

At the time of my introduction to the Kilham family by Peter his sister Aline was a well known painter in Boston where her works had twice been exhibited. Her ^{main} interest ~~and style~~ was flower painting but not ^{literal style} conventional the ~~conventional type~~ of still life, ^{and} arranged vases of flowers in a ^{more} ~~homely~~ interior setting. Her style was freer, ^{and} more abstract, ^{more} ~~an~~ original creative depiction of the essential qualities of her subjects. ^{an} entirely ~~new~~ approach to flower ~~xxxxxxx~~ painting. She had also done some portrait painting ^a ~~perhaps~~ ^{which was} in style ^{influenced} perhaps by her mother and Andre ^{Lotte} ~~Lotte~~ her french teacher. She continued her painting after we were married until this activity was limited for a while ⁱⁿ by a growing family ^{by} ~~and~~ maternal responsibilities but she never stopped painting entirely. Another important facility of Aline's, which grew to a creative art in later years, was a fundamental ~~and necessary~~ concern with her ~~living xxxxxxxxxxxx~~ immediate ~~daily~~ environment, the house in which ^{we} ~~she~~ lived. ^{This concern} ~~It~~ involved all the objects with which ^{were} ~~are~~ surrounded, the furniture and decorations of our rooms. She was not a decorator in the traditional sense; the talent she had was the ability to ~~arrange~~ ^{beautifully} make the place in which we lived exceptionally pleasant and convenient, referred to in common parlance as "good taste." ^{Another} One manifestation of this talent was the pleasure ^{Aline} ~~she~~ got from ^{constructing a} ~~and~~ doll's house, the attraction ⁱⁿ of creating a miniature expressed so generally ~~by the hobby of~~ ^{Steve} ~~model making~~. In Winnetka, after ~~xxxx~~ ^{Steve} was ~~of~~ born, ^{She first model building} Aline began to satisfy this urge by creating miniature rooms in two orange crates ^{which} ~~orange crates~~ in those days were partitioned wood ^{on} boxes. I took pity on her and built a two-story house out of plywood with a stair-case to the second floor, double-hung windows and panelled front and back doors. The front of the house ^{the} ~~and~~ roof were removable, and the proportions were odd, but at least it was better than orange crates. We took the house with us to Santa Fe, where ^{Aline} ~~she~~ became more preoccupied with ~~the~~ painting and the children it was stored in the garage and generally forgotten ^{until} years later it was resurrected. In the meantime under the influence of abstract expressionism and Betty Parsons

with whom ^{rad} Aline became an intimate friend [✓] her painting changed to a more geometrical style ^{Prevalent} fashionable in New York in the fifties. Betty Parsons had a gallery on 57th Street in New York where she showed Aline's flower paintings and ~~also~~ her abstract work. Her abstract ~~w~~ paintings were also exhibited at ^{outgrowth} About this time as an expression and evolution of her fascination with doll's houses, Aline began to make constructions and arrangements ~~fix objects~~ ^{sorted unrelated} in boxes of objects that when placed ^{original perspective} brought together ~~produced~~ in unexpected relationships, ~~produced~~ ^{revealed} a creative sensitivity ~~an original and appealing perception~~ and became works of art. Aline had been greatly influenced by ~~the constructions of~~ Joseph Cornell, ~~which had been widely exhibited and enthusiastically acclaimed in New York~~ ^{when} who originated this kind of creative construction. Her boxes were exhibited by Betty Parsons and ^{have repeatedly been} ~~have been shown~~ in Santa Fe and ^{have been purchased} always they have been enthusiastically received and bought by many patrons of the arts.

After several years of experimenting with abstract art, Aline returned to her first love, flower painting, which she pursued in both Maine and New Mexico. And with the children grown up and away from home she thought again about the doll's house that had been collecting dust and dirt in the garage where it had suffered considerable damage ^{when} from ~~the misadventure of~~ the boys ^{had} setting off fire crackers in it. ^{where} It was brought into her studio and I repaired the worst damage. For years Aline worked on it; ^{she} enlarged ~~it~~ ^{re-furnished} and refurnished it, ^{put} ^{on} ^{clapboarded} the outside and electrified it. ^{built + furnished in a style} It was a New England house in style and furnishing that ^{became more} ^{grew} in elaboration and exquisite detail under Aline's loving and imaginative care. Before the New England doll's house was finished she began the construction of an adobe, pueblo-style house, which ^{was a model} ~~was~~ in every respect, proportions, architecture and furnishing ^{was a model}. It was ^{typical} ^{flat roofed} a one story building with a flat roof ^{with} fire walls and conales ^{constructed} ~~constructed~~ on vigas and lateias. The furniture was all hand-made ^{Santa Fe style}. When completed Aline gave it to the Folk Art Museum in Santa Fe, where it was on exhibit in the lobby ~~for~~ for several years and greatly admired. The doll's house was eventually given to the Albuquerque Art

Museum. The pleasure Aline derived from these projects ~~was~~ as with any artist was largely in their making.

Aline's paintings were not entirely of flowers following ^{her} the abstract period. She ^{also} developed a style of dividing the canvass into panels separated by ^{other} an appropriate color ^{or} or black in which she painted various objects: a single blossom, a leaf, a shell, berries or a bird's nest. These paintings were very popular and could be more readily sold than she was willing to part with them. *page 4*

Most of my time in spring during our first years in Santa Fe ^{was} were devoted to bird photography, a process that involved much time and effort ~~finding~~ learning ~~about~~ birds's identities and habits and hunting for their nests ~~before the time when I had the prerequisite to photographing them~~ ^{making the images was} the least time consuming part. Aline never went with me on these bird hunts, ^{since} because it was not a particular interest of hers, ~~nor did she~~ ^{ever} did she accompany me on more general excursions when she would have had to wait around while ~~I~~ ^{However,} took photographs, but she did go on trips when the purpose was more social, as on ~~a~~ ^a visits to friends in Taos, to Georgia O'Keeffe's ^{Studio} at the Ghost Ranch or in Abiquiu, or even to places of special interest like the mountain villages of Truchas and Trampus ^a or Velarde on the way to Taos. ~~What~~ ^{Surroundings Also} appealed to her ~~were~~ the cultural and human aspects of New Mexico more than the natural scene. In any case she was more tied down by domestic responsibilities than I ^{more direct} was. She was able to get away occasionally to New York for contact with the contemporary art world in which Santa Fe was only a back-water. She loved to go to New York, the dynamic center of art in America, to re-establish contact with her friends in the art world and to gain first hand experience with the most recent ^{years} movements in art. And in those ~~summers~~ ^{our family trips} when we all went to Maine for the summer ~~it was~~ ^{were} a welcome break from the routine of ~~Santa Fe~~ living in Santa Fe.

Her ^{works} ~~themes~~ were still life paintings of cups ^{nots} ~~and~~ dishes and other
vessels ~~after the~~ reminiscent of the work of the Italian painter

Giorgio Morandi