

FALL

20  
24



SHELBURNE  
MUSEUM





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

Without question, the Perry Center for Native American Art is the single most important project in the history of Shelburne Museum since its founding by Electra Havemeyer Webb in 1947. The team we have assembled, with Annum Architects, Two Row Architect, and Reed Hilderbrand heading up design, is second to none. Each firm was chosen with the understanding that the project is rooted in collaboration and a commitment to stewardship of the Museum's collection in a way that serves the needs of Indigenous communities represented in the collection in our care.

Listening has been at the heart of the planning process. The Perry Center has been conceptualized and refined in close partnership with over 75 Native American culture bearers and other authorities, many of whom participated in Talking Circles hosted by Two Row Architect, an Indigenous-owned firm based in Canada.

The input gathered had a direct bearing on the Perry Center design by creating space, infrastructure, and landscape that will facilitate cultural practices in a way that honors the Tribal Nations represented in the collection of more than 500 items and that will benefit broad public knowledge and appreciation of Indigenous traditions.

In addition, multiple Museum staff have travelled widely across the country meeting people where they are, learning from the experience of our museum colleagues, and connecting directly with source communities to deepen relationships and refine our understanding of Native American culture. This relationship-building work is ongoing and will continue long past the moment when the doors to the Perry Center open.

This spark would not have been ignited without the generous gift from Teresa "Teri" Perry, who gifted the collection she and her late husband Anthony "Tony" Perry carefully amassed over decades. Last year's exhibition *Built from the Earth* gave us a glimpse of a small part of this important collection of works predominantly from Plains and Southwest Tribal Nations.

It is my hope that you, as a friend of Shelburne Museum, will become as enthusiastic a supporter of the Perry Center as we are here at the Museum. While we have been working on this initiative for six years, in many ways we are just beginning. I look forward having you join us on this exciting journey.

Sincerely yours,

Thomas Denenberg, PhD  
*John Wilmerding* Director & CEO



# Winter Lights at Shelburne Museum Expanded for 2024

## Reserve Your Tickets Today!

Winter Lights, the Museum's popular holiday light spectacular, returns this season with brilliant new light installations as well as perennial favorites. A partnership with the town of Shelburne will spread the merriment even further, lighting up the village and creating an exciting gateway to the event.

Winter Lights starts on November 21 and runs through January 5. Ice Bar, a festive event for adults, is set for December 6. Sensory Friendly Winter Lights evenings are December 9 and 16. Please visit the website for more information and tickets for all of these happenings.

Now in its fourth season, Winter Lights has become a tradition for visitors of all ages who stroll the grounds to view iconic landmarks bedecked in thousands of colorful lights. Favorite stops along the way include the steamboat *Ticonderoga* and its companion 1871 Lighthouse as well as an enchanted twinkling forest of Beach Woods and beautiful butterflies in Bostwick Garden.

New this season is an enhanced circus display with whimsical figures inspired by the collection and illuminated under a Big Top of lights. At the *Ticonderoga*, sea creatures modeled after weathervanes will "float" on the water created by a sea of lights. The Sawmill and Covered Bridge will be illuminated for the first time. And drive-through nights have been expanded. Live entertainment from local performers on several evenings will be another joyful addition to the experience.

If purchased in advance online, tickets are \$15 for adults and \$10 for children ages 3-17. Children under 3 are free. Tickets purchased at the door are \$20 for adults and \$15 for children. Purchase tickets in advance on the Museum's website [www.shelburnemuseum.org/winterlights](http://www.shelburnemuseum.org/winterlights).



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# A New Center for Native American Art

## Collaboration a Hallmark of the Center's Design

The Perry Center for Native American Art is being collaboratively designed by Annum Architects of Boston and Two Row Architect of Six Nations of the Grand River First Nation, Canada. The structure will be devoted to the exhibition and stewardship of the Museum's collection of Native American Art. Together, Annum and Two Row represent a 100% minority- and Native-owned design team.

Designed to be referential to Indigenous architecture and cultural tradition, the Perry Center is sited to complement the Museum's iconic structures. Importantly, the design process has been guided by input from Tribal members and representatives who participated in a series of Talking Circles facilitated by Two Row. Landscape architecture firm Reed Hilderbrand of Cambridge, Massachusetts, has been at the table throughout the design process.



“Searching for the appropriate design response for the building and landscape has been a deeply collaborative exploration between the Museum, Two Row, Reed Hilderbrand, and Annum,” said Annum Principal Steven Gerrard. “Embedded in the design are careful listening, research, and creative iteration of ideas, all reflective of how the Museum has operated since its founding in 1947.”

After considering multiple locations, the building is planned to be sited on the south end of the campus near the western edge of the Great Lawn. This is the first area that visitors view as they enter the Museum grounds. The site offers connections to existing campus footpaths and clear views of the Round Barn, the *Ticonderoga*, the Electra Havemeyer Webb Memorial Building, and the Pizzagalli Center for Art and Education.

Influenced by traditional Native American structures, the building is curvilinear and roughly oval-shaped. The exterior facade will be clad with terracotta tiles that evoke the collections inside. Three cedar-lined openings will contain windows and doors. The gently sloping roof will direct rainwater to specific points where it can be gathered and used to water the surrounding natural landscape.

Spaces include an entrance and orientation space that flows into a community gathering area, and two galleries offer flexibility for exhibitions. A housing area for collections will have a separate room designed for visiting Tribal members or researchers to view items. The Museum's collection of more than 500 items represents Tribal Nations from across North America.

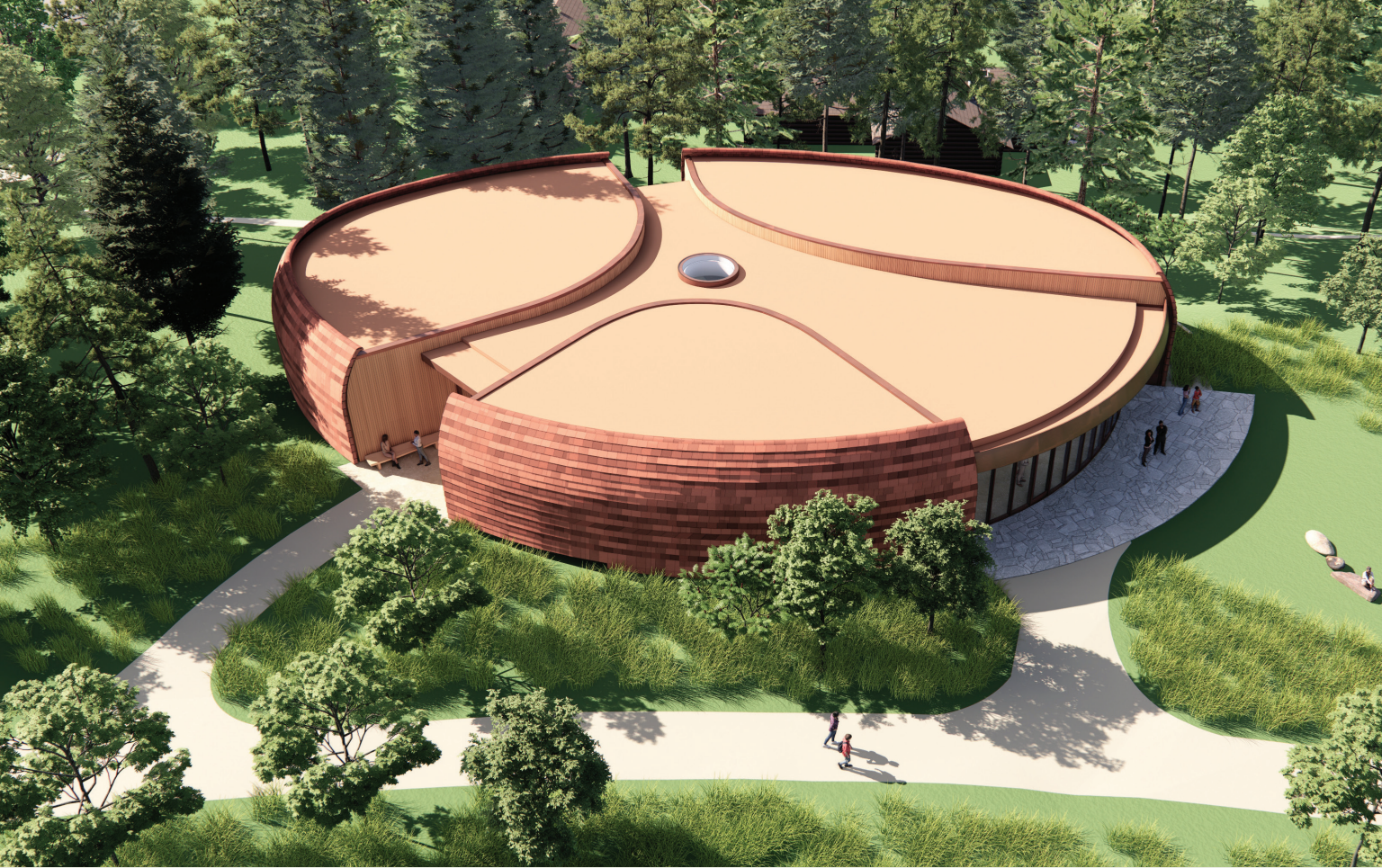
The building is designed to offer two ways to enter or exit, one of which faces due east and the rising sun, as is customary in local Native American traditions.

The material palette of the building interior is simple—walls of cedar or plaster, polished concrete floors, and wood ceilings in the galleries. The entries from the orientation area into the main interior spaces will be lined with copper, a material that has held spiritual and symbolic significance for Native American Tribal Nations throughout history.

Views from inside the building through the three openings provide vistas of the surrounding campus. A rooftop oculus skylight over the orientation space floods the center of the building with natural light and offers views of the sky and stars above.

The galleries will be contemplative spaces designed to be reconfigured as exhibitions change. Heavily insulated exterior walls and roofing will support a precision climate





control system that creates an interior environment with humidity and temperature levels appropriate for the sensitive nature of the collections exhibited and housed in the building. LED track lighting in the galleries adds to gallery flexibility, while the orientation and gathering spaces are suffused with indirect LED cove lighting. LEED standards for sustainability will be incorporated throughout the Perry Center.

Annum, previously known as Ann Beha Architects, is familiar with Shelburne's campus having designed the Pizzagalli Center for Art and Education in 2013, which significantly expanded the institution's programs for exhibitions, education, and events.

Construction on the Perry Center for Native American Art is set to start next spring.



## Design and Construction Team

Construction of the Perry Center for Native American Art is comprised of a team that includes:

Architect: **Annum Architects**, Boston, Massachusetts;

Architect: **Two Row Architect**, Six Nations of the Grand River First Nation, Canada;

Landscape Architect: **Reed Hilderbrand**, Cambridge, Massachusetts; New Haven, Connecticut;

Civil Engineering: **Civil Engineering Associates**, South Burlington, Vermont;

Construction Management: **PC Construction**, South Burlington, Vermont.





## Site and Landscape Play Integral Role in Perry Center Design

Designers of the Perry Center for Native American Art understood from the outset that the building's site and surrounding landscape would be an integral part of the project. As with the architecture of the building itself, important insight and guidance about how the building would integrate with the landscape was taken from listening sessions—a series of Talking Circles—that included leadership and culture bearers of the local Abenaki, the traditional stewards of the site, along with Tribal Nations represented in the Museum's collection.

Two Row Architect of Six Nations of the Grand River First Nation, Canada, organized a series of Talking Circles where input gathered helped clarify key site principles that guided the careful selection of the building's site, including allowance for an east-facing building entry in alignment with tradition in many Indigenous cultures including Abenaki; engagement with the existing pine woodland above Beach Gallery and Lodge; visible rain water features; and a balancing of soils used for cut and fill.

"In approaching the site design for the Perry Center, we were mindful of how the landscape is as meaningful and important as the building," said Elizabeth Randall, Principal at Reed Hilderbrand, the project's landscape architect. "Input gathered from the Talking Circles conducted by Two Row Architect was invaluable as we worked toward a design that considered the Indigenous peoples who are the traditional stewards of the site and the Tribal Nations whose items will be housed in the Perry Center."







## Building Site

The Perry Center will nestle into the edge of a stand of pines along the west side of the Great Lawn, opposite the Pizzagalli Center for Art and Education. As many existing trees as possible will be preserved, including a cluster of cedar trees that have resided in the lawn for several decades. Talking Circle participants referenced these trees because they hold special meaning in Abenaki culture.

Over 20 new canopy and understory trees will be planted around the new building among the pines and at the forest edge, referencing the dynamic, transitional zone between woodland and meadow and recreating an Oak-Pine-Northern Hardwood Forest Formation, native to this region. Tree species that are native and hold habitat value and medicinal meaning will be included in the selection of new planting, as well as considerations for adaptation to climate change. In addition to oaks and pines, the plant palette will include birches, American hornbeam, and shadbush, among others. Existing sedge groundcover under the pines will be maintained and amplified, and a new grass and perennial meadow will be introduced around the building as a transition between the woodland and the lawn beyond.

## Meadow and Terrace

Recognizing that Shelburne Museum land has been shaped over many years by people, and taking particular inspiration from Electra Havemeyer Webb's grand manipulation of the site over time, the Perry Center landscape will capitalize on an existing ridge—a mound of retained soil that was likely the result of excavation when the basin for the steamboat *Ticonderoga* was constructed. Reed Hilderbrand will shape a new set of terraces along this ridge, forming spaces for gathering, places for art installation, future garden areas, and moments for private reflection. All of the material that is removed for the new building will be reused on site to shape the new landform, upholding the project principle of balancing cut and fill.

The interior of the building is responsive to the changing elevation of the landscape. The building floor elevation ramps down on the north end, allowing for visitors to spill out into the upper landscape terrace without requiring stairs. The upper terrace will hold a gathering circle, formed of reclaimed local stone, for groups of up to 20 people.

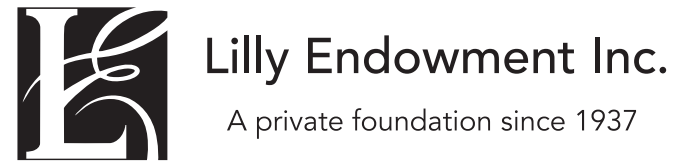
## Telling the Water Story

The Talking Circles also revealed the need to make the movement of rain water more visible. These discussions emphasized that many cultures see water as a universal, infinite component of all living things—constantly in cycle. Shelburne Museum sits within the La Platte River watershed; rainwater eventually makes its way from the site, through the river, to Lake Champlain.

Capitalizing on the building configuration and site on top of the ridge, rainwater from the roof of the Perry Center will be collected and fed through a system of planted, stone-rimmed swales designed by Reed Hilderbrand to feed a small sweetgrass garden at the base of the ridge. The harvesting and use of the sweetgrass will be arranged with local Tribal Nations; another way the landscape will play a role in supporting the Center's programming and interpretation.



Support for these efforts at Shelburne Museum is generously provided by:





# Selections from the Garthwaite Family Collection

Shelburne Museum has long held notable examples of American furniture. These objects were central to the regional histories Museum founder Electra Havemeyer Webb wanted to share with guests who traversed the Museum's grounds and galleries.

Visitors who explore the reinstalled Vermont House galleries this season will encounter 13 exquisite recent donations courtesy of the Garthwaite Family Collection. These objects, all made in 19th-century Vermont, are notable for both their decoration and their histories.

Poultney furniture-maker James Richardson's lyrical worktable is a showcase for native woods such as tiger and birds-eye maple as well as its maker's skillful carving abilities. An early signed and dated tambour desk by St. Albans cabinetmaker Horace Livingston is another highlight,

proof that Vermonters had a taste for high-style domestic furnishings. A suite of household goods from the Swan family house in Woodstock includes a sofa, two stands, a fire bucket, and the only documented Vermont-made lolling chair in a public collection.

Additional tables, chairs, and related ephemera on display are representative of the larger Garthwaite Collection, assembled over decades by Gene Garthwaite and his family. Together these objects comprise one of the finest collections of documented Vermont material culture anywhere, presenting opportunities for new research and insights about the people and cultures of the Green Mountain State.

Katie Wood Kirchoff, *Alice Cooney Frelinghuysen Curator of American Decorative Arts*

Vermont-made furniture on view in the newly reinstalled Vermont House. From left are an octagonal stand from Middlebury by an unidentified maker ca. 1814; a mahogany sofa attributed to Benjamin Metcalf of Woodstock ca. 1825; and an oval kettle stand attributed to John Clark Dana of Woodstock ca. 1805-13.





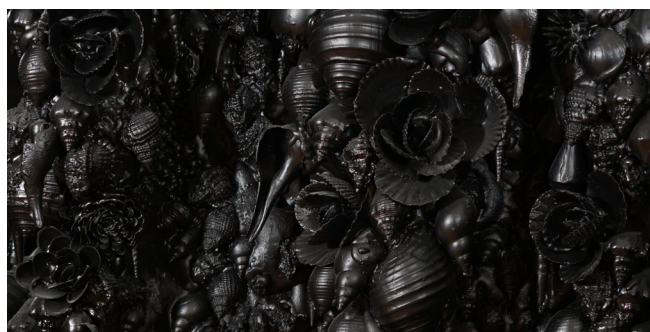
# 2024 Event Highlights October–December

Wednesday, October 2, 6:00–7:30 p.m.

## Artmaking inspired by *New England Now*

### Create your own Cabinet of Curiosities

Come get curiously creative at the Museum! Join Museum educators Sara Wolfson and Kat Redniss and make your own cabinet of curiosities, inspired by the exhibition *New England Now: Strange States*. Using a mix of assemblage and collage, fill your cabinet with relics, natural elements, knickknacks, and things that inspire your ethereal and odd. For teens and adults. Free. Advance registration required. Visit website to register. Pizzagalli Center for Art and Education, Classroom



Lauren Fensterstock, *Portal* (detail), 2018. Shells, glass, aluminum, and mixed media. Courtesy of Claire Oliver Gallery.

Saturday, October 5, 2:00–3:00 p.m.

## Lecture by Michael Leja

### 3D Photographs of a Flattened World: Trains, Stereographs, and the Langenheim Brothers

Michael Leja, James and Nan Wagner Farquhar Professor Emeritus of History of Art at the University of Pennsylvania, discusses how high-speed, steam-powered trains gave mid-19th-century travelers a new visual experience of the passing scenery. At the same time, innovative photographers were experimenting with new ways of representing the sights along train routes in series of stereographs. Pictures taken on the rail line between Philadelphia and Niagara Falls by the Langenheim brothers provide a window into the rich and complex interplay at this time between trains and photographs. Free to Members or with Museum admission. Pizzagalli Center for Art and Education, Stiller Family Foundation Auditorium



Langenheim Brothers, *Genesee Falls Near Portage, New York*, 1854, glass stereograph (Kislak Center, University of Pennsylvania)

Sunday, October 6, 2:00–3:00 p.m.

## Artist Talk

### *Of Monsters and Meaning: In Conversation with Artist Jennifer McCandless*

Burlington artist Jennifer McCandless creates ceramic sculptures using humor and satirical narratives to challenge the viewer's perspectives on constructions of identity and societal norms. The pieces offer a social critique of how we interpret the ills of the world, how we interact with one another, and how we see ourselves. McCandless will share inspiration and creation stories about her pieces in *New England Now: Strange States* and give insight into the next evolutions of her artistry. Free to Museum Members or with Museum admission. Pizzagalli Center for Art and Education, Colgate Gallery

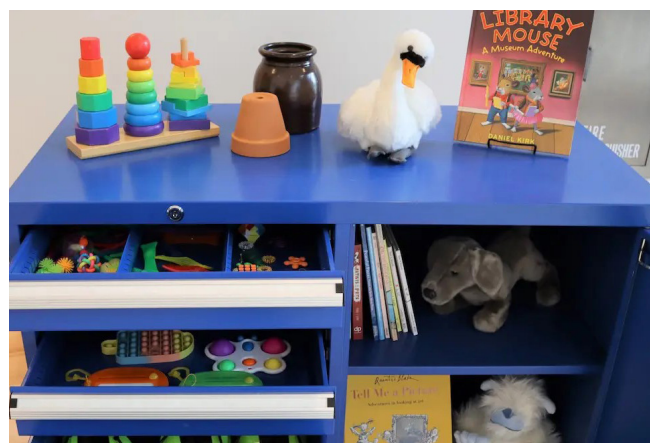


Jennifer McCandless, *Relics from the Future: Fantastical Monster Paw*, 2021. Ceramic, 9 x 10 x 8 in. Courtesy of the artist and Soapbox Arts.

Friday, October 11, 8:30–10:00 a.m.

## Sensory Friendly Morning

This program supports visitors of all ages with varying social and sensory-processing needs. “Know Before You Go” materials, limited numbers of noise-cancelling headphones, fidget toys, and a break room will be available. Participants will have a selection of over a dozen buildings to explore before the Museum opens to the general public. Free; advance registration requested. Museum Grounds



Sensory Friendly Cart filled with fidget toys, noise-reducing headphones, stuffed animals, books, and more.



Friday, October 18, 6:00–7:00 p.m.

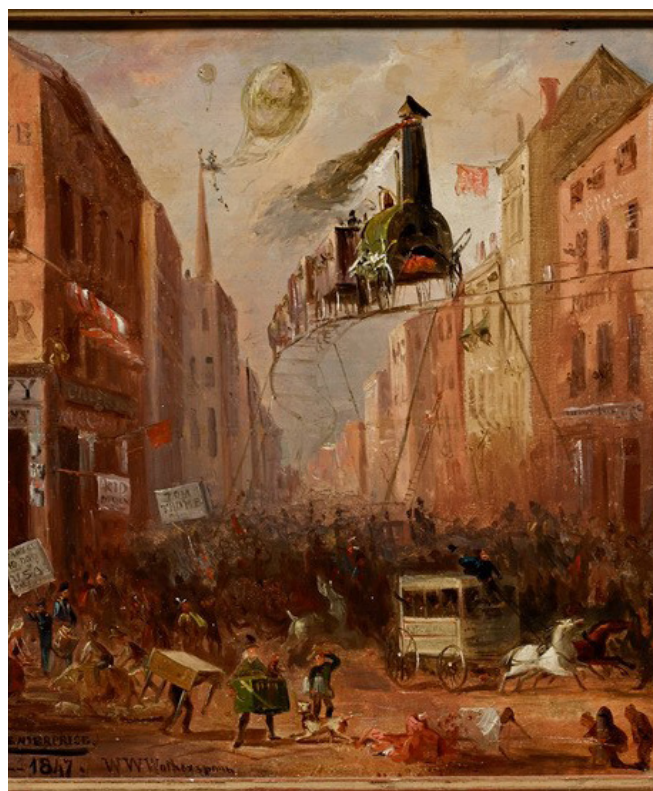
**Lecture by Alexander Nemerov**

*The Celestial Railroad: Nathaniel Hawthorne and American Art*

Nathaniel Hawthorne’s short story “The Celestial Railroad,” published in 1843, offers a skeptical and satirical view of the era’s new means of transport. With a demon manning the engine, and a reassuring conductor named Mr. Smooth-It-Away describing the sights, the train sets out from the City of Destruction, across the Valley of Despond, on its way to the Celestial City. In this illustrated lecture given by one of America’s leading art historians, UVM graduate Alexander Nemerov, see how Hawthorne’s views match—and do not match—the visions of the railroad in the paintings of American artists of this era. Nemerov is a professor of Art History at Stanford University.

Lecture followed by audience Q&A. *All Aboard: The Railroad in American Art, 1840-1955* will stay open until 7:30 p.m. Please note that the rest of the Museum will close at 5:00 p.m.

Free to Members or with Museum admission.  
Pizzagalli Center for Art and Education, Stiller Family Foundation Auditorium



William Wallace Wotherspoon, *Street Scene: Enterprise*, 1847 (Cantor Arts Center, Stanford University)

Sunday, October 20, 10:00 a.m.–5:00 p.m.

**Final Day-2024 Season**

Museum Grounds

Thursday, November 21, 4:30–8:00 p.m.

**Opening Night: Winter Lights**

Don’t miss this brilliant seasonal lighting experience. The Museum’s iconic structures are bedecked in thousands of lights with new installations and experiences for 2024! Runs through January 5. See web site for details. Reserve tickets online today! Museum Grounds

Thursday, November 21, 11:00 a.m.–8:00 p.m.

**Member Appreciation Double Discount Day!**

Members, wrap up your holiday shopping with Double Member Discounts in the Museum Store (11 a.m.-8:00 p.m.) and Diamond Barn (4:30-8:00 p.m.)! Receive a 20% discount on purchases at the Store, and stroll through Winter Lights in the evening to enjoy 20% off at Diamond Barn.

Friday, December 6, 5:00–10:00 p.m.

**Ice Bar**

A special evening of merriment amps up Winter Lights with outdoor bars stocked with special hot drinks and snacks to savor from local food trucks, all within the magical wonderland of Winter Lights. This is a 21+ event.

Monday, December 9, 4:30–7:30 p.m.

**Sensory Friendly Winter Lights**

A gentle, less crowded, supported experience geared towards individuals with sensory needs. Please visit the website for more information and to register.

Thursday, December 12, 11:00 a.m.–8:00 p.m.

**Member Appreciation Double Discount Day!**

Members, wrap up your holiday shopping with Double Member Discounts in the Museum Store (11 a.m.-8:00 p.m.) and Diamond Barn (4:30-8:00 p.m.)! Receive a 20% discount on purchases at the Store, and stroll through Winter Lights in the evening to enjoy 20% off at Diamond Barn.

Thursday, December 12, 4:30–6 p.m.

**Private Members-only Shopping in Diamond Barn**

Enjoy private Members-only shopping in Diamond Barn on the evening of December 12. Plus, tasty treats! (Winter Lights ticket required to access Diamond Barn.)

Monday, December 16, 4:30–7:30 p.m.

**Sensory Friendly Winter Lights**

A gentle, less crowded, supported experience geared towards individuals with sensory needs. Please visit the website for more information and to register.



# 2024 Events

## Garden Stroll



Attendees at the **Garden Stroll** at the Brick House enjoy a talk by garden expert Charlie Nardozzi along with tours of the peony gardens, and the Museum founder's historic home on Lake Champlain.

## Exhibition Openings



The 2024 season kicked off with the opening of **New England Now: Strange States**. Many of the artists whose work is on view were on hand to celebrate including Emilie Stark-Menneg (above center) and Bianca Beck (far right).



Hundreds of Members joined us for the opening of **All Aboard: The Railroad in American Art, 1840-1955** at Murphy Gallery in the Pizzagalli Center for Art and Education in June.



Members mingle and meet the artists whose work is on view at the **New England Now: Strange States** opening at the Pizzagalli Center for Art and Education.



Katie Wood Kirchoff, Alice Cooney Frelinghuysen Curator of American Decorative Arts, at a tour and reception for Members celebrating the reinstallation of **Vermont House** and recent donations from the Garthwaite Family Collection. From left: Kirchoff with Gene Garthwaite; Members and Kirchoff in Vermont House; members of the Garthwaite family in front of Vermont House.

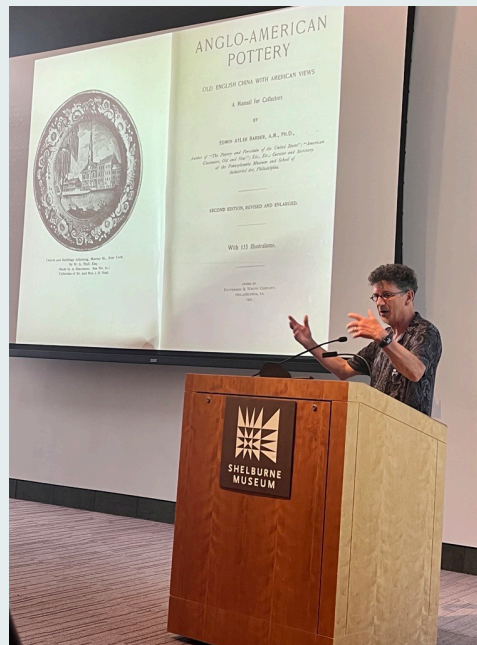


# Free First Friday Eves

Sponsored by: **M&T Bank**



Thousands of visitors spent their summer Friday evenings at **Free First Friday Eves** connecting with friends and family, enjoying live music, local food trucks, lawn games, gallery talks, and artmaking activities.



Clockwise from top left:

**Summer Camp** artmaking activities in the Pizzagalli Center for Art and Education Classroom led by Sara Wolfson, School & Youth Programs Educator.

Artist Paul Scott speaks about his contemporary take on transferware and the works featured in **Confected, Borrowed & Blue: Transferware by Paul Scott**.

The Museum opened with **Community Day** on May 11 featuring free admission and activities including a seed swap with artist Lorna McMaster, whose textile art is on view in The Dana-Spencer Textile Galleries at Hat and Fragrance.

Participants engage in contemplative looking in The Dana-Spencer Textile Galleries in Hat and Fragrance during our **Mindful Yoga** series.

Artist Elliot Fenander welcomes visitors outside Circus Building, where his masterful photographs of the circus are on view.

**Summer Camp** artmaking activities in the Pizzagalli Center for Art and Education Classroom.





# Final Weeks to See 2024 Special Exhibitions

Don't miss out on viewing this season's spectacular special exhibitions! The last day of the 2024 regular season is Sunday, October 20.

From an in-depth look at paintings depicting the railroad by well-known artists of the 19th and early 20th centuries in *All Aboard: The Railroad in American Art, 1840–1955* to contemporary works by leading regional artists in

*New England Now: Strange States*, there is something on view for everyone. British artist Paul Scott's works offer a provocative take on transferware and celebrate the Museum's collections. Lorna McMaster's felted works remind us of the interconnectedness of the environment. *A Grand Spectacle in the Great Outdoors* captures a rare day when the circus performed without a Big Top.



## **All Aboard: The Railroad in American Art, 1840–1955**

Explore the captivating world of trains in American visual culture during the transformative period of industrialization from 1840 to 1955. Organized by Dixon Gallery and Gardens, Joslyn Art Museum, and Shelburne Museum.

Support is generously provided by Donna and Marvin Schwartz with additional support from Katherine Coppock, and the Oakland Foundation.

Charles Louis Heyde, *Steam Train in North Williston, Vermont* (detail), ca. 1856. Oil on canvas, 20 9/16 x 35 3/16 in. Collection of Shelburne Museum, gift of Edith Hopkins Walker. 1959-49.1. Photography by Andy Duback.



## **New England Now: Strange States**

Twelve multidisciplinary artists from the region tap into a rich tapestry of mediums and techniques to create their perceptions of the ethereal grounded in topics of mythology, environmentalism, the ideals of beauty, transformation, and gender and cultural identity.

Support is generously provided by Donna and Marvin Schwartz with additional support from The Windham Foundation.

Emilie Stark-Menneg, *Iris Spring* (detail), 2022. Acrylic and oil on canvas, 80 x 100 in. Courtesy of the artist.



## **Confected, Borrowed & Blue: Transferware by Paul Scott**

Provocative reinterpretations of 19th-century transferware from the Museum's permanent collection along with a work commissioned for the exhibition.

Paul Scott, *Fairmount Near Philadelphia*, No. 2, from "Cumbrian Blue(s), New American Scenery" series, 2021. Transfer print collage on partially erased Fair Mount Near Philadelphia plate by Joseph Stubbs, 10 1/4 in. Courtesy of the artist and Ferrin Contemporary.



## **Lorna McMaster: Stewarding a Seed Collection**

Portraits and landscapes in felted wool call attention to the interdependence of pollinators such as bees and birds, native plants and foodways, and local communities.

Lorna McMaster, *Listening For the Ripeness* (detail), 2022. Needle-felted Border Leicester X Shetland wool on cotton, 31 x 23 1/2 in. Courtesy of Lorna McMaster. Photography by Tricia Suriani.



## **A Grand Spectacle in the Great Outdoors: Elliot Fenander's Circus Photography**

Black and white photography captures a rare "Blue Sky" outdoor circus performance in 1972.

Elliot Fenander, *Mimi Zerbini Performing on the Trapeze* (detail), 1972. Negative, 1 1/2 x 1 in. Collection of Shelburne Museum, gift of Elliot and Phyllis Fenander. 2011-37.596.



# In Memoriam

## John Wilmerding, Longtime Trustee, Scholar, and Grandson of Electra Havemeyer Webb, Dies at 86

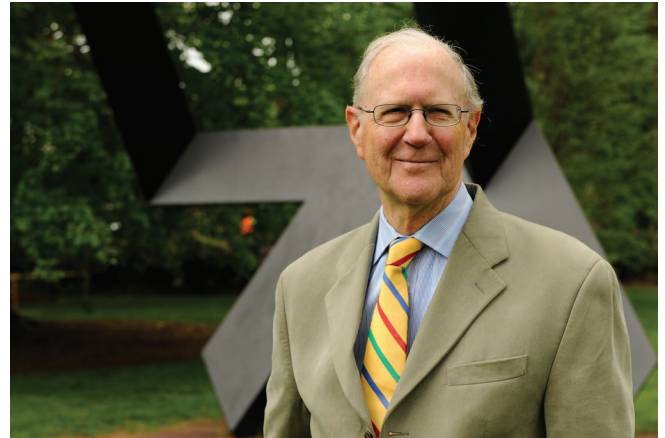
### **Prof. Wilmerding's Contributions to Shelburne and the Field of American Art are Enduring**

John Wilmerding, renowned American art scholar and Trustee Emeritus at Shelburne Museum, whose influence spanned more than a six decades, passed away on June 6.

While still a student at Harvard, Wilmerding played a formative role at Shelburne when he advised Museum founder Electra Havemeyer Webb, who was his grandmother, on American art purchases. He would go on to become a groundbreaking scholar of American Art, teaching Art History at Dartmouth College, serving as Curator and then Deputy Director of the National Gallery of Art, Professor at Princeton University, and author of more than 20 books that defined the field.

His role as advisor to trailblazing women museum founders would continue later in his life when he advised philanthropist Alice Walton on the collection for her museum, Crystal Bridges Museum of American Art in Bentonville, Arkansas.

At Shelburne, Wilmerding's time on the Board ran from 1966-1996; he was President of the Board from 1989-1993 and Vice President from 1978-1989. He remained active



in advising the Museum until his death, and in 2022 the Directorship was endowed in his honor.

“Without a doubt Shelburne Museum would not exist in the way it does without John, who served as a Trustee for decades and steered the Museum through some of its most challenging moments in the 1960s and 1990s,” said Tom Denenberg, the inaugural John Wilmerding Director & CEO. “As a longtime acolyte and friend of John’s, holding a position bearing his name is the greatest honor of my career.”

## Former Director Hope Alswang Dies at 77

### **Her Vision Guided the Museum Forward**



LILA Photo

Hope Alswang, who served as Director from 1997 to 2005, passed away on June 11.

In her eight years with Shelburne, Alswang was instrumental in shaping the Museum we know today by focusing on an aspirational exhibition program. Importantly, before leaving Vermont she raised the first major gift for the Pizagalli Center for Art and Education from philanthropist Lois McClure.

“Hope recognized the significance of having a state-of-the-art facility even as the program for the new building was just a dream,” said Tom Denenberg, John Wilmerding Director & CEO. “That laid the groundwork for a world-class exhibition schedule in modern galleries and more robust education programming throughout the year.”

Like Museum founder Electra Havemeyer Webb, Hope was a dog lover, and she will be fondly remembered for her menagerie of beloved canines, many of whom accompanied her to the Museum’s administrative offices. Her husband Henry Joyce served as a Senior Curator at the Museum, specializing in decorative arts while she was here.

From Shelburne, Hope went on to direct the RISD Museum at the Rhode Island School of Design in Providence, Rhode Island, and the Norton Museum of Art in West Palm Beach, Florida, where she led expansion projects that advanced the missions of those organizations.



SHELBURNE MUSEUM  
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Shelburne, VT 05482

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Permit No. 399



#### HOURS

May 11–October 20, 2024  
Daily 10 a.m.–5 p.m.

#### Winter Lights

November 21–January 5, 2025

See website for details.



[shelburnemuseum.org](https://shelburnemuseum.org)

#### Talk to us

Need more information?  
Looking to get involved?  
Membership Office:  
(802) 985-0923  
[info@shelburnemuseum.org](mailto:info@shelburnemuseum.org)

## Support Your Museum: Give to the Annual Fund



#### **This was the best day of my life!**

– Child on Community Day 2024

Make a visit to Shelburne Museum the best day ever for over 100,000 annual visitors from Vermont and beyond!

Did you know that gifts to the Annual Fund are the largest source of contributed income for Shelburne Museum? Each year, your gift—of any size—makes our world-class exhibitions and engaging programs a reality and supports the care of over 100,000 objects, 39 extraordinary buildings, and 22 gorgeous gardens.

Please consider a gift today. Give online at [shelburnemuseum.org/join-support](https://shelburnemuseum.org/join-support) or by mail to PO Box 10, Shelburne, VT 05482. For more information, contact us at [development@shelburnemuseum.org](mailto:development@shelburnemuseum.org) or 802-985-0834.