystic Shrine, or "The Shriners," is a subset of the Masons that does good deeds and seems to have fun doing so. They are the ones wearing fezzes and driving little cars in parades. In Vermont and New Hampshire, they also sponsor the annual Shrine Football game and donate the proceeds to children's hospitals.

The Shriners originated in New York City in 1870, describing themselves as a fraternity based on "fun and fellowship." One of the founders, William Florence, devised the idea of a Middle Eastern theme after attending a musical review in France. He also designed the rituals, emblem and costumes, founding the first Temple in 1871. The good-

natured fun of the organization caught on, and other Temples proliferated.

Montpelier was very early under the Shriner tent, the third after the original Temple. In fact, it was the third in the world.

Masons with advanced degrees in both Burlington and Montpelier decided to form a Temple and locate it in Montpelier. Frank Bascomb was the founder of the order in Vermont, and first Grand Potentate. His drug store was also believed to be the first in the state. He was an avid Mason, achieving the highest rank in that order.

The 1910 History of Mount Sinai shows the Golden Fleece building on Main Street as their Temple. The building was later used as Montpelier's Rec Hall. This was before it was moved back from its original location, fronting directly on Main Street. It was, very likely, still being used for roller skating concurrent with its use by the Shriners. The building was demolished in 1972.

At the news of the gift of a baby camel, the Shriners hurriedly convened at the Pavilion Hotel.

"Word was passed around by means of the mystic Arabic telegraph and in the early evening over a hundred of the Nobles and their ladies, the Nobles all wearing the regulation full evening dress and the essential red fez." The Shriners fez was always red with a black tassel and adorned with a scimitar, a crescent, and a star.

The Montpelier Daily Journal described what happened next:

"Shortly before 7:30 o'clock of Saturday evening six camels of the circus herd were led up to the Pavilion by the Oriental camel drivers who travel with the show. On the camels L.H. Greene, E.S. Meigs, D.E. Mason, D.S. Wheatley, and Richard Ballard, son of S.S. Ballard, the illustrious potentate of Mount Sinai were mounted. Behind the camels came a procession of some fifty Nobles, wearing their red fezzes, fell into line while many others followed along on the sidewalks. Most of the Nobles were accompanied by their ladies, and most of the ladies wore white fezzes."

The Nobles dismounted at the Big



A post card showing "Mount Sinai" the baby camel.

Top and assumed specially reserved seats under the circus tent.

At the completion of the first act on the bill, the ringmaster called for the mother camel, which was led into the ring. "The baby camel was too much affected by the excitement to walk and was carried in by some of the attendants." The calf was formally presented to Potentate Ballard, who broke a bottle of champagne and sprinkled some of it on the infant camel and christened it "Mount Sinai." The newspaper concluded, "the little fellow will be kept with its mother until he is weaned, after which it will be sent to Montpelier."

The baby camel was of the Bactrian variety, that is, it had two humps. Domesticated Bactrian animals have served as pack animals in Central Asia for hundred of years, and are noted for their tolerance to cold, drought and high altitudes. They were imported to the United States for use by the military and mining companies. Some camels were turned loose in the southwestern states, where there continue to be wild herds of these animals.

It takes seven years for a camel to reach its full adult size of 7 feet high

and more than 1,000 pounds.

Sadly, the tale of the Shriners' camel does not end well. There was little more heard about the camel until 1921 when, according to the Barre Daily Times, Shriners from Barre planned to attend a ceremonial meeting in Montpelier. In a ritual tribute, some of them planned to walk to Montpelier, and others "plan to ride the vicious camel that has not been approached for more than a year and a half." None of them were able to mount the poor animal and it no longer was featured as the Shriners' mascot.

While Bactrian camels are generally docile and friendly, any animal can become anxious and testy, especially when isolated from others of its kind. Although a camel can live 50 or more years, David Coffey, a current member of the Shriners, said that it is believed that the camel passed away while still relatively young.

The Montpelier Shriners have since moved to Barre and now call the Masonic Temple on Academy Street their home. They continue to support worthy causes.

Paul Heller is a writer and historian from Barre.

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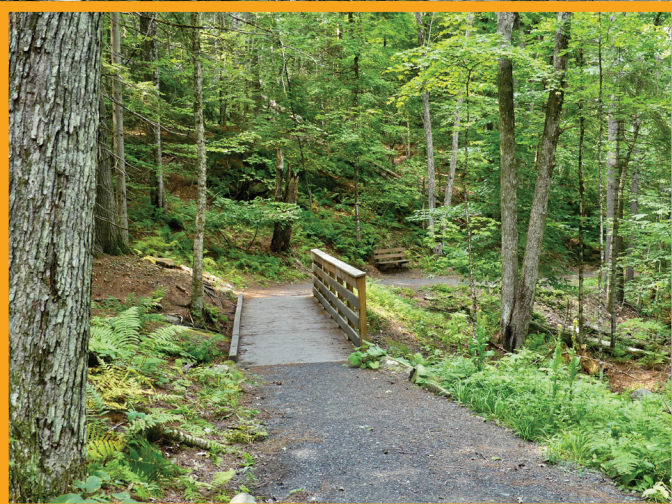
By Peter Cobb

What Hubbard Park in Montpelier is depends on what you want. For some, it's a quiet respite in the middle of the workday. For others, it's a place to jog, hike, bike, snowshoe, cross-country ski or walk their dog. It hosts weddings, birthday parties and family reunions. There are summer concerts and a spooky walk in the woods in the fall.

What it is for everyone is a piece of Capital City history.

"Hubbard Park is a very special place. We are lucky to have these 270 acres as a playground and refuge for Montpelier's residents and visitors. We are the only state capitol building with a park directly behind it, and Hubbard Park's proximity to the city's core makes it a great outdoor destination for people who also want to visit Montpelier's thriving historic downtown. There's a trailhead literally right behind the State House. In the park you can find a stone tower on the National Register of Historic Places, a three-quarter-mile long universally accessible trail through towering oaks, an old growth hemlock forest, and miles of trails for hiking, biking, and enjoying Vermont's iconic landscapes. Best of all,





your adventure can start and end in downtown Montpelier so you can enjoy everything that Montpelier has to offer,” said Montpelier Parks Director Alec Ellsworth.

It is one of the largest city-run parks in Vermont. Along with Summer Street Park, it became the first Montpelier park in 1899. It includes more than 7 miles of hiking and skiing trails, two picnic shelters, numerous picnic areas, a soccer and ball field, a small pond, a sledding hill, and a 54-foot stone observation tower.

In 1899, John E. Hubbard bequeathed the City of Montpelier 125 acres in order to create a park or, in his words, “preserve wilderness” for future generations. Infrastructure improvements and additional acres were added over the next 125 years.

The iconic Hubbard Park Tower is the most visited spot in the park.

Begun in 1915 and completed in 1930, the tower is located at the highest point of the park and provides views

of the state capitol building and nearby mountains. It was constructed from stones from stone walls that were found on Capitol Hill.

The park has a diversity of habitats including meadows, softwood and hardwood stands, swamps, thickets, and rocky outcroppings. It contains several impressive stands of white pine.

Located on top of a grassy hill, the Old Shelter is near a performance stage, combined soccer and softball field and, in the winter months, right next to a sledding hill. This shelter includes picnic tables, a water fountain (summer only) and a grill. There is a composting toilet nearby. The Old Shelter and Stage are rented as a unit, as they are directly adjacent to one another. This shelter is accessed via a grassy hill or a set of stairs. It’s worth noting that the access road to the Old Shelter is closed in the winter.

Nestled in the heart of Hubbard Park, the New Shelter is universally accessible and a bit more shaded than the



Old Shelter. A composting toilet stands right across the road, and the lawn is large enough for some games or for children to run around. There are also several picnic tables, a grill and a water fountain.

Special events at Hubbard Park include the Parkapalooza Summer Concert Series and the Halloween-themed “Enchanted Forest” in the fall. Now in its 26th year, the Enchanted Forest features a candle-lit walk through the park with performances throughout the walking route. It sells out every year so get tickets early.

The park is busy all year but the busiest season is fall foliage, which matches the state’s busiest tourist season.

A big change starting in fall 2024 will be a change to the leash rules for dogs. Currently, the entire park is open to dogs not on leashes, but starting this fall leashes will be required for about half the park. Maps will be available to indicate the areas where leashes will be required.



“In a nutshell, we’re changing the rules to make more people feel welcome and comfortable using Hubbard Park,” Ellsworth said.

Hubbard Park, along with 11 other city parks that include a total of 500 acres, are maintained by a staff of four and usually there are two AmeriCorps volunteers. The parks’ budget is \$300,000.

“In recent years we’ve been working hard to make Hubbard Park accessible to more people. One of our big efforts has been making an accessible ‘zone’ within Hubbard Park near the New Shelter, which includes accessible parking, shelter access, water fountain, grill, and an amazing new three-quarter mile long trail right to the base of Hubbard Park’s stone tower,” Ellsworth said. “Next year, we’ll be adding a universally accessible bathroom. One of our big goals is to make sure anyone can enjoy this amazing park, and we hope this will help people of all ages and abilities visit.”

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MUSEUM

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**VERMONT
HISTORY MUSEUM**



By Peter Cobb

The Vermont History Museum in the Pavilion building in downtown Montpelier has two special exhibits this fall in addition to its permanent exhibits on the history of Vermont from the time of the Abenaki to the beginning of the 21st century.

The exhibits are: “A Century of Creative Women in Pittsford,” curated by the Pittsford Historical Society; and “For the Love of Vermont: The Lyman Orton Collection” which features paintings from Orton’s private collection of 20th-century artwork.

The Pittsford exhibit, which runs to Jan. 25, 2025, focuses on the work of five women who called Pittsford home at various points in their lives, who drew upon the landscape, people, and events to create paintings, prints, and photographs that reflected the town over the course of 100 years.

The exhibit sheds new light on the town, offering a refreshing perspective on its cultural heritage through the artistic contributions from five of its female residents who, at different



Andrew Lipton



Picture taker is Helen Lu of New York City, Alice Ci of Los Angeles and Qing Gui of Queens, New York.

times in their lives, found inspiration in the town's landscapes, its vibrant community, and the significant events that shaped their experiences.

Through artwork, photography, and objects, this exhibit explores the lives of artists Martha Wood (later Belcher, 1844-1930) and her partner Lucia Gilbert (1832-1898), photographer Mary Randall (later Allen, 1878-1968), artist Hilda Belcher (1881-1963, Martha's daughter), and printmaker Katherine Crockett (later Marnell, 1898-1979).

"This exhibit is a perfect example of how the Vermont History Museum works with local historical groups to bring Vermont history to our visitors," said Andrew Liptak, public relations and guest services coordinator for the Vermont Historical Society, which operates the museum.

"The Vermont Historical Society is committed to recognizing and supporting local history efforts; understanding that local societies are an integral part of sharing and preserving Vermont's story," Liptak said.

Vermont's history community is made up of more than 190 historical societies, museums, and cultural organizations.

The Orton exhibit is a selection of artwork by Vermont artists, collected over the past 45 years by Lyman Orton, best known as





The Lyman Orton Collection, "For the Love of Vermont."

the proprietor of The Vermont Country Store in Weston. The exhibit will run through the end of 2024.

Co-curated by the Vermont Historical Society, Orton and Donnel Barnum, who is the curator of The Lyman Orton Collection, "For the Love of Vermont" features more than 80 works of Vermont scenes created between 1910 and 1970. Among the 50 artists in the exhibition are Luigi Lucioni, Walton Blodgett, Francis Colburn, Cecil Bell, Rockwell Kent, Emile Gruppe, Ruth Mould, Mitzi Goward and Paul Sample.

The permanent exhibits at the museum feature Vermont stories from ancient times to the 21st century. The museum includes everything from the

last catamount to live in Vermont to the exhibit, "Freedom and Unity One Ideal, Many Stories," which allows visitors to walk through time and experience an Abenaki wigwam; a re-creation of the Catamount Tavern where the Green Mountain Boys gathered; a railroad station complete with a working telegraph; a World War II living room furnished with period music and magazines; as well as tributes to former governors Phil Hoff, Vermont's first Democrat governor, and Madeleine Kunin, the state's first and only female governor.

The museum is located next to the Vermont State House which, according to Liptak, is beneficial to the museum

because many tourists who come to Montpelier to see the capitol building get an unexpected bonus by visiting the history museum.

"The Vermont Historical Society believes understanding the past changes lives and builds better communities. The exhibits here at the museum show how we lived on the land, how we farmed it, and show the tensions between rural settlements and development, basically the museum shows how we existed here in Vermont," Liptak said.

The museum is open Tuesday through Saturday, excluding major holidays, 10 a.m. to 4 p.m. Admission is adults, \$9; families, \$25; seniors, students and children, \$7; museum members and children under 6, free; and free admission to active-duty military personnel.

For more information, go to: vermonthistory.org/museum.





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Vermont

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Adamant

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Barre

ARTE at 159 North Main: "JGB + EGB =", through Nov. 23, mixed media works by Jason and Erin Galligan-Baldwin, 159 N. Main St., Barre, 802-479-7069, www.studioplacearts.com

Espresso Bueno: Cynthia Christensen, through Sept. 27, "Land, Sea & Sky," colorful detailed marker/pen drawings, 248 N. Main St., Barre, 802-479-0896, espressobueno.com

Art at Morse Block: "Hiding in Plain Sight II," through Sept. 20, abstract figurative works by Amy Schachter, Morse Block, 260 N. Main St., Barre, 802-479-7069, www.studioplacearts.com

Studio Place Arts: "Rock Solid XXIV," Sept. 11-Oct. 28, stone sculptures and assemblages by area sculptors; "The Other Side," interactive drawings by SPA resident Joe John; "Symbiosis," Michelle Johnsen speaks to our universal interconnectedness, SPA, 201 N. Main St., Barre, 802-479-7069, www.studioplacearts.com Art social, 4:30 to 6 p.m. Saturday, Sept. 21.

Berlin

First Congregational Church: "Art as Ministry," Sept. 14-Oct. 30, new paintings by Barre artist Arthur Zorn, 1808 Scott Hill Road, Berlin, 802-522-7649, email vermontartmusic@gmail.com. Hours: 9 a.m. to 1 p.m. Sunday, and by appointment.

Brattleboro

Brattleboro Museum & Art Center: Through Oct. 16, "The In Between" by Susan Brearey and Duane Slick; "SpaceMosque" by Saks Afridi; "The River Between" by Ilana Manolson; "Stemming the Tide" by Jessica Straus; "Personal Nature" by Mishel Valenton and Benedict Scheuer; "From Home/To Home" by Sandglass Theater; Outdoor exhibits: "A Night at the Garden" (through April 2025) by Vanessa Compton and "The Wounding" by Lee Williams (through Nov. 3), BMAC, Union Station, Main Street (Route 5) and routes 119 and 142, Brattleboro, 802-257-0124, www.brattleboromuseum.org

Mitchell-Giddings: Amy Arbus, "Beyond Reason," through Oct. 6, work by Cape Cod photographer, 183 Main St., Brattleboro, 802-251-8290, www.mitchellgiddingsfinearts.com

Burlington

UVM Fleming Museum: "Handstitched Worlds: The Cartography of Quilts," Set. 10-Dec. 6; "About Place: Quilts from Vermont Museums,"

Sept. 10-Dec. 6; "Let the Fabric Speak!" Sept. 3-May 17, 2025, UVM campus, 61 Colchester Ave., Burlington, 802-656-0750, www.uvm.edu/fleming All open house, 5 to 7 p.m. Wednesday, Sept. 11.

Calais

Kent Museum: "Illuminated Worlds," through Oct. 6, Vermont artists draw inspiration from infinite realms, Art at the Kent, Kents' Corner State Historic Site, 7 Old West Church Road, Calais, 802-223-6613, www.kentscorner.org Opening celebration, 3 to 5 p.m. Saturday, Sept. 7; closing celebration, 3 to 5 p.m. Sunday, Oct. 6.

Glover

Bread & Puppet Museum, through Nov. 1, fantastic collection of puppets of all sizes, from hand puppets to gigantic puppets used in parades and circuses, that fill renovated 1860s barn, 753 Heights Road, Glover, 802-525-3031, www.breadandpuppet.org

Hanover, N.H.

Hood Museum of Art: "(Un)Mapping," through Nov. 3, "Decolonial Cartographies of Place"; "From the Field," through Nov. 3, "Tracing Foodways through Art"; "Gather, Move, Resonate," through Dec. 21, textile-based sculptures by Nick Cave and Jeffrey Gibson; "Living With Sculpture," through March 22, 2025, "Power and Presence in Europe, 1400-1750"; "The Grief of Almost," through April 6, 2025, four large-scale paintings and one monumental sculpture by artist Enrique Martínez Celaya, Dartmouth College, 4 E. Wheelock St., Hanover, New Hampshire, 603-646-1110, hoodmuseum.dartmouth.edu

Huntington

Birds of Vermont Museum: "The Power of Perspective," through October, art from a bird's eye, 900 Sherman Hollow Road, Huntington, 802-434-2167, www.birdsofvermont.org

Jeffersonville

Bryan Memorial Gallery: Legacy 24 Collection, through Dec. 22, works of 17 contemporary artists and selected works by Alden Bryan and Mary Bryan, 180 Main St., Jeffersonville, 802-644-5100, www.bryangallery.org

Manchester

Southern Vermont Arts Center: Summer 2024 Solo Exhibition, through Nov. 3, featuring Adria Arch, Irene Berkson, Paul Gruhler, Margaret Jacobs, Linda Mirabile, Diana Novetsky, Verne Orlosk, Cathy Osman, Anna Noelle Rockwell, Tim Segar, Stacey Sherman, and Robbii Wessen, Yester House; "Sand to Splendor," through Sept. 22, presented by the Vermont Glass Guild; "Pastel Panorama: Journeys with a Medium," through Sept. 22, presented by Vermont Pastel Society, Elizabeth de C. Wilson Museum, 930 SVAC Drive, Manchester, 802-362-1405, www.svac.org

Art at the Kent: 'Illuminated Worlds'



Top left, Sculptor James Westermann, right, of Morrisville, and aide Ryan Audet, erect a sculpture recently in anticipation of the 'Illuminated Worlds' show at the Kents' Corner State Historic Site in Calais. Bottom left, Gerry Bergstein "Don't Look up." Bottom center, Marcia Vogler: "Remember Me." Right, Paedra Bramhall: "Springtime Interior." JEB WALLACE-BRODEUR / STAFF PHOTOS

Middlebury

Edgewater Gallery at the Falls: Jane Davis, through Sept. 29, "Re-Assembly," a solo exhibit, 1 Mill St., Middlebury, 802-458-0098, edgewatergallery.co

Middlebury College Museum of Art: "An Invitation to Awe," Sept. 13-Dec. 8, Older paintings and prints in conversation with contemporary objects, scientific equipment, and interactive work that compels the viewer to think of how awe is experienced; Permanent Collection Galleries, ongoing, Mahaney Center for the Arts, South Street (Route 30), Middlebury, 802-443-5007, museum.middlebury.edu

Montpelier

The Front Gallery: Anne Cogbill Rose, through Sept. 29, paintings by Thetford artist 2020-24, 6 Barre St., Montpelier, 802-552-0877, www.thefrontvt.com Artist's talk, 5:30 to 6 p.m. Thursday, Sept. 19.

Vermont History Museum: "For the Love of Vermont: The Lyman Orton Collection," through Dec. 31, featuring more than 80 Vermont scenes by 50 artists 1910-70, 109 State St., Montpelier, 802-828-2291, vermonthistory.org

Vermont State House: "Vermont Female Farmers," through Oct. 30, photographs by Juan Carlos González," Card Room (second floor), 115 State St., Montpelier, 802-828-0749, curator. vermont.gov Art Walk reception, 4 to 7 p.m. Friday, Oct. 4; artist speaks at 6 p.m.

Vermont Supreme Court: "The Ordinary & Extraordinary," through Oct. 15, mystical works by Montpelier artist Regis Cummings, 111 State St., Montpelier, 802-828-0749, curator. vermont.gov

T.W. Wood Gallery: Printmaking Invitational 2024, through Sept. 23, third annual; "Contemplating the Sacred," through Sept. 23, Ed Burnam's mixed media drawings offer glimpses of culture as experienced through sacred objects and family; "Art of Thomas Waterman Wood," ongoing; "Works Progress Administration Artwork," ongoing, Center for Arts and Learning, 46 Barre St., Montpelier, 802-262-6035, www.twwoodgallery.org

Poultney

Stone Valley Arts: "A Gift of Dreams: The Creative Process," Sept. 7-Oct. 20, Work by Richard Weis 1965-2024, Stone Valley Arts at Fox Hill, 145 E. Main St., Poultney, 802-287-8197, stonevalleyarts.org Opening reception, 5 to 7 p.m. Saturday, Sept. 7.

Putney

NXT Gallery: Hannah Harveste, through Nov. 10, "Landscapes," plein air paintings by South River, Massachusetts artist, Next Stage Arts, 15 Kimball Hill, 802-387-0102, nextstagearts.org

St. Johnsbury

Northeast Kingdom Artisans Guild: Fiona Cooper Fenwick, through Sept. 27, landscape paintings, Back Room Gallery, 430 Railroad St., St. Johnsbury, 802-748-0158, www.nekartisansguild.com

Shelburne

Shelburne Museum: “New England Now: Strange States,” through Oct. 20, Pizzagalli Center; “Confected, Borrowed & Blue: Transferware by Paul Scott,” through Oct. 20, Ceramics Gallery; “Lorna McMaster: Stewarding a Seed Collection,” through Oct. 20, Dana-Spencer Textile Galleries; “A Grand Spectacle in the Great Outdoors: Elliot Fenander’s Circus Photography,” through Oct. 20, Circus Building; “Vermont Furniture Museum at Shelburne Museum,” through Oct. 20, Vermont House; “All Aboard: The Railroad in American Art, 1840-1955,” June 22-Oct. 20, 6000 Shelburne Road (Route 7), Shelburne, 802-985-3346, shelburnemuseum.org

Stowe

The Current: “Exposed,” through Oct. 19, 33rd annual outdoor sculpture exhibition, 90 Pond St., Stowe, 802-253-8358, www.thecurrentnow.org

Tunbridge

Tunbridge General Store: “The Found Object in Art,” through Oct. 29, Assemblages by John Parker and photographs by Mark Dixon, 304 Vt. Route 110, 802-889-3525, www.thetunbridgegeneralstore.com Opening reception, 3 to 5 p.m. Saturday, Sept. 21.

Waitsfield

Mad River Valley Arts: “Wild Pink,” through Oct. 31, group show explores the relationship between the natural and cultural aspects of the ancient color pink, The Gallery at Mad River Valley Arts, 5031 Main St., Waitsfield, 802-496-6682, madrivervalleyarts.org Artists’ reception, 5 to 7 p.m. Thursday, Sept. 26.

West Rutland

Carving Studio & Sculpture Center: SulptFest 24: “Coruscation,” Sept. 7-Oct. 20, site-specific works guest-curated by Colin C. Boyd; “Old Growth,” Sept. 7-Oct. 20, new work by sculptor Bill Botzow, 636 Marble St., West Rutland, 802-438-2097, carvingstudio.org Opening reception, 5 to 8 p.m. Saturday, Sept. 7, with refreshments and entertainment.

White River Junction

Two Rivers: Rachel Gross, through Oct. 25, “Land Unfolding,” monoprints by Vermont artist, Two Rivers Printmaking Studio, 85 N. Main St., Suite 160, White River Junction, 802-295-5901, www.tworiversprintmaking.org Montpelier

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