

SHELBURNE
MUSEUM



A MESSAGE FROM THE DIRECTOR
THOMAS DENENBERG

Progress on the Perry Center for Native American Art is now at a fast clip. In late fall contractors completed sub-grade excavation, a great crane arrived, and the structure began to emerge. Soon it was possible to visualize the unique curvilinear shape of the building. Eventually a skeleton of steel beams appeared for the building's walls, looking like the ribs of a canoe, and providing the structure to which the signature terracotta siding will be mounted this summer.

With the building fully enclosed and the roof installation underway, the Museum's 40th structure is settling into its surrounding landscape that in just a few months from now will be seeded with grasses and wildflowers, planted with sedges and serviceberry, and will be home to trees that provide both habitat and shade. While there is much work to be done, with each measure of progress the excitement builds as the project moves from architect's renderings to reality.

In the Museum offices, we are moving on a parallel track, as curatorial plans for the inaugural exhibitions and educational programming take shape. We are on target for construction completion in the fall, after which the building will require several months to acclimate and be prepared to accept the Indigenous collections. Opening is planned for 2027.



The Perry Center for Native American Art takes shape this spring.

Meanwhile, campus is a hive of activity, as exhibitions are installed and the grounds are readied for May 9, when the curtain goes up on a stellar season of new exhibitions. **Varied & Alive: New and Rarely Seen Treasures from the Collection** features the extraordinary **Millerite Banner**. Nancie Ravenel, Pizzagalli Director of Conservation and Director of Collections, in her Conservation Corner article, outlines the months-long planning and preparation process that went into placing the banner on view for the first time in decades. **On Point: Needlework from the Garthwaite Family Collection**, on display in The Dana-Spencer Textile Galleries at Hat & Fragrance, highlights Vermont schoolgirl artwork and advances the emerging scholarship on this subject. The anticipation continues to build for **Norman Rockwell: At Home in Vermont**, which opens June 20 and turns attention to the beloved artist's years in Arlington, where he found a pace of life that suited him, charismatic neighbors who became the subjects of some of his most iconic works, and a close circle of artist friends—in short, community.

That brings us to opening day, which is Community Day. We are pleased to collaborate with sponsor Vermont Community Foundation. Join us for gallery talks, artmaking, conversation, and more. Community Day is the first of a series of admission-free opportunities to visit the Museum throughout the season. Shelburne Summer Nights returns starting on June 25 with live music, great food, and extended evening hours.

See you very soon at the Museum.

Sincerely yours,

Thomas Denenberg, PhD
John Wilmerding Director & CEO

(cover) Unidentified photographer, *Untitled* [Norman Rockwell painting *The Craftsman*], ca. 1963. Photograph, 10 x 8 1/8 in. Vermont Granite Museum. 2021.74.512.



Conservation Corner:

Exhibiting Oversized Object Called for Outsized Plan

Seven Months of Prep Required to Put 16-Foot Banner on View

The special exhibition **Varied & Alive: New and Rarely Seen Treasures from the Collection** will showcase rarely viewed objects from the Museum's collection. One of those objects will be hard to miss because of its sheer size—a 4-foot-wide and 16-foot-long painted canvas banner that was used at Millerite religious revival meetings in the 19th century.

The **Millerite Banner** will be on view for the first time in more than three decades and for only the second time at the Museum. Preparing for its display took seven months of careful planning and collaboration.

The Millerites were followers of William Miller (1782–1849), an American preacher who believed that the end of the world would occur in October 1844. Likely painted in the early 1840s, the banner includes illustrations and verses from the Bible's Book of Revelation, also known as the Book of the Apocalypse.

Starting last September, Associate Conservator Awyn Rileybird lead the effort to put the work on view in Colgate Gallery. Rileybird developed a treatment plan to address areas where earlier repairs were starting to fail and worked with colleagues to design the slanted wall that would be built

for exhibiting the banner. The slant reduces some of gravity's pull, placing less stress on the textile than would result from a vertical installation. Rileybird and the Curatorial team selected a fabric to cover the slant wall and then constructed a mockup to test ways of securing the banner to the wall. Once the slant wall was complete, the process to prepare the work for hanging took about three weeks. Preparator Giancarlo Filippi used a template to create custom metal straps where magnet attachments would be used.

Then, Rileybird and Assistant Conservator Johanna Pinney outfitted the wall board with the hardware specially fabricated by Filippi and covered the hardware with layers of fabric, ensuring that all layers were smooth and flat. The next task was to cover, pad, and color over 100 small rare-earth magnets that would secure the work to the wall and prevent sagging while hung. The final installation of the slant wall and banner involved seven members of the Collections team, who took more than an hour to hang the wall, unroll and lift the banner into place, and secure it with magnets.

Nancie Ravenel,
Pizzagalli Director of Conservation and Director of Collections



Preparing to install the **Millerite Banner** was a months-long process, including the steps illustrated here. From left to right: taking measurements to determine the exact placement of magnets that would be used to mount the banner to a slant wall; Awyn Rileybird, Associate Conservator, installing metal strips on a panel of the slant board where magnets are needed; panels fully prepared with metal strips, ready to be covered in fabric then positioned on the slant wall frame seen in the background; testing colors to paint the magnets so they will be less visible on the banner's surface; magnets used in the installation, which are smaller than a dime. Photography by Awyn Rileybird and Johanna Pinney. Top: Unidentified maker, **Millerite Banner**, ca. 1840s. Ink and paint on cotton, 51 1/2 x 194 1/2 in. Collection of Shelburne Museum, museum purchase. 1993-3. Photography by Andy Duback.

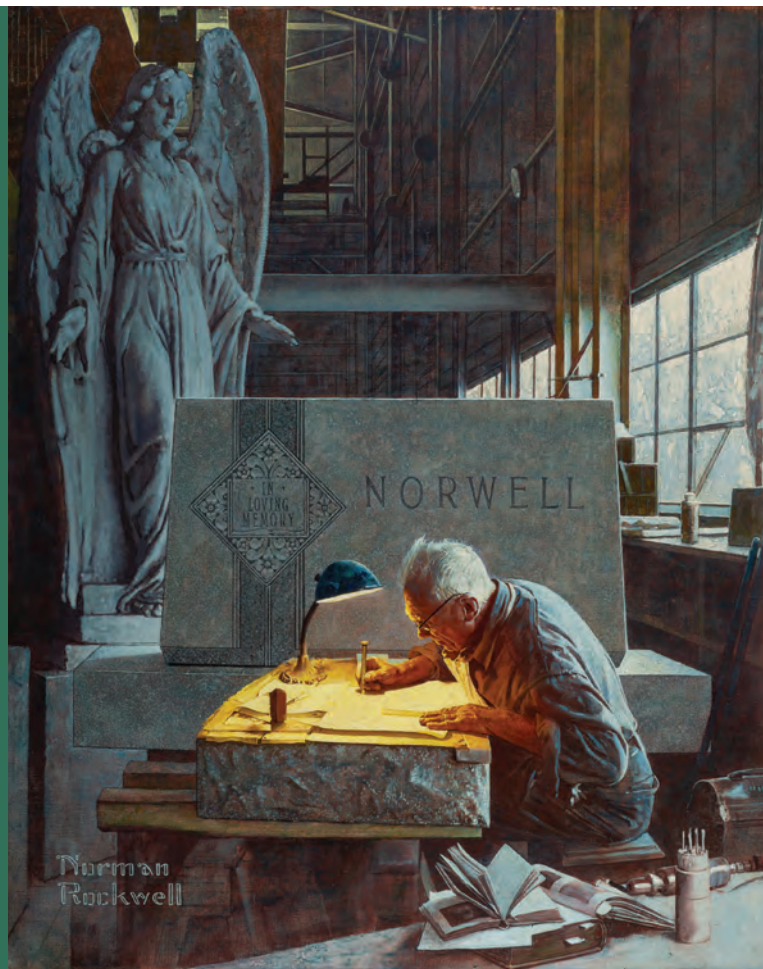
Varied & Alive: New and Rarely Seen Treasures from the Collection is on view May 9 through October 25, Pizzagalli Center for Art and Education, Colgate Gallery.

Supported by Donna and Marvin Schwartz, the Marie and John Zimmerman Fund, and Todd R. Lockwood.

Shelburne Museum exhibitions are also generously supported by our Members and donors to the Annual Fund.

NORMAN ROCKWELL

At Home in Vermont



When Norman Rockwell moved to Arlington, Vermont, from New Rochelle, New York, in 1939, he was looking for a lifestyle more closely aligned with his illustrations: a place where life ran at a gentler pace, neighbors knew one another, and inspiration arrived not from a bustling city street but from the everyday rhythms of small-town life. What he found in Arlington changed not only his work, but the way millions of Americans pictured themselves.

Shelburne Museum's upcoming exhibition, **Norman Rockwell: At Home in Vermont**, explores this remarkable chapter of the artist's life. Between 1939 and 1953, Rockwell—along with a circle of fellow illustrators and friends—turned a tiny Vermont town into one of the most unexpectedly creative places in America. Many of Rockwell's most beloved images were born here, shaped by the people and places he saw every day.

Norman Rockwell: At Home in Vermont is not only special because of the extraordinary art on display, but the story of community it reveals. In Arlington, Rockwell found a town that embodied the very values he hoped to capture in paint. And in turn, he helped make those values visible to millions. Moreover, he was not working alone but as part of a thriving creative community that included several other beloved American illustrators.

Norman Rockwell, **The Craftsman** (detail), 1963. Oil on canvas, 47 1/4 x 38 1/4 in. Collection of Shelburne Museum, gift of Polycor and Rock of Ages Corporation. 2024-12.1. Photography by Andy Duback.

A COMMUNITY THAT SHAPED A NATION'S IMAGINATION

For much of the early 20th century, Vermont's rural character and slower pace led many in the nation to view the state as old-fashioned and out of step with modern America. However, Rockwell arrived in Vermont at a pivotal moment in American life. The Great Depression had shaken the country and World War II was looming. As the nation grappled with rapid urbanization, industrial growth, and social uncertainty, Vermont's long-standing virtues, such as self-reliance, community responsibility, and stoic resilience, began to look less outdated and more aspirational.

In Arlington, those ideals were embodied by real people, and Rockwell's art reflects that. As such, Rockwell and the other Arlington artists depicted the values Americans hoped to hold onto, including neighborliness, humor, and simple comforts.

Norman Rockwell: At Home in Vermont will be on view June 20 through October 25 in the Pizzagalli Center for Art and Education, Murphy Gallery.

Norman Rockwell: At Home in Vermont is made possible by the generous support of the Judith and James Pizzagalli American Paintings Endowment, Donna and Marvin Schwartz, Todd R. Lockwood, the Frelinghuysen Foundation, The M&T Charitable Foundation, and Maplefields.

The **M&T** Charitable Foundation



Three Highlights You'll See in the Exhibition

Below are three works that capture the spirit of Rockwell's Vermont years and the human stories behind them.

THE CRAFTSMAN

One of Shelburne Museum's most exciting recent acquisitions, **The Craftsman** highlights a very different side of Rockwell's career, his commercial commissions for major American companies. Throughout his life, Rockwell created advertising images for Kellogg's, Hallmark, Coca-Cola, and many others. In the 1950s and 60s, he accepted two major commissions from Rock of Ages, the Vermont-based granite company known for its national reach.

The Craftsman is the second of those commissions. The model is George Seivwright, a Scottish immigrant, skilled stonecutter, Navy Cross recipient, and longtime Rock of Ages employee. Rockwell depicts him engraving a headstone beneath the watchful gaze of a carved angel. Dramatic lighting and thick, textured paint emphasize both the physical strength and emotional depth of Seivwright's work. The name "Norwell" carved on the stone is a playful twist on Rockwell's own name, as well as the name of the particular monument design offered by the company.

THE TATTOO ARTIST

Humor, storytelling, and a touch of gentle teasing all come together in **The Tattoo Artist**, in which a sailor sits calmly as his tattooed list of girlfriends gets yet another name added to it.

The laughter behind the painting starts with the models. The sailor was played by Clarence Decker, an Arlington neighbor whose wife made an important request that Rockwell must not tattoo her name on Decker's arm, even as a joke. (He obeyed her wishes.) The tattoo artist, bent over his work, is Rockwell's good friend and fellow illustrator Mead Schaeffer, who later complained that Rockwell made his backside look too big.



Published on the March 4, 1944, cover of *The Saturday Evening Post*, this painting touches lightly on the whirlwind romances common among servicemen during World War II with tenderness rather than cynicism. It also offers a glimpse into the collaborative nature between Rockwell and the other Arlington artists.

THE YOUNG LADY WITH THE SHINER

Few Rockwell images capture childhood resilience as well as **The Young Lady with the Shiner**. At its center is ten-year-old Arlington resident Mary Whalen, sitting outside the principal's office with a freshly earned black eye, and a grin that tells you she won whatever fight she was in.

Mary was one of Rockwell's favorite young models. She had the right mix of charm, humor, and fearlessness, and Rockwell photographed her from every angle—with help from his studio assistant and fellow illustrator Gene Pelham—to build the final painting.

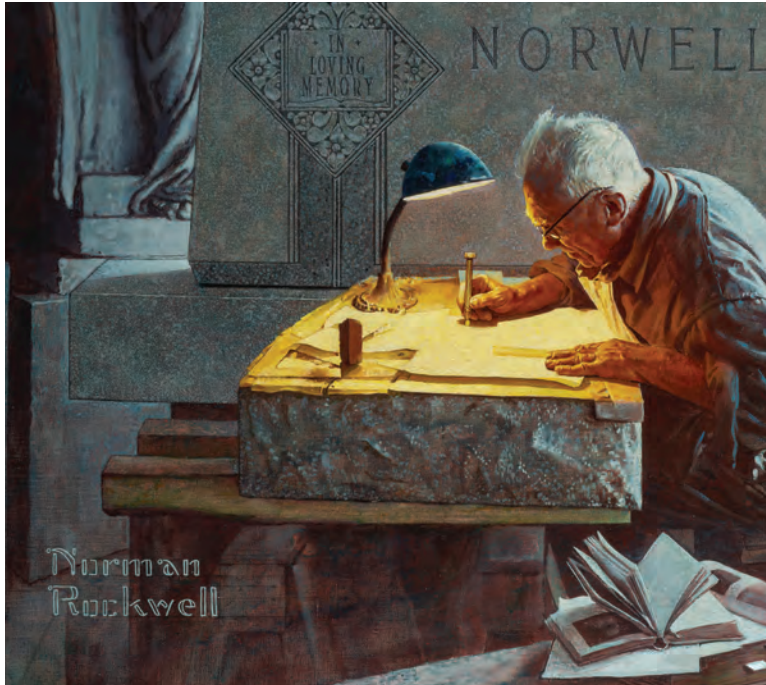
The real challenge was the bruise. Makeup didn't look right and charcoal looked flat. So, Rockwell placed an ad in the local newspaper asking for pictures of "fresh black eyes." New Englanders delivered, as dozens of photographs arrived at his studio. The winning reference image came from a two-and-a-half-year-old boy in Worcester, Massachusetts, whose spectacular pair of bruises helped Rockwell paint the perfect shiner for Mary.

Today, the painting stands as one of Rockwell's warmest tributes to childhood grit, as well as the last work featuring an Arlington model before he and his family moved to Stockbridge, Massachusetts.



Image left: Norman Rockwell, **The Tattoo Artist**, 1944. Cover illustration for *The Saturday Evening Post*, March 4, 1944. Oil on canvas, 43 1/8 x 33 1/8 in. Brooklyn Museum, Gift of the artist. Tattoo illustration © SEPS by Curtis Licensing.
Image right: **The Young Lady with the Shiner**, 1953. Cover illustration for *The Saturday Evening Post*, May 23, 1953. Oil on canvas, 34 x 32 1/4 in. The Wadsworth, Hartford, CT. Gift of Kenneth Stuart. Shiner illustration © SEPS by Curtis Licensing. Photography by Allen Phillips.

2026 Exhibition Highlights



On view June 20–October 25

Norman Rockwell: At Home in Vermont

Norman Rockwell: At Home in Vermont explores how America's beloved illustrator Norman Rockwell (1894–1978) crafted an idealized vision of Vermont—nostalgic, resilient, and mythic—during his most prolific years in Arlington, Vermont, from 1939 to 1953. In these works, Rockwell offered a nation battered by the Great Depression and weathering World War II a reassuring image of American life: orderly, self-reliant, and picturesque.

Pizzagalli Center for Art and Education, Murphy Gallery

Made possible by the generous support of the Judith and James Pizzagalli American Paintings Endowment, Donna and Marvin Schwartz, Todd R. Lockwood, the Frelinghuysen Foundation, the M&T Charitable Foundation, and Maplefields.

Norman Rockwell, *The Craftsman* (detail), 1963. Oil on canvas, 47 1/4 x 38 1/4 in. Collection of Shelburne Museum, gift of Polycor and Rock of Ages Corporation. 2024-12.1. Photography by Andy Duback.



Big River: Ogden Pleissner in Wyoming

The landscape of the American West has long been a source of inspiration for artists. American 20th-century painter Ogden Pleissner often recalled formative experiences spent in Wyoming at the CM Ranch and the nearby Wind River Reservation. Sketches, watercolors, oil paintings, and select archival materials consider Pleissner's engagement with the land and the settler and Indigenous communities who call this place home.

Pleissner Gallery

Made possible by Donna and Marvin Schwartz, the Oakland Foundation, and Kitty Coppock.

Ogden M. Pleissner, *Untitled* (detail), 1923–45. Watercolor on paper, 15 x 21 7/8 in. Collection of Shelburne Museum, bequest of Ogden M. Pleissner. 1985-31.51. Photography by Andy Duback.

Shelburne Museum exhibitions are also generously supported by our Members and donors to the Annual Fund.



On view May 9–October 25

Varied & Alive: New and Rarely Seen Treasures from the Collection

Guided by founder Electra Havemeyer Webb's vision of the Museum as a "project varied and alive," this exhibition celebrates the vast and diverse permanent collection. Objects showcase the incredible depth and breadth of the Museum's collection rooted in Mrs. Webb's collecting legacy, including folk art paintings, circus posters, porcelain, textiles, toys, and trade signs—some beloved favorites, others not seen in decades.

Pizzagalli Center for Art and Education, Colgate Gallery

Made possible by the generous support of Donna and Marvin Schwartz, the Marie and John Zimmermann Fund, and Todd R. Lockwood.

R.P. Thrall, *Minnie From the Outskirts of Village* (detail), 1876. Oil on canvas, 26 7/8 x 21 7/8 in. Collection of Shelburne Museum, museum purchase. 1960-233. Photography by Andy Duback.

New Exhibition Features Extraordinary Vermont Schoolgirl Needlework



The special exhibition **On Point: Needlework from the Garthwaite Family Collection** focuses on extraordinary examples of schoolgirl artworks made in Vermont, ranging from samplers, silk-on-silk embroideries, and sewing boxes to memorials, family registers, theorem paintings, and more. Katie Wood Kirchoff, the Alice Cooney Frelinghuysen Curator of American Decorative Arts, has selected more than three dozen Vermont schoolgirl artworks from a collection of more than 100 that were a recent gift of the Garthwaite Family. Also included are related textiles from the permanent collection. With its emphasis on new research into women's education in the region, **On Point** represents an important contribution to emerging scholarship on schoolgirl artwork.

The Dana-Spencer Textile Galleries at Hat & Fragrance

Made possible by Donna and Marvin Schwartz and Todd R. Lockwood.

Above: One of three remarkable embroidered memorials from Clarendon, Vermont, this sample shows the variety of specialty stitches that could be achieved with silk, a luminous, costly material. Elmina Clarinda Walker, **Memorial Sampler** (detail), 1818. Silk on silk ground, 20 1/8 x 24 1/8 in. Collection of Shelburne Museum, Garthwaite Family Collection. 2026-1.76. Photography by Andy Duback.



Carl D'Alvia: (mono)LITHS

Carl D'Alvia's brightly colored aluminum sculptures bring a sense of play and whimsy to Shelburne Museum's expansive grounds. Referencing ancient monoliths, as well as 20th-century sculptural icons, these monumental forms are both hard-edged and humorous, serious yet soft, collapsing traditional binaries with wit and invention.

Museum Grounds

Made possible by the generous support of Donna and Marvin Schwartz and Todd R. Lockwood.

Carl D'Alvia, *Tandem*, 2025. Auto paint on aluminum, 126 x 144 x 29 in. Courtesy of the artist and HESSE FLATOW. Photography by Charles Benton.

Events

Event Community Day

Saturday, May 9, 10:00 a.m.–5:00 p.m., Free!

Community Day kicks off an exciting new season at the Museum! Come experience inspiring new exhibitions and visit the beloved galleries, buildings, and gardens that make Shelburne Museum a place like no other. Throughout the day there will be gallery talks, artmaking, games, music, and activities. The Museum, in collaboration with Vermont Community Foundation, offers activities and opportunities to engage with “neighbors, not strangers.” Get to know your community and beyond with thought-provoking conversations, collective artmaking, seed swapping, and more, bringing the community together.

Generously supported by Vermont Community Foundation and an anonymous foundation, with additional support from our Members and donors to the Annual Fund.



Member Opening
Varied & Alive: New and Rarely Seen Treasures from the Collection
Thursday, May 7, 6:30–8:00 p.m.,
Pizzagalli Center for Art and Education, Colgate Gallery

Members can be the first to experience this curatorial tour de force, featuring best-loved objects from the Museum’s permanent collection along with objects that haven’t been in view in decades. Free for Members. Registration required.

Member Event
Member Season Preview Day
Friday, May 8, 10:00 a.m.–5:00 p.m.

Enjoy early access to 2026 exhibitions and stroll the campus.

Event
Olivia & Leslie Foundation Student Art Exhibition
Friday, May 15, through Sunday, May 17,
Pizzagalli Center for Art and Education, Auditorium

Enjoy artwork created by students at Hinesburg Community School, King Street Center, and the Boys & Girls Club of Burlington in the innovative Olivia and Leslie Art + Math Program, a Science, Technology, Engineering, Arts, and Mathematics (STEAM)-based afterschool program.

Event
Sensory-Friendly Mornings
Saturdays, May 16, June 20, and July 18, 8:30–10:00 a.m.,
Pizzagalli Center for Art and Education and Grounds

Experience the Museum in a calm, gentle environment designed for visitors of all ages with varying social and sensory processing needs. Free. Registration recommended. Visit website for registration link.

Event
Storytime and Artmaking for Families
Saturdays, May 16, June 20, and July 18,
11:00 a.m.–12:00 p.m., Pizzagalli Center for Art
and Education, Classroom

Join us as we read a fun and whimsical selection of books about art, creativity, community, and wonder. Each storytime will conclude with an artmaking activity. Drop-in program. Free for Members or with Museum admission.

Event
Mindful Yoga
Tuesdays, May 19, June 2, and July 7, 5:30–7:00 p.m.,
various locations

Engage in a mindful, art-based meditation and tour of an exhibition, followed by an all-level yoga class. \$10 for Members, \$15 for non-members. Registration required. Visit website for registration link.



Attributed to Minnie Melissa Burdick, **Burdick-Childs Quilt** (detail), 1876. Cotton and silk, 79 1/4 x 79 3/4 in. Collection of Shelburne Museum, museum purchase. 1987-40. Photography by Andy Duback. On view in The Dana-Spencer Textile Galleries at Hat & Fragrance.

Event
Brick House & Bubbly
Sunday, June 7, 11:00 a.m.–5:00 p.m.

Step into Vermont splendor with a special opportunity to explore Brick House, the iconic Vermont home of Shelburne Museum founder Electra Havemeyer Webb. Join us for hour-long guided tours of the stunning interiors of this unique home where Webb shaped her vision for the Museum. Take in sweeping lake views, savor Vermont spring, and enjoy the magnificent peony gardens! Complimentary sparkling wine, non-alcoholic libations, and light bites. \$40 Members/\$50 non-members. Reservations required.

 **Lecture**
Handwork & Headwork: Quilts in America at 250

Thursday, June 11, 6:00 p.m.
Pizzagalli Center for Art and Education, Auditorium

American quilts carry a range of meanings involving degrees of handwork and headwork. “Handwork” affords space for embodying and reimagining craft traditions in service of contemporary concerns. “Headwork” honors memory and tradition, as well as past and future material histories. Katie Wood Kirchoff, the Alice Cooney Frelinghuysen Curator of American Decorative Arts, leads a conversation ranging from African American quiltmaker Harriet Powers and the U.S. Postal Service to the AIDS Memorial Quilt to Burlington’s own Lilian Baker Carlisle, highlighting projects that have employed this medium to commemorate and concretize a diverse range of American histories, from the 19th century to the present day. Registration recommended. Visit website for registration link. Free for Members or with Museum admission.

Member Opening
Norman Rockwell: At Home in Vermont
Saturday, June 20, 6:30–8:00 p.m.,
Pizzagalli Center for Art and Education, Murphy Gallery

Exclusive Member preview of this season’s focus exhibition, featuring America’s beloved illustrator who crafted an idealized vision of Vermont—nostalgic, resilient, and mythic—during his most prolific years in Arlington, Vermont. Free for Members. Registration required.

Event
Family Artmaking
Monday, June 22, and Wednesday, July 22,
10:30 a.m.–12:00 p.m., Pizzagalli Center for Art and
Education, Classroom

Young artists and their families are invited to create art inspired by special exhibitions at the Museum. Bring your imagination, and we’ll bring the supplies, guidance, and enthusiasm! Registration required. Visit website for registration link. Free for Members or with Museum admission.

Event
Shelburne Summer Nights
Thursdays, June 25, July 23, and August 27, 5:00–7:30 p.m.

Activities for all ages, live music, food trucks, access to Museum buildings, lawn games, and community! Scheduled to perform: The Tenderbellies (June), Myra Flynn (July), and Ray Vega Afro-Caribbean Jazz Ensemble (August). Free.

Shelburne Summer Nights are generously sponsored by an anonymous foundation, our Members, and donors to the Annual Fund.

Event
Adult and Teen Artmaking
Tuesday, July 28, 5:30–7:30 p.m.,
Pizzagalli Center for Art and Education, Classroom

Gather in a casual, comfortable setting. Join Educators Sara Wolfson and Kat Redniss to make art inspired by the Museum’s special exhibitions. Each session will involve a tour of the exhibition, basic instruction, and then time to create and connect. For teens and adults. Free for Members or with Museum admission. Registration required. Visit website for registration link.

Event
Save the Date—Rockwell Day,
Saturday, September 26, all day

Spend the day celebrating the legacy of Norman Rockwell, America’s beloved illustrator. Join us for scholar talks, gallery tours, Rockwell-inspired artmaking, and a Rockwell model reunion!



“When traveling to visit family and friends, it’s beneficial to have the NARM pass to introduce and give us access to new museums. We frequent the Naples Art Museum and the Baker Museum when we’re in Florida and have also used it at the Heard Museum in Arizona, the Provincetown Art Association and Museum in Massachusetts, and many museums in Chicago. Being able to support Shelburne Museum and also visit so many cultural institutions across the country for free is a great joy.”

—Sandy Berbeco and David Coen,
Members since 1999

Here is a sample of the 1,500+ participating NARM institutions:

- California**
 - Fine Arts Museums of San Francisco
- Connecticut**
 - The Bruce Museum, Greenwich
 - Wadsworth Atheneum Museum of Art, Hartford
- Delaware**
 - Winterthur Museum, Winterthur
- Florida**
 - John and Mable Ringling Museum of Art, Sarasota
 - Pérez Art Museum Miami
 - Vero Beach Museum of Art
- Georgia**
 - High Museum of Art, Atlanta
- Maine**
 - Portland Museum of Art
- Massachusetts**
 - deCordova Sculpture Park and Museum, Lincoln
 - Isabella Stewart Gardner Museum, Boston
 - Norman Rockwell Museum, Stockbridge
 - Old Sturbridge Village, Sturbridge
 - Peabody Essex Museum, Salem
 - The Clark Art Institute, Williamstown
- New Hampshire**
 - Currier Museum of Art, Manchester
- New Mexico**
 - Georgia O’Keeffe Museum, Santa Fe
- New York**
 - American Folk Art Museum, New York City
 - Corning Museum of Glass, Corning
 - Museum of Arts and Design, New York City
 - The Frick Collection, New York City
 - The Studio Museum in Harlem, New York City
- North Carolina**
 - North Carolina Museum of Art, Raleigh
- Ohio**
 - Cleveland Museum of Art
- Rhode Island**
 - Museum of Art, Rhode Island School of Design, Providence
- Virginia**
 - George Washington’s Mount Vernon
 - Virginia Museum of Fine Arts, Richmond
- Washington, D.C.**
 - The Phillips Collection
- Canada**
 - Canadian Centre for Architecture, Montreal

Boost Your Membership!

Get in Free to Museums Nationwide with NARM

Did you know that all Members at the \$100+ level get **FREE or reduced admission at more than 1,500 museums, historic sites, and cultural institutions** across the country as well as in Canada, Bermuda, and even the Cayman Islands and Puerto Rico? Shelburne Museum partners with the **North American Reciprocal Museum (NARM)** program to provide this special perk to our Members.

Most NARM partner institutions include free or reduced general admission, discounts in museum shops and cafés, and sometimes discounts on special exhibitions and events—extending the benefit of your Shelburne Museum membership well beyond Vermont. If you are a museum enthusiast who travels frequently, NARM provides extraordinary value.



How to get the NARM Benefit

Renew or upgrade at the following levels to receive the NARM benefit:

- Individual + Plus One (\$110)
- Dual + Plus One (\$135)
- Family (\$125)
- Sustaining (\$250)
- Patron (\$500)
- Benefactor (\$1,000)

What is Plus One?

For \$50 (tax deductible), you can add a Plus One upgrade and enjoy the benefit of one additional guest per visit to Shelburne Museum. It’s a great way to introduce friends and family to the Museum. And at the Individual and Dual levels, this upgrade also gets you the NARM benefit!

Ready to upgrade? Questions?

Visit shelburnemuseum.org/join-support/member/
Call (802) 985-0923
Email members@shelburnemuseum.org

CORPORATE SPONSOR SPOTLIGHT:

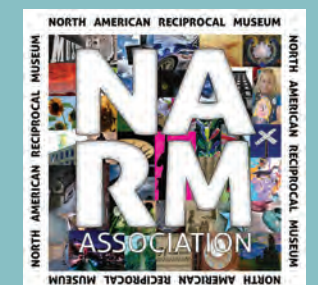
M&T Bank, Museum Partner for 46 Years!

The M&T Charitable Foundation is a major sponsor of this summer’s **Norman Rockwell: At Home in Vermont** exhibition, and M&T’s extraordinary legacy of support for Shelburne Museum dates back to 1980. That’s 46 years! This sustained partnership through sponsorship and business membership is an invaluable endorsement of the Museum’s enduring and essential place in the community. Thank you, M&T!

“Shelburne Museum is a cultural treasure that enriches our community through its commitment to art, history, and education. At the M&T Charitable Foundation, we believe in supporting institutions that inspire curiosity and foster lifelong learning. We are proud to help ensure its continued impact for generations to come.”

—Kathleen L. Schirling, Vice President, Senior Regional Program Officer, The M&T Charitable Foundation

The **M&T** Charitable Foundation



Find the full list of NARM Museums at narmassociation.org.

SHELBURNE MUSEUM
PO Box 10
Shelburne, VT 05482

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Burlington, VT
Permit No. 399



HOURS

May 9–October 25, 2026
Daily 10:00 a.m.–5:00 p.m.



shelburnemuseum.org

Talk to us

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



Community Day is Opening Day!

Saturday, May 9, 10:00 a.m.–5:00 p.m., Free

Celebrate a new season at the Museum! Community Day invites visitors to experience the Museum as a vibrant gathering place rooted in creativity and community. In collaboration with the Vermont Community Foundation, the day emphasizes connection and belonging, encouraging visitors to engage as “neighbors, not strangers” through guided tours, artmaking sessions, seed swapping, music, games, performances, and more. Admission is free!

Generously supported by Vermont Community Foundation and an anonymous foundation, with additional support from our Members and donors to the Annual Fund.

