



SUMMER

20  
22



SHELBURNE  
MUSEUM





**A MESSAGE FROM THE DIRECTOR**  
**THOMAS DENENBERG**

This is a big year for us as we kick off a season-long celebration of Shelburne Museum’s 75th Anniversary. When we open our doors on May 15, visitors will experience a suite of engaging and elegant new exhibitions, refurbished buildings, beautiful gardens, summer camps, in-person openings, world-class concerts, and so much more!

The festivities start with the opening of The Dana-Spencer Textile Galleries at Hat and Fragrance, newly renovated and updated and where more than a dozen vibrant quilts by contemporary quilter Maria Shell will be on view. Later in the season, Stagecoach Inn, home to the Museum’s renowned American folk art collection, will reopen with completely renovated systems, refreshed galleries, and a reinterpretation of the collection that casts these works in a new light, literally and figuratively, by viewing them through a 21st-century lens.

This season, we are extremely proud to offer the first major exhibition of the work of Luigi Lucioni. *Luigi Lucioni: Modern Light* showcases the technically sophisticated realist who favored the play of light and shadows on weathered barns and stately trees contributing to the genre termed “Yankee Modernism.” In addition, *Eyesight & Insight: Lens on American Art* explores the ways in which eyesight, vision, and eyeglasses played a role in the history of American art. Both exhibitions have accompanying publications: *Lens on American Art: The Depiction and Role of Eyeglasses*, by art historian and Shelburne Museum Trustee Emeritus John Wilmerding, is a reflection of American art’s most iconic portraits that feature eyeglasses, and their significance to the artists—from Grant Wood to Alex Katz. The exhibition catalog for *Luigi Lucioni: Modern Light* recasts the ways we consider 20th-century New England modernism and its relationship to American art with essays and new scholarship by Shelburne Museum’s Curator Katie Wood Kirchoff and Director of Conservation Nancie Ravenel as well as scholars David Brody, Alexander Nemerov, and Richard Saunders.

Speaking of exhibitions—openings are back! Members will enjoy a full slate of in-person openings with curator talks throughout the season including openings for *Eyesight & Insight* on May 13 and *Luigi Lucioni: Modern Light* on June 24. After a two-year hiatus, we are bringing back Free First Fridays, with live music, food trucks, and art tours, along with Ben & Jerry’s Concerts on the Green, outdoor yoga, and our ever-popular annual July 4th celebration with the Vermont Symphony Orchestra. And behind-the-scenes, let’s not forget the exciting news that Antiques Roadshow crews will be here in July filming upcoming episodes of the perennial favorite antique appraisal show.

Just like founder Electra Havemeyer Webb, we are dog lovers here at the Museum, so we were thrilled to receive a generous donation of 46 woodcut prints and preparatory drawings by one of New England’s most well-known and beloved folk artists, Stephen Huneck. His whimsical sculptural woodcarvings, furniture, paintings, prints, and publications are widely admired and easily recognizable through their distinctive aesthetic of simple forms, bold colors, humor, and often, the artist’s inclusion of a dog. Be on the lookout for an exhibition in the future!

As the days get warmer and the Shelburne Museum gardens are in full bloom, we are looking forward to once again connecting with you, our community. Come celebrate our 75th Anniversary!

Sincerely yours,

Thomas Denenberg, PhD  
John Wilmerding Director

(cover) Luigi Lucioni, *Birches Over Pine* (detail), 1966.  
Oil on canvas, 23 x 18 in. Private collection. Photography by  
Andy Duback.





IN THE GALLERY

## Maria Shell: Off the Grid

MAY 15–OCTOBER 16, 2022

Hailing from Anchorage, Alaska, Maria Shell produces contemporary quilts grounded in the tradition and craft of American quilt making. She takes classical components of traditional bedcovers and manipulates them to create surprising combinations of pattern, repetition, and color. “Limiting the structure of my work to the pieced quilt has allowed me to go deep into color and print,” Shell says. “How do I get color to vibrate? How can I stitch these elements together so that the viewer sees not only hundreds of scraps of fabric but also the sum—the whole as greater than its parts? What would happen if a traditional bed quilt ate a healthy dose of psychedelic mushrooms?” Those are the questions I am trying to answer.”

Featuring fourteen works by Shell created between 2011 and 2022, this special exhibitin will explore the ways Shell pushes the boundaries of the traditional gridded format of the American quilt. Organized by Curator Katie Wood Kirchhoff, *Maria Shell: Off the Grid* will be on view in The Dana-Spencer Textile Galleries at Hat and Fragrance from May 15 through October 16, 2022.

Maria Shell, *Everything All at Once* (detail), 2019. Vintage, contemporary, and hand-dyed cotton, 60 x 60 in. Courtesy of the artist. Photography by Chris Arend.

*Maria Shell: Off the Grid* is made possible thanks to generous sponsorship from the Donna and Marvin Schwartz Foundation.



EXHIBITIONS

# Eyesight & Insight: Lens on American Art

MAY 15–OCTOBER 16, 2022

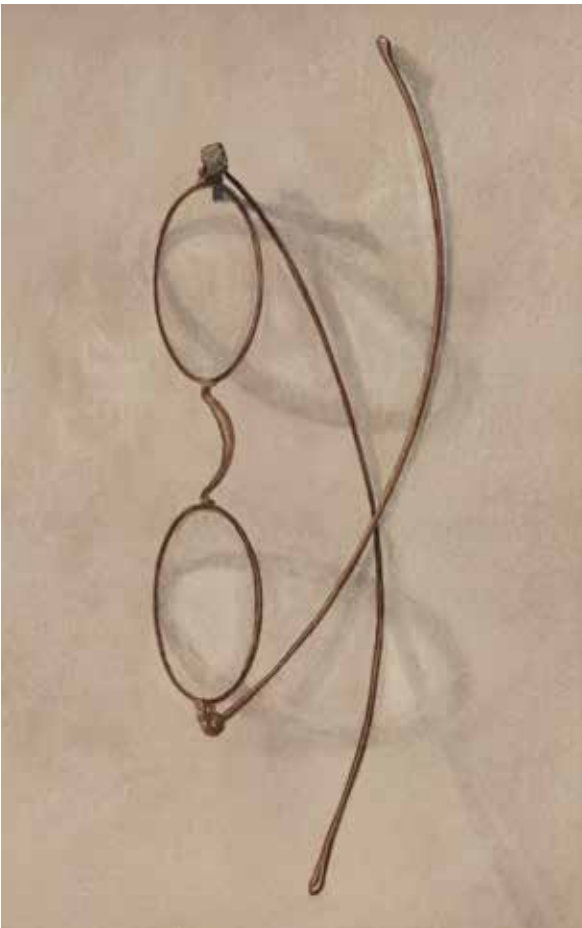
*Eyesight & Insight: Lens on American Art* marks the first major museum exhibition considering the myriad roles of eyeglasses and optical technologies in the history of American art.

Rembrandt Peale, *Rubens Peale with a Geranium* (detail), 1801. Oil on canvas, 28 1/8 x 24 in. National Gallery of Art, Washington, Patrons' Permanent Fund, 1985.59.1.

Featuring a rich selection of items drawn from Shelburne Museum’s collection as well as significant loans from private collectors, public institutions, and galleries, the exhibition illuminates a history of creative responses to perceptions of vision, inviting new insights into the ways American artists have negotiated issues related to sight.

Early 19th-century portraits by Ammi Phillips and members of the Peale family illuminate some of the opportunities and questions that early optical experiments and ways of seeing brought to those who could afford to correct their vision. Folk art trade signs and tin whimsies reveal the ubiquity and increased availability of glasses for improved sight during the 19th century. Viewing devices like the magic lantern and the stereoscope transported Americans from their homes to natural wonders like Niagara Falls or spectacles like World’s Fairs. Intimately scaled genre paintings by Richard Caton Woodville and *trompe l’oeil* (trick the eye) still lifes by George Cope and Edwin Romanzo Elmer invited period viewers to look closely, discerning truths from fictions in the space of the canvas.

Often incorporating eyewear as a tool for symbolizing and illustrating disguise and identity, or for eliciting humor, the 20th- and 21st-century works featured in the exhibition provide provocative foils and contemporary counterparts to the earlier American artwork. Renowned photographers Duane Michals and William Wegman humorously



Howardena Pindell, *Free, White and 21*, 1980. Video (color, sound), 12:15 min. Courtesy of the artist and Garth Greenan Gallery, New York.

play with narrative and perception of scale with lenses and glasses. Sunglasses—which are often associated with fashion, anonymity, and emulating “coolness” within American popular culture—are utilized by photographer Tseng Kwong Chi and painter Jamie Wyeth to inspire conversations related to cultural identity. Howardena Pindell’s influential video *Free, White and 21* is of special value to this exhibition, provoking timely discussions surrounding racism and identity. Sunglasses are a pivotal tool for assuming another character in this powerful, largely autobiographical artwork, which recalls the artist’s experiences of racism, bias, and sexism as a Black woman living in America and working in the arts world. Viewers are encouraged to engage in a community dialogue providing insight and reflection on Pindell’s groundbreaking video.

The accompanying publication by art historian John Wilmerding, *Lens on American Art: The Depiction and Role of Eyeglasses*, surveys more than two centuries of American fine and folk art. Highlighting themes ranging from 18th-century optical technologies to the social and historical connotations of eyeglasses during the 19th and 20th centuries to 21st-century design, Wilmerding’s text offers new viewpoints and perspectives from which to consider these objects and themes.

George Cope, *Spectacles*, ca. 1900. Oil on board, 10 1/8 x 8 in. Courtesy of the Pennsylvania Academy of the Fine Arts. Frances and Joseph Nash Field Fund.

*Eyesight & Insight: Lens on American Art* is generously supported by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, the Wyeth Foundation for American Art, the Donna and Marvin Schwartz Foundation, The Oakland Foundation, and Kitty Coppock.





## EXHIBITIONS

# Luigi Lucioni: Modern Light

JUNE 25–OCTOBER 16, 2022

## Luigi Lucioni's Vermont

*Luigi Lucioni: Modern Light* focuses on American modernist Luigi Lucioni's (1900–1988) career, influence, and relevance. *Modern Light* investigates the artist's relationship to the New York art world and locates the artist's role in American modernism. The exhibition offers an intimate view into the relationship between the artist and patron Electra Havemeyer Webb, probes understandings of the artist's immigrant identity, and comes to a better understanding of Lucioni's paintings and works on paper via a close examination of the artist's materials, methods, and techniques.

Born in Italy in 1900, Lucioni immigrated to the United States in 1911. After training at Cooper Union and the National Academy of Design, Lucioni was granted his first solo exhibition at the Ferargil Galleries in New York City in 1927. A friendship with patron Electra Havemeyer Webb drew the artist to Shelburne, Vermont, in 1930, and by 1939 he had established residence in Manchester, Vermont. A prolific painter and printmaker, Lucioni spent winters in New York City and summers in Vermont, teaching at the Southern Vermont Arts Center. Known during his lifetime as a technically sophisticated realist who favored the play of light and shadows on weathered barns and stately trees, Lucioni contributed to the genre that art historian Bruce Robertson has termed "Yankee Modernism." Lucioni, along with Paul Sample, Maxfield Parrish, Charles Sheeler, and Andrew Wyeth, depicted a landscape and a people, orderly yet odd, who embodied an idealized set of "American" values in an era of great social and political change.

*Luigi Lucioni: Modern Light* is generously supported by the Henry Luce Foundation, the Donna and Marvin Schwartz Foundation, the National Endowment for the Arts, Sandra Berbeco and David Coen, The Oakland Foundation, Maplefields, and Society for the Preservation of American Modernists.



Relying on loans from public institutions and private collectors, as well as Shelburne Museum's deep permanent collection, the exhibition comprises more than 50 works, including portraits, landscapes, and still lifes, along with related ephemera. Likenesses, including *Self Portrait* of 1949 (Southern Vermont Arts Center) and *My Father* (Shelburne Museum, 1941), provide intimate glimpses into the artist's family life. Images like *Lila Webb Wilmerding* (Shelburne Museum, 1934) and *Shelburne House* (1937) illuminate Lucioni's relationships with his Vermont patrons. Portraits of creative friends, like *Paul Cadmus* (Brooklyn Museum, 1928), *Jared French* (Metropolitan Museum of Art, 1930), and *Ethel Waters* (Huntsville Museum of Art, 1939), reveal an artist who was intimately involved in avant-garde social and professional circles. Providing a different kind of insight into Lucioni's world, the exhibition includes landscapes that effectively convey gritty working sites as well as the vast, verdant terrain of Vermont. Peaceful landscapes like *Village of Stowe, Vermont* (Minneapolis Institute of Arts, 1931) function as foils for industrial scenes like *A Barre Granite Shed* (Brooklyn Museum, 1931). These compositions gain context alongside works by modernist peers like Francis Colburn, Paul Sample, Charles Sheeler, and Maxfield Parrish, among others, to probe larger cultural trends in the modern American landscape. A selection of important still lifes fill out the exhibition, inviting inquiry into the material realities of Lucioni's everyday experience.

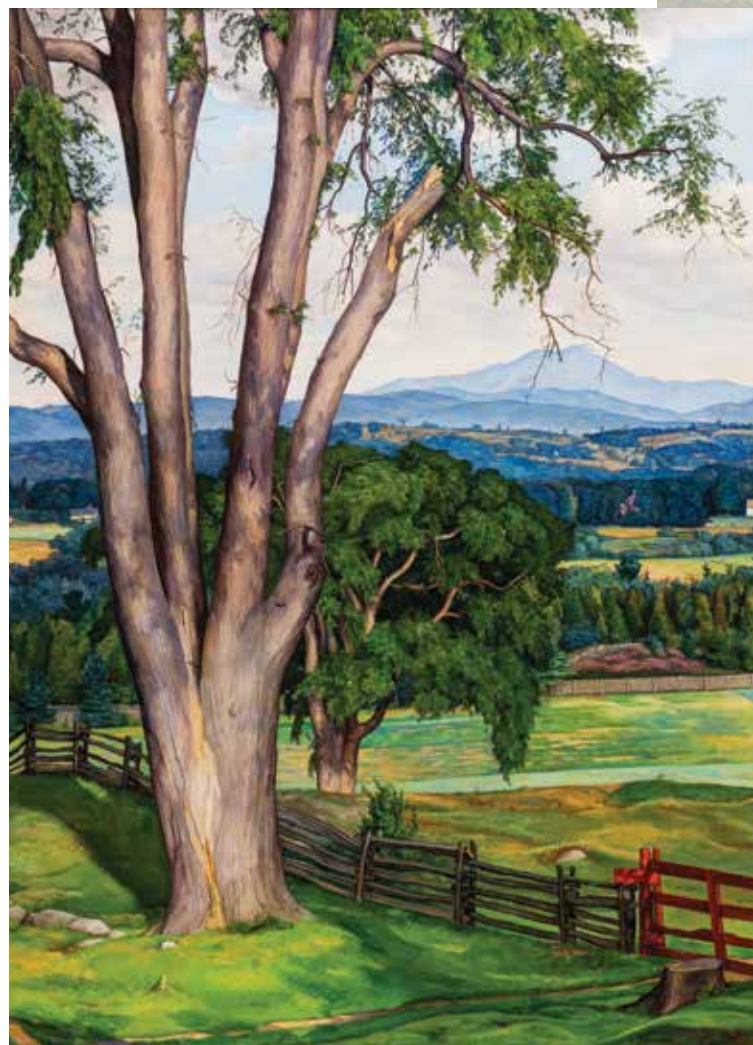
Published in collaboration with Rizzoli-Electa, the catalogue for *Luigi Lucioni: Modern Light* recasts the ways we consider 20th-century New England modernism and its relationship to American art writ large. With an introduction by Thomas Denenberg, John Wilmerding Director, Shelburne Museum, and five essays featuring new scholarship by David Brody, Katie Wood Kirchhoff, Alexander Nemerov, Nancie Ravenel, and Richard Saunders, the publication's chapters explore themes including patronage, immigrant and queer identity, the modern regionalist landscape, ideas of nostalgia, and the artist's materials and techniques. Together, these investigations provide a new foundation for understanding the oeuvre, cultural context, and social milieu of Luigi Lucioni.



(above) Luigi Lucioni, *Self-Portrait*, 1949. Oil on canvas, 32 x 26 in. Southern Vermont Arts Center, Gift of Douglas Mariboe. 1003.

(opposite) Luigi Lucioni, *Valley of Trees*, 1943. Oil on canvas, 19 x 30 in. Bruce and Kyla Lisman. Photography by Andy Duback.

Luigi Lucioni, *The Big Elm*, 1934. Oil on canvas, 28 x 22 in. Private Collection. Photography by Andy Duback.





# Nancy Winship Milliken: Varied and Alive

MAY 15–OCTOBER 16, 2022

## A conversation with the artist

*Nancy Winship Milliken: Varied and Alive*, features four monumental sculptures, each highlighting a different natural material, installed within a pollinator meadow. Milliken's installation engages in local to global ecological conversations, from climate change to Lake Champlain's watershed history, while also embodying the Museum's commitment to stewardship and sustainability, apt for celebrating the Museum's 75th anniversary.

The following interview is a segment from a conversation between Milliken and Carolyn Bauer, Associate Curator.

**CB:** The four sculptures created for this exhibition feature distinct natural materials—horsehair, wool, driftwood, and beeswax—and because of their materiality, they move and change throughout the duration of the exhibition. You refer to your partnership with the environment as a collaboration. What does this collaborative process look like for you?



Exhibition made possible through the generous support of: Sandra Berbeco, the Donna and Marvin Schwartz Foundation. Pollinator meadow created and generously donated by Bee the Change.

**NWM:** The practice of the studio is as much about process as it is about object, from finding and harvesting materials to molding and weaving. The different smells, textures, and raw sensation of making the form is all a part of informing the outcome of the work. Once the sculptures are installed, there is a letting go, a handing off of the process to the environmental influences in the landscape.

**CB:** How will these sculptures be informed by place at Shelburne Museum?

**NWM:** The sculptures record the sun, rain, heat, and cold, even air pollution, in their materials, creating a living journal of the elements of the environment. A kinetic action of the wind and light on the materials turns the otherwise static flat forms into living or performative sculptures. For example, the thousands of horsehair bundles in *Pasture Song* lift in the wind, whereas in *Meadow Breath*, the wind pulls and teases out tendrils of wool, bringing the sculpture to life. Tonal changes from rain might be present on the driftwood in *Lake Bones*. And *Earth Glow's* beeswax might change shape from heat.

**CB:** Viewers will have to come back throughout the exhibition to watch these changes. How did you consider the Museum's history and stewardship of the environment when approaching this installation?

**NWM:** As an environmental artist, sustainability is the main tenet of the studio, and it is also aligned with the sustainability efforts of the Museum. For example, the layout and design of the sculptures placed within the pollinator meadow on the Museum's South Lawn relates to the Museum's recently installed solar arrays and the pollinator field that surrounds them, which was created in partnership with Bee the Change. Both of these efforts highlight many of the conceptual elements in the sculptures. There is such an intricate relationship between the sun, the plants, and insects and an understanding where the human need for energy fits into all of that.

**CB:** The human element of engagement seems vital to this installation.

**NWM:** Yes, like the Museum, the installation is meant to inspire and gather community. This exhibition is as much about place-making as it is about concepts. My hope is that the sculptures and meadow become a place to slow down and witness the environment's elements. And hopefully visitors feel as excited as I do when I experiencing it.

(above left) Nancy Winship Milliken, *Pasture Song* (process detail), 2018–22. Charred wood post and beam, fishing net, white horsehair, and hardware, 15 x 17 ft. Courtesy of the artist.

(left) Nancy Winship Milliken, *Earth Glow* (process detail), 2021–22. Charred wood post and beam, fishing line, white beeswax, and wood, 15 x 12 ft. Courtesy of the artist.

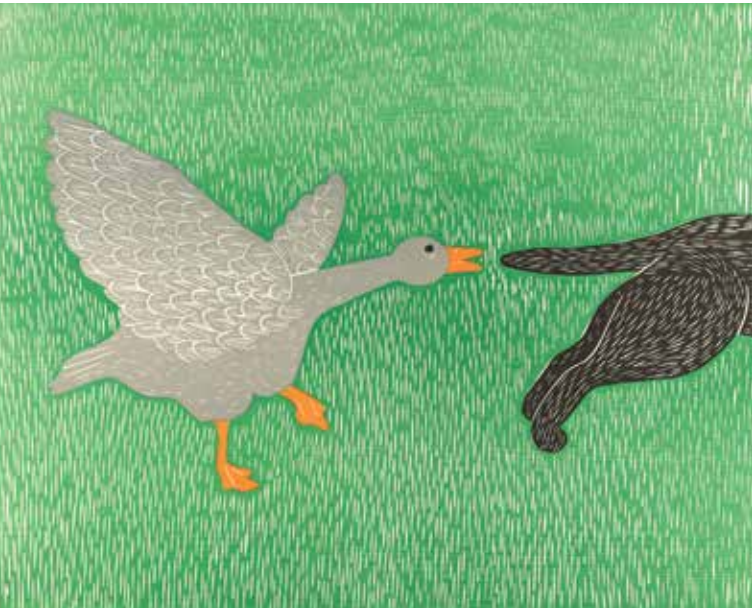


**Stephen Huneck** (1948–2010) is one of New England’s most well-known and celebrated artists. His whimsical sculptural woodcarvings, furniture, paintings, prints, and publications are widely admired and easily recognizable through their distinctive aesthetics of simple forms, bold colors, humor, and, often, the artist’s inclusion of a dog. Today, the bulk of Huneck’s collection resides at Dog Mountain in St. Johnsbury, Vermont, a place of pilgrimage for dog and art lovers alike. The artist’s emotive multimedia art can be found throughout the idyllic property, which includes a Dog Chapel—a place for honoring deceased canines—adorned with some of Huneck’s sculptures, furniture, and stained-glass windows.

During the winter of 2022, Shelburne Museum accepted the generous donation of 48 woodcut prints and preparatory drawings from the Estate of Stephen Huneck, Friends of Dog Mountain, Inc. The Museum is excited to share these prints with our visitors as new acquisitions to the permanent collection. The thoughtfully selected prints are exceptional representations of Huneck’s style and oeuvre. Featuring Huneck’s trusted menagerie of canines composed in saturated floods of primary colors, bold typography, distinct textures, and the artist’s characteristic good humor, these prints complement several of the Museum’s collections and facilitate thoughtful conversations across the collections.

Huneck’s woodcuts join the Museum’s impressive collection of American and European works on paper, which includes more than 3,000 prints. Providing a provocative contemporary foil and counterpart to the largely 19th- and early 20th-century art in the collection, Huneck’s work joins prints by Mary Cassatt, Isabel Bishop, Asa Cheffetz, Ogden Pleissner, Luigi Lucioni, Currier & Ives, and many more.

Stephen Huneck, *The Goose* (Diptych), 2002. Woodcut print, 18 1/2 x 25 1/2 in each. Gift of the Friends of Dog Mountain, Inc., 2022-3.23. Photography by Andy Duback.



Stephen Huneck, *Paleontologist*, date unknown. Woodcut print, 25 1/2 x 18 1/2 in. Gift of the Friends of Dog Mountain, Inc. 2022-3.37. Photography by Andy Duback.

Influenced by American folk art, the Huneck prints are in good company and conversation with the Museum’s varied folk art collection, which also features a menagerie of animals, from Wilhelm Schimmel’s carved eagles to the popular feline portrait *Tinkle*. Huneck, a furniture connoisseur and antiques dealer himself, fervently studied and read as much on folk art as he could. He strove to emulate the strong visual language found in American folk art in his own work. Utilizing simplified forms, bold lines, saturated color, and flatness in depth, his work is imbued with the personality and rich history of American folk art that favors emotive creativity over traditional and academic formal techniques.

With sincere gratitude to our friends at the Estate of Stephen Huneck, Friends of Dog Mountain, Inc., we look forward to sharing this renowned and joyful print collection with Museum visitors soon.





# Upcoming Events



Luigi Lucioni, *Village of Stowe, Vermont*, 1931. Oil on canvas, 23 1/2 x 33 1/2 in. Minneapolis Institute of Art, Gift of the Estate of Mrs. George P. Douglas. 55.23.

## MAY

May 13, 5:30– 7:30 p.m.

### MEMBER EVENT | EXHIBITION OPENING

#### Eyesight & Insight: Lens on American Art

A reception for the exhibition opening with remarks by John Wilmerding Director Tom Denenberg, Curator Katie Wood Kirchhoff, and Associate Curator Carolyn Bauer.

May 14

### MEMBERS EARLY ACCESS DAY

May 15

### 2022 SEASON OPENING

May 15, 2–3 p.m.

### CURATOR’S TOUR

#### Eyesight & Insight: Lens on American Art

Join curators Katie Wood Kirchhoff and Carolyn Bauer for a special tour of *Eyesight & Insight: Lens on American Art*.

May 18, 6–7 p.m.

### ONLINE WEBINAR

#### Traditional, Art, Modern—Notes from the Field

Join featured quilt artist Maria Shell for a presentation on her personal journeys with different quilt movements.

Mid–Late May

### ONLINE

#### Technique: Nancy Winship Milliken

This first video in a three-part series explores sculptor Nancy Winship Milliken’s artistic vision and focus on materials.

## JUNE

June 3, 5:30 p.m. gates open, 6:30 p.m. show

### BEN & JERRY’S CONCERTS ON THE GREEN

#### The Head and the Heart

Join us for Ben & Jerry’s Concerts on the Green featuring The Head and the Heart with special guest Jade Bird.

June 4, 6 p.m. gates open, 7 p.m. show

### BEN & JERRY’S CONCERTS ON THE GREEN

#### Lake Street Dive (SOLD OUT)

June 5, 3–5 p.m.

### Garden Stroll at Brick House

Delight in the beautiful seasonal blooms that adorn the Brick House grounds while sipping local libations and snacking on sweet and savory nibbles. Tickets are \$35 for Members and \$45 for non-Members.

June 5, 6 p.m. gates open, 7 p.m. show

### BEN & JERRY’S CONCERTS ON THE GREEN

#### Lake Street Dive (SOLD OUT)

June 7, 5 p.m. gates open, 6 p.m. show

### BEN & JERRY’S CONCERTS ON THE GREEN

#### Fitz and the Tantrums and St. Paul & the Broken Bones

Join us for Ben & Jerry’s Concerts on the Green featuring Fitz and the Tantrums and St. Paul & the Broken Bones with special guest Seratones.

June 10, 5–7:30 p.m.

### FREE FIRST FRIDAY EVE

Public event featuring live music, food trucks, and an *Eyesight & Insight: Lens on American Art* exploration station featuring EnChroma glasses.\* Our first Free First Friday Eve is on the second Friday of the month this time. The remaining Free First Friday Eve events will be on the first Fridays of July, August, and September!

Mid-June

### ONLINE

#### Technique: Nancy Winship Milliken

This second video in a three-part series explores the installation of Nancy Winship Milliken’s sculptures and discusses scale, placement, and environmental considerations.

June 14, 2 p.m.

### CONCERT

Join us for a selection of patriotic tunes from organist and Saint Michael’s College Professor Emeritus, Dr. William Tortolano.

June 16, 5–7 p.m.

### ACTIVITY

#### Mindful Yoga

Join us for an intro-level outdoor yoga class led by instructor Lynn Alpeter. This class will be held primarily outside and includes a brief tour and meditation in one of Shelburne Museum’s exhibition spaces. Pre-registration required, bring your own mat.



June 21–24  
**CAMP | Quilt Camp**  
Ages 10–13

June 24, 5:30– 7:30 p.m.  
**MEMBER EVENT | EXHIBITION OPENING**  
**Luigi Lucioni: Modern Light**  
A reception for the exhibition opening with remarks by John Wilmerding Director Tom Denenberg and Curator Katie Wood Kirchhoff.

JULY

July 1, 5–7:30 p.m.  
**FREE FIRST FRIDAY EVE**  
Public event featuring live music, food trucks, and an artist tour with Nancy Winship Milliken.

July 4, 7:30–9:30 p.m.  
**VERMONT SYMPHONY ORCHESTRA**  
**2022 SUMMER FESTIVAL TOUR “CELEBRATE!”**  
Music Director Julian Pellicano has chosen a program that commemorates the birth of our nation, champions American orchestral traditions, and offers a wide array of composers and styles that make up the current American musical landscape. Join us for a celebratory, picnic-perfect evening!

July 5–8  
**CAMP | Nature Camp**  
Ages 8–11  
July 7, 5:30–7:30 p.m.  
**MEMBER EVENT | ARTIST RECEPTION**  
Nancy Winship Milliken Artist Reception, Pizzagalli Center for Art and Education.

July 12  
Museum Closed. Antiques Roadshow filming.

July 19–22  
**CAMP | Life in Miniature Camp**  
Ages 7–10

July 28, 5–7 p.m.  
**ACTIVITY**  
**Mindful Yoga**  
Join us for an intro-level outdoor yoga class led by instructor Lynn Alpeter. This class will be held primarily outside and includes a brief tour and meditation in one of Shelburne Museum’s exhibition spaces. Pre-registration required, bring your own mat.



FREE  
FIRST  
FRIDAY EVE

Join us from 5–7:30 p.m. for public events featuring live music, food trucks, and art inspired activities. The first Free First Friday Eve is on the second Friday of the month in June. The remaining Free First Friday Eve events will be on the first Friday of the month.

- June 10
- July 1
- August 5
- September 2

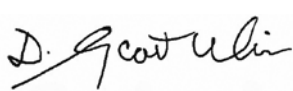


# THANK YOU FOR SUPPORTING SHELBURNE MUSEUM!

At the end of each fiscal year, we share with you our list of contributors to highlight the generosity of the many individuals and organizations without which Shelburne Museum would not continue to thrive and serve our Vermont community. We are especially grateful to all who gave to the Annual Fund, which surpassed \$1 million in gifts, a new milestone and a testament to the ongoing and stalwart support of our many friends and Members.

All gifts to the Museum have a direct impact in fulfilling our mission to provide an extraordinary educational museum experience, steward our collections, and preserve and maintain our landscape and buildings.

Thank you to all of our donors for their generosity and commitment to keeping Shelburne Museum a vibrant and relevant cultural resource for Vermont and beyond.

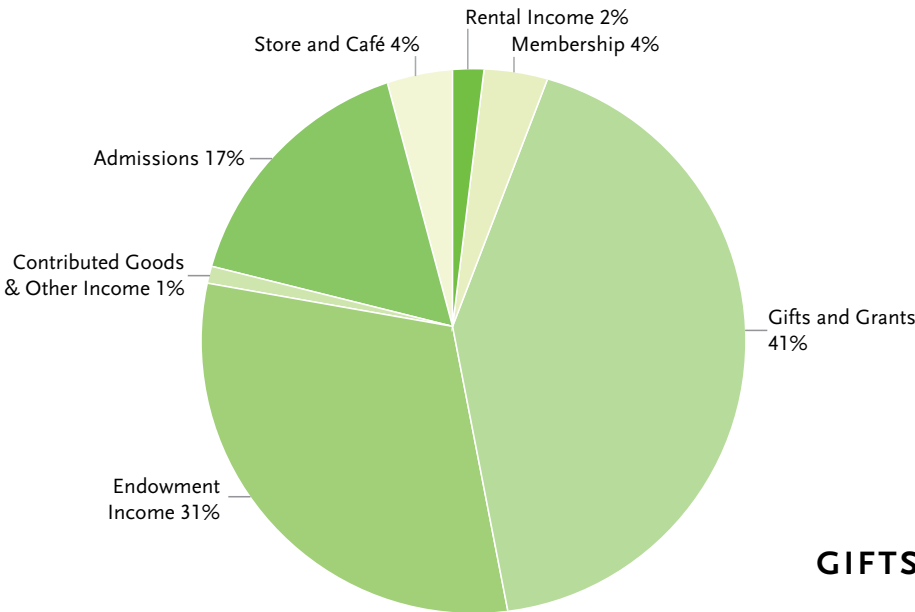


D. Scott Wise  
Chair, Board of Trustees

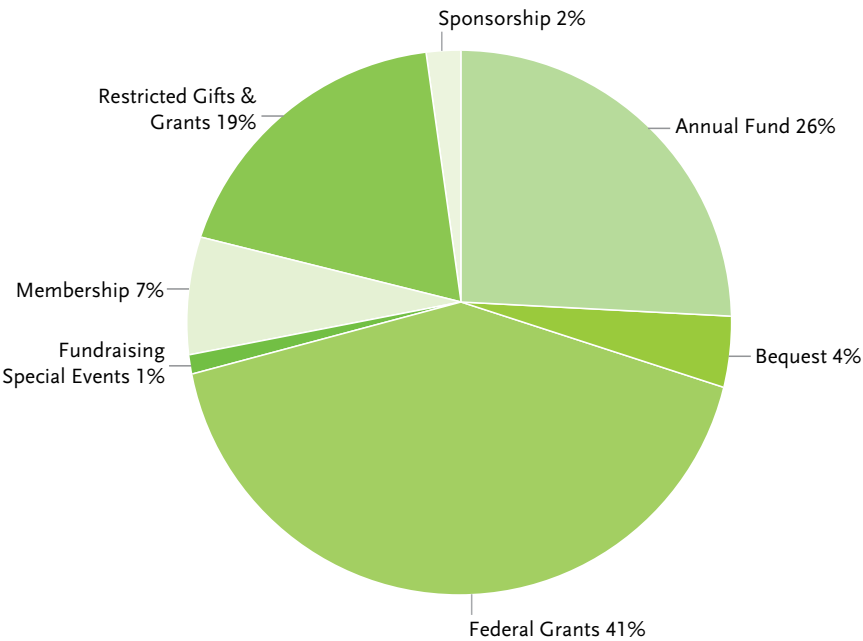


Thomas Denenberg  
John Wilmerding Director

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# Planned Giving Creates a Lasting Legacy

Legacy gifts are an enduring way to support Shelburne Museum. To recognize those who have generously included the Museum in their estate plans, legacy donors become members of the Electra Havemeyer Webb Legacy Society. Exclusive perks of the Society include access to special events and a Director's Circle Membership to the Museum.

For more information about how to make a planned gift to the Museum and join the Electra Havemeyer Webb Legacy Society, contact [development@shelburnemuseum.org](mailto:development@shelburnemuseum.org) or visit [www.shelburnemuseum.org/plannedgiving.org](http://www.shelburnemuseum.org/plannedgiving.org).