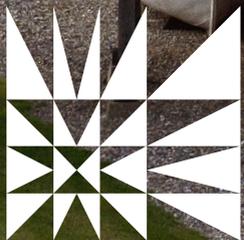


FALL

20
25



SHELBURNE
MUSEUM



A MESSAGE FROM THE DIRECTOR THOMAS DENENBERG

Autumn is the busiest time of year at Shelburne Museum, and this season is proving to be no exception. Fall brings its own special energy as the days shorten up and the temperatures cool down. School groups, tour buses, and visitors from near and far stream onto the grounds to experience the wonder and whimsy of a visit to the Museum.

This fall feels even more fast paced than usual with a full-fledged construction site buzzing in the heart of campus, several preservation projects underway, and planning for Winter Lights in full swing.

Still, as the Museum marches forward with so many exciting happenings in the works, and the season nearly behind us, it's worth a look back. Community and celebration were through lines in just about everything we did at Shelburne Museum this past season, from groundbreaking for the Perry Center for Native American Art in June to our *Ticonderoga* Weekend in September and bringing back the beloved Haunted Happenings in late October.

Community Day in May brought thousands in for special programming, live music, and activities for all—with no admission fees. We kept the vibe going with Shelburne Summer Nights in June and August. Three days of celebration marked the 70th anniversary of the arrival of the steamboat *Ticonderoga* to the Museum, including *TiconderYoga* and a glorious group toast to the boat on the foredeck at sunset. Members enjoyed the chance to mingle and get creative with a series of Ink! Print Workshops in our Print Shop. Summer campers engaged in art activities and got a taste of history with plenty of time to romp around the gardens and grounds.

While all of this was happening, a dedicated and talented group of staff, and volunteers who support them, were busy making sure that we meet our mission to steward 39 buildings housing our collection of more than 100,000 objects. Their work can be hard to miss—fresh paint on the Round Barn or the Electra Havemeyer Webb Memorial building—or impossible to see, such as conservation treatments based on microscopic evidence revealed in textile fibers or a cross section of a paint sample.

As we move forward in exciting new ways with the Perry Center and a new round of exhibitions and programs for 2026, we also continue to celebrate the iconic and quintessential, ever mindful of our multivalent mission of conservation, education, and stewardship.

I hope you will have the chance to visit one last time before the 2025 season closes on October 26 — with Haunted Happenings! And please plan to come back for Winter Lights; our fifth season will be as brilliant and magical as ever.

Sincerely yours,

Thomas Denenberg, PhD
John Wilmerding Director & CEO

Conservation in a New Light Microscope Improves Efficiency



Pizzagalli Director of Conservation Nancie Ravenel points to features on the Conservation Lab's new research microscope.

Viewing what can't be seen by the naked eye is an important aspect of conservation work. Often, Conservators need to know what they are looking at—on a microscopic level—in order to determine how best to treat an object. For example, Shelburne Museum's Conservation team examines paint cross section samples to discover whether there is varnish or grime on the paint in a painting.

Earlier this year the Conservation Lab got an upgraded tool that dramatically improved our Conservators' ability to evaluate objects on a microscopic level. The Lab received a major grant from an anonymous foundation for significant upgrades to the Lab, including a sophisticated new research microscope.

Among the many improvements, taking images is much more streamlined with the new microscope. The integrated digital camera is tethered to a computer with a 24-inch monitor. The camera transmits a live view of the sample on the microscope stage to the monitor, permitting easier discussion of what is being observed. The optics are also better, allowing for high resolution images that can be shared with researchers, colleagues, and the public.

Nancie Ravenel,
Pizzagalli Director of Conservation

The Gift of a Lifetime Creating Your Legacy

When Mary Hoffman moved to Wake Robin in Shelburne two decades ago from Ohio, she quickly adopted the state as home. A retired quality engineer with 17 patents to her name, she immersed herself in local non-profit organizations, Shelburne Museum among them.

Mary was a frequent attendee at exhibition openings and had a particular interest in accessibility. It turns out she was devoted to several area organizations, and when she passed in 2024, she left substantial gifts to six organizations, including the Museum.

"She has made a lasting impact that is now rippling throughout Vermont," said Amber Degn, Director of Development.

By naming the Museum in her will, Hoffman joined many dedicated and loyal supporters whose planned gifts have created a lasting legacy, exemplifying how you can activate a transformational gift that costs nothing during your

lifetime. Shelburne Museum continues to flourish thanks in part to those who make planned gifts to secure the future of the Museum.

The **Electra Havemeyer Webb Legacy Society** recognizes the generosity and enduring support of donors who have included the Museum in their estate plans with gifts of all types and any amount. A planned gift is one of the most meaningful and simplest ways to support Shelburne Museum. We are always happy to speak with you about your estate plans, and if you have already included Shelburne Museum in a bequest or other planned gift, please let us know by reaching out to development@shelburnemuseum.org or 802-985-0935.

Image: Meacham-Lovell Family, *Pieced Friendship Chain Album Quilt* (detail), 1860-1870. Cotton, 82 in x 77 in. Collection of Shelburne Museum, gift of Mrs. Agnes K. Lovell. 1975-55.

Commitment to Preservation

An Important Part of the Museum's Mission



The Electra Havemeyer Webb Memorial Building gets a fresh coat of paint this past summer. The Museum's Preservation Department includes a full-time, two-person painting team of Brian Verville, shown here, and Justin Mayo. They play a key role in campus preservation.

When Electra Havemeyer Webb founded Shelburne Museum in 1947 she quickly set about creating her vision for the historic village and galleries that we know today. In a decade's time, 29 structures populated the campus either constructed, as in the case of Horseshoe Barn, or relocated, including the steamboat *Ticonderoga*, the Covered Bridge, Stagecoach Inn, and the General Store, among them. Today there are 39 structures, with a 40th under construction in the Perry Center for Native American Art.

"Maintaining these iconic structures, most of which are historic, is a core part of the stewardship mission of the Museum. Not only do these buildings house art collections, they themselves are a collection and part of what makes Shelburne Museum so unique," said Director of Preservation Chip Stulen.

"Maintaining these iconic structures is a core part of the stewardship mission of the Museum. Not only do these buildings house art collections, they themselves are a collection and part of what makes Shelburne Museum so unique."

Meeting this mission is no small feat. While the preservation budget number fluctuates depending on the nature of the work being done in any given year, it's not unusual for one quarter of the Museum budget, or nearly \$2 million, to be set aside annually for buildings.

Stulen, who sometimes quips, "We have 39 buildings. And 59 roofs," was initially hired to oversee a five-year preservation project on the *Ticonderoga* that ran from 1993–1998 and was substantially funded by a \$1 million gift from philanthropists Lois and J. Warren McClure. The Museum recently celebrated the 70th anniversary of the *Ti* arriving on campus after a heroic effort to haul the boat from Lake Champlain to a specially designed basin at the heart of the campus.

"The *Ticonderoga* is a good example of the commitment necessary to preserve our structures," said Tom Denenberg, the John Wilmerding Director & CEO. "One major preservation effort, while certainly essential and pivotal, does not mean the job is done. To keep the boat and other Museum structures shipshape requires ongoing maintenance year round with a team of staff and volunteers."

Stagecoach Inn (1783) and Dorset House (1832) are two more recent examples of major preservation projects. Dorset House's three-year project was completed in 2018, upgrading the building's systems as well as repairing the slate roof and marble steps and installing state-of-the-art display cases for more than 900 decoys. Stagecoach Inn, a gallery devoted to the exhibition of American folk art, was similarly updated in a two-year project completed in 2022. Both projects were supported by grants from the National Endowment for the Humanities, private foundations, and individual gifts.



Carpenter Stephen Sperry working on rebuilding a companionway aboard the *Ticonderoga* in September. Two full-time carpenters are integral to preservation efforts across the campus. They are supported by dozens of volunteers who do everything from caning chairs on the *Ti* to helping maintain gardens across campus.

"Even when we are not in the midst of major multi-year restoration projects, a significant portion of the Museum's operating budget is earmarked for stewardship of our structures," Denenberg said. "Some projects happen largely unnoticed by visitors, such as a currently ongoing project examining lighting conditions in The Electra Havemeyer Webb Memorial Building and Webb Gallery. Others, such as this summer's painting of the Round Barn and Memorial Building, are immediately apparent."

Our preservation projects often rely on support from volunteers. If you are interested in learning more about how you can help, please reach out to Catie Camp at volunteer@shelburnemuseum.org or 802-985-0831.



Two views of the Round Barn (1901) this summer—on the left, the barn primed for a final coat of paint, and on the right, the final coat of distinctive "barn red" contrasts with the blue sky.

Shovels in the Ground!

Breaking Ground on Indigenous Art Center

The Perry Center for Native American Art achieved a major milestone on June 20th with groundbreaking and construction getting underway on the new building and integrated landscape designed for the stewardship and care of the Indigenous art.

“Groundbreaking for the Perry Center is a milestone to celebrate; it is also a moment to express gratitude to the Tribal members, culture bearers, and experts from whom we have heard over the past seven years in planning for this building and gathering space,” said Tom Denenberg, the John Wilmerding Director & CEO of the Museum. “More than 90 Indigenous voices shaped the Center’s design and will continue to drive the program in an impactful way to create a national resource for the study, interpretation, and stewardship of Native American art.”



Workers at the Perry Center for Native American Art construction site pouring concrete this summer.



Ceremonial groundbreaking for the Perry Center for Native American Art on June 20, 2025. Pictured are (from left) Lindsay Kurrle, Secretary of the Vermont Agency of Commerce and Community Development; Chief Brenda Gagne, Abenaki Nation of Missisquoi; Steven Gerrard, Principal Architect, Annum Architects; U.S. Senator Peter Welch; major supporter Heidi Drymer; Shelburne Museum Board President Peter Graham; Shelburne Museum Board Member Christine Stiller; major supporter Teresa Perry; and Tom Denenberg, John Wilmerding Director & CEO. Photography by Daria Bishop.



(From left) U.S. Senator Peter Welch, seated at the groundbreaking ceremony for the Perry Center for Native American Art with major supporters of the project Teresa Perry, Heidi Drymer, and Shelburne Museum Board Member Christine Stiller. Photography by Daria Bishop.

Close partnership with Tribal Nations and culture bearers whose cultural items are represented in the collection has been a key consideration in the Perry Center's design. Between the Anthony and Teresa Perry Collection, which is being transferred to the Museum's care, and the Museum's existing collection, items from over 300 Tribal Nations or bands have been identified. The 11,200-square-foot structure includes galleries, an orientation and gathering space, and specially designed housing space that will accommodate private Tribal viewing of items in the collection. Architects for the \$14 million project are Annum Architects of Boston and Two Row Architect of Six Nations of the Grand River First Nation in Canada, noted firms with depth of experience in both major museum and Indigenous projects. Landscape design is by Reed Hilderbrand of Cambridge, Massachusetts, a practice with extensive experience designing landscapes that seamlessly integrate with architecture. Construction management is by PC Construction of South Burlington, Vermont.

"The strength of the Perry Center is that it honors the traditional stewards of the land while being referential to the many cultures whose items will be housed there," said Annum Principal Architect Steven Gerrard. "Designed with partners Two Row Architect and landscape architect Reed Hilderbrand, the Center's design—interior, exterior, and outdoors—is informed by what we heard in our series of Talking Circles with culture bearers and Tribal members."

The Perry Center for Native American Art will serve as a welcoming space for Tribal members and scholars to study and engage with the collection and will reimagine the museum experience for all visitors.

"Rooted in a process of deep listening, the design honors the host nation through their stories and values, creating a space where cultural belongings can exist in harmony with the architecture that shelters them. It is a place of protection and respect—one that regenerates the surrounding landscape while integrating seamlessly into the broader Museum campus," said Two Row Architect Partner Matthew Hickey.

The project has received early major funding support from private and public sources including Lilly Endowment, Inc.; an anonymous foundation; the National Endowment for the Humanities; the State of Vermont Agency of Commerce and Community Development, Department of Economic Development, through the Capital Investment Program; the Henry Luce Foundation; the Institute of Museum and Library Services; the Terra Foundation for American Art; the National Endowment for the Arts; and The Decorative Arts Trust.

The Perry Center is scheduled to be complete in late 2026 and to open to the public in 2027.

Make Your Imprint with a Year-End Gift!

Our Members and donors show up! It's your support that ensures our campus is in top shape each season to display our permanent collections, showcase special exhibitions, and present thoughtful education and community programming. Your support is critical to the care and interpretation of our objects and historic structures from the beloved National Historic Landmark *Ticonderoga* to the historic presses in the Print Shop! **Make your gift today at www.shelburnemuseum.org/donate.**



Members Get Hands-On at Ink! Printmaking Workshops

Photography by Andy Duback.

Inspired by the special exhibition *Sound, Art, & Ink: Higher Ground Gig Posters*, Museum Members got the chance to put ink to paper and create prints of their own in a series of workshops held over the summer and fall. Led by the Museum's expert Print Shop Guides, participants were introduced to 19th-century techniques and presses at the Museum's Print Shop. The workshops ran the gamut from post cards to posters to block printing, with participants learning techniques and creating prints of their own to take home.

"The Print Workshops were a big hit," said Arin Lustberg, Membership Manager. "Participants really enjoy getting the chance to engage in hands-on activities with fellow Members and experience the Museum in a different way. We are looking forward to offering Members many more opportunities like these."

Stay tuned for future opportunities to get creative at our Member holiday parties and exclusive Member workshops in the coming season.



MEMBER SPOTLIGHT

Roxanne Tena-Nelson and Carl Nelson Radiate Positive Energy



We caught up with longtime and devoted Museum Members Roxanne Tena-Nelson and Carl Nelson, members since 2013, to learn more about what they love about Shelburne Museum. Both recently participated in one of this summer's new hands-on Ink! Member Print Workshops.

Shelburne Museum: What made you join Shelburne Museum and why have you maintained your membership?

Roxanne and Carl: We moved from New York City where our kids were used to going to museums most weekends, and we were thrilled to learn about a museum where our kids could run around and learn at the same time!

SM: Do you have a favorite building or object at the Museum? What is it, and why?

R&C: While we love the rotating exhibits inside and out, we are always thrilled to see incredible French Impressionism on the first floor and Abraham Lincoln's signature on the second floor in the Electra Havemeyer Webb Memorial Building. Our kids' favorite was the blacksmith, because it was dangerous and otherworldly for them.

SM: Do you have a favorite memory or experience from your Shelburne Museum visits?

R&C: The recent Higher Ground gig posters exhibition was a highlight for us, fondly remembering all the shows that we have seen at the Museum, the club, or in other cities through such a creative lens. We are grateful for all of the amazing collaboration that emerges from the artistic community in our humble spot on the Lake.

SM: Why do you feel it is important to support Shelburne Museum?

R&C: Especially today, it keeps us grounded with world-class art, exhibits that expand thinking, and fascinating history in a truly unique setting.

SM: Carl, at a recent Member workshop, you created a fantastic "Radiate Positive Energy" poster. What is it about that message that made you turn it into a poster? And where are you planning to hang it?

C: "Radiate Positive Energy" are three words that are helpful in our crazy world right now. The words were a nice play on what I do each day as a radiation oncologist and perhaps could be helpful to patients and colleagues. I plan to display it at the cancer center at Central Vermont Medical Center where I work.



Longtime Museum Members Roxanne Tena-Nelson (top) and Carl Nelson creating letterpress posters at the Print Shop as part of the Ink! Print Workshop series for Members this summer. Print Shop Guide Heather Hale looks on.

Collaboration with Middlebury College Benefits Museum and Students

For the past four years, Shelburne Museum has welcomed summer interns from Middlebury College in a program called MiddWorks for Vermont. This past summer MiddWorks funded two interns at the Museum who were among 53 students interning at 35 organizations.



“Through partnerships across the state, MiddWorks interns build meaningful connections that help them see Vermont as a place to grow a career and life of purpose,” said Ursula Olender, Executive Director of Middlebury College’s Center for Careers and Internships. “At Shelburne Museum, students gain hands-on experience in collections, conservation, and education—insight into museum operations that can spark a lasting interest in the field.”

Sofia Beroy, a junior majoring in Art History and English Literature, joined the Collections Department, where she assisted with cataloging and conservation of the Mattison Circus, a miniature circus comprising thousands of pieces that was recently gifted to the Museum.

“These internships are invaluable to the Museum, bringing an extra set of hands into Collections Management and the Conservation Lab, and introducing students to the fields in hopes they may continue to pursue a career in these exciting, technology-oriented fields,” said Nancie Ravenel, Pizzagalli Director of Conservation.

Sorina Johnston, a senior majoring in International & Global Studies, joined the Education Department, where she contributed to a variety of projects including conducting archival research on the history of the steamboat *Ticonderoga*, designing interactive materials to help children engage with exhibitions, and assisting in public programs for visitors of all ages.

“Sorina was an intuitive and enthusiastic member of the Education team,” said Jason Vrooman, Stiller Family Foundation Director of Education. “Her work directly advanced Shelburne Museum’s mission to ‘broaden our audience, engage their curiosity, animate their creativity, and give them an extraordinary, educational museum experience.’ ”

The partnership with Middlebury College is one example of Shelburne Museum’s impact in the community. Interns’ work supports the Museum’s staff and audience while at the same time helping to shape the next generation of engaged museum professionals.

Sorina Johnston (top) and Sofia Beroy, MiddWorks for Vermont interns from Middlebury College, worked in the Education and Conservation departments over the summer. Photography by Andy Duback.

Summer Camps Inspire Creativity and Learning

On a sunny day in August, the classroom in the Pizzagalli Center for Art and Education was abuzz. It was the last day of the week-long Creativity Lab camp, one of a half dozen camps offered for children ages 4–15 at the Museum this past summer. Campers were effusing about their watercolors, textile collages, and clay sculptures on display at an end-of-camp celebration showcasing their work.

“Creativity Lab gives campers the chance to stretch their creative side with ample artmaking opportunities,” said Sara Wolfson, School and Youth Programs Educator.

Camps also spark curiosity and learning through the lessons imparted by the Museum’s many wonders—from the jam-packed General Store to the Impressionist paintings in the Electra Havemeyer Webb Memorial Building.

These lessons were not lost on 8-year-old Nina Kokinis, who had attended camp at the Museum for the first time.

“I really liked making and doing the watercolors,” Nina said, pointing to her painting of a fish inspired by her father’s passion for angling.

“Creativity Lab gives campers the chance to **stretch their creative side** with ample artmaking opportunities.”

Her experience went beyond art making, she said: “I liked to go out and see stuff at the Museum. I really liked the *Ticonderoga* and the blacksmith.”

Amanda Northrop, whose 9-year-old daughter Rosalind was also wrapping up her camp experience, expressed appreciation that Rosalind had the opportunity be creative and to learn about the Museum.

“It’s cool they are doing the art, but they are also learning a little bit of Vermont history,” Northrop said. “She’s had a great time.”

Families interested in camps for 2026 should keep an eye on the website for registration to open in January. Our camps fill quickly.



Campers enjoy time to explore and be creative during camps. (Clockwise from top left) Coloring session in Owl Cottage Children's Activity Center; exploring the many wonders of the *Ticonderoga*; writing letters on the *Ticonderoga*.

Celebrating the Ti!

70 Years at Shelburne Museum

A weekend of events in September celebrated the *Ti*'s overland journey from Shelburne Bay to Shelburne Museum in 1955, including a *Ti* Haul Trail Walk, listening party with Vermont Folklife, artmaking, *TiconderYoga*, and more!



(Clockwise from top right) 150 guests gathered for A Toast to the *Ti*; A guest boards the boat in an original life jacket from the *Ti* with Director Tom Denenberg; Donald Crocker, Sandy Crocker, and Brendan Taylor with Director of Preservation Chip Stulen (second from left)—Taylor kicked off the festivities by blowing the *Ti*'s whistle; *TiconderYoga* launched events on Sunday, Sept. 14; Rose Crosby and William Spalding sporting their “Nautical Chic” attire at the Toast to the *Ti*. Photography by Daria Bishop.

Creative Perspectives Abound

with Contemporary Artists this Summer

This season featured multiple gatherings with exhibiting contemporary artists, providing unique opportunities for insights into their work.



(Clockwise from top right) Alex Crothers of Higher Ground and Michael Jager of Solidarity of Unbridled Labour at the opening of *Sound, Art, & Ink: Higher Ground Gig Posters*—Photography by Angie King; Shelburne Museum's Kory Rogers and Tom Denenberg flank exhibition supporters Merle and Barry Ginsburg, Shelburne Museum Trustee Nonnie Frelinghuysen (left of Denenberg) and artist Mara Superior (center) following *Fired & Inspired: A Conversation with Porcelain Artist Mara Superior*—Photography by Andy Duback; Artist Aeriux Benton-Banai (Lac Courte Oreilles Ojibwe Tribe), Shelburne Museum's Associate Curator of Native American Art Victoria Sunnergren, and artist Chelsea Bighorn (Lakota, Dakota, and Shoshone-Paiute) with *Sky Dances Light* by Marie Watt [Seneca Nation of Indians (Turtle Clan) and German-Scot Ancestry]—Photography by Daria Bishop; A guest enjoying interactive installations at the opening of *Making a Noise: Indigenous Sound Art*; Artist David Sokosh (center) mingling with guests at a reception following his artist talk about the exhibition *Blueprint of a Collection: Cyanotype Photography*—Photography by Andy Duback.



Meet the “A” Team



We like to call them the “A” Team—a dynamic duo in Development—Director Amber Degn and Associate Director Alexandra Biss, both of whom are passionate about Shelburne Museum’s mission, the people, and community who make this place special. And they love a good party!

Amber Degn was named Director of Development in 2025 after serving as Interim Director and, prior to that, serving as a consulting grant writer for the Museum, helping to secure major funding for projects and programs across the institution from federal and private funding sources. Amber, who started her career as a Curator, has over two decades of development and museum experience. She previously served as the Director of Development at Vermont Commons School, the Director of Foundation and Corporate Support at the Portland Museum of Art, Portland, Maine, and held curatorial positions at Reynolda House Museum of American Art in North Carolina and the Windsor Historical Society, in Connecticut. She holds an MA from the Winterthur Program in Early American Culture at the University of Delaware and a BA from Trinity University in Texas.



Alexandra Biss was named Associate Director of Development in March, returning to Vermont after 20 years in New York City. Ali grew up in Burlington, Vermont, and spent her early career at Brooklyn Academy of Music (BAM) where she worked for 13 years in development and board relations, most recently as Director of Board Relations. She holds a BA in Anthropology from Barnard College, Columbia University in New York City, where she focused her studies on ethnomusicology. Ali is a violinist, loves remote camping with her cat, and is passionate about hospitality.

Photography by Daria Bishop.

Big Smiles Greet Visitors at Front of House

First impressions are everything, and for many visitors to the Museum their first impression comes when they enter the Museum Store to purchase admission tickets. This season guests were greeted by two new managers, whose dispositions set a sunny tone for a visit, regardless of the weather!

Rob Landry joined the staff in the role of Visitor Experience and Store Manager. Shortly thereafter he was joined by **Tina LeCours**, Assistant Store Manager.

Rob’s brilliant smile and bellowing laugh make him hard to miss, as does his sartorial taste for brightly-colored shirts! Rob is filling the large shoes left by Lee Wheeler, who retired in early 2025 after 22 years with the Museum. Lee transformed the Museum Store into an important revenue source, which, despite the challenges brick-and-mortar retail has faced, built a loyal following of devoted shoppers who come throughout the year for gifts for all occasions and all ages (and themselves!)

Rob’s prior experience includes customer service and management experience with well-known organizations in the state including Champlain Oil Company; ECHO, Leahy Center for Lake Champlain; Smugglers’ Notch Resort; and Shelburne Farms.

In addition to greeting visitors with her trademark cheerfulness, Tina’s focus is buying and merchandising and keeping admissions running smoothly. Tina’s experience includes positions at Hannaford, Smugglers’ Notch Resort, and ECHO. She enjoys discovering everything the Museum has to offer and sharing her experiences with visitors.



The Museum Store will be open during Winter Lights Thursdays through Sundays 12:00–8:00 p.m.

WINTER LIGHTS

AT SHELBURNE MUSEUM

Winter Lights Opens on **November 21**

Shelburne Museum's beloved holiday tradition, Winter Lights, returns for its fifth season this year, illuminating the dark days of winter with magic and wonder.

New for 2025, Winter Lights will feature reimagined displays in the popular Bostwick and Pleissner gardens, an interactive "Imagination Station" outside the Weathervane Café, and a charming model train installation in Diamond Barn. On select Saturday evenings, enjoy the mesmerizing flow artistry of the Burlington Burn Club and whimsical giant puppets moving throughout the grounds. The Round Barn lawn will be adorned with new figures inspired by Museum weathervanes.

November 21 through January 4.

Purchase tickets in advance at www.shelburnemuseum.org/winterlights.



WINTER LIGHTS IS SPONSORED BY



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Photography by Adam Silverman.

Member Exclusives!

Member Holiday Party

Thursday, December 4, 5:00–7:00 p.m., Pizzagalli Center for Art and Education. 'Tis the season to sip, sparkle, and get crafty! Celebrate the holidays and warm up from your Winter Lights stroll with festive cocktails, light seasonal bites, and creative holiday activities for adults. Mingle with fellow Members for a wondrous winter night! For more information visit the website. Registration required.

Cookies & Crafts at Winter Lights

Sunday, December 14, 2:00–4:00 p.m., Pizzagalli Center for Art and Education. Join us for a Members-only family-friendly afternoon featuring sweet treats and hands-on crafts. When you're done creating and snacking, head outside to experience the magic of Winter Lights. For more information visit the website. Registration required.

Gift Memberships on Sale!

Share the magic of Shelburne Museum with friends and family. From **November 14 through 19**, all gift memberships are 10% off when you use code GIFT10—an unforgettable gift of unlimited access to art, history, and special events.

Double Discount Days

December 4 through 7 and December 14.

Members: Mark your calendars to find unique and thoughtful gifts for everyone on your list and enjoy a double discount (20%) in the Museum Store and Diamond Barn.

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HOURS

May 10–October 26, 2025
Daily 10:00 a.m.–5:00 p.m.

WINTER LIGHTS HOURS

November 21–January 4, 2026
4:00–8:00 p.m. Select evenings,
see website for details.



shelburnemuseum.org

Talk to us

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

HAUNTED HAPPENINGS

AT SHELBORNE MUSEUM

Sunday, October 26, 10:00 a.m.–1:00 p.m., Museum grounds.
Join us for a family-friendly, fun, fall frolic with activities, games, and
trick-or-treating throughout the grounds! Costumes encouraged!
Admission is \$5. Members free. Children under 3 are free.

Supported by **UnionBank**

It's baaaack!



Photography by Alison Redlich.