

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

Volume 3 No. 2

Summer 1986



Laurie Norton Mofatt

Board President Lila Berle and Museum Director David H. Wood as studio is prepared for its move.

Rockwell Definitive Catalogue Published

With the delivery recently of approximately two thousand copies of the two-volume **NORMAN ROCKWELL: A DEFINITIVE CATALOGUE** to the old Firehouse on Elm Street, the publication became a reality.

Distributors of the book, the University Press of New England, have already started a marketing campaign, initiated with a handsome poster designed by Stinehour and featuring a Rockwell color illustration used in the book. This poster was the focus of the UPNE booth at the recent con-

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Rockwell Studio Moves

The Norman Rockwell studio was moved from its South Street location to Linwood on a brightly cold winter day, March 4, 1986. Under the direction of veteran building mover Richard Hicks of Brimfield, the former carriage barn was separated into two sections, raised from its foundation and carefully mounted on wheeled dollies for the 3.1-mile move.

According to Mr. Hicks, all went according to plan, though the move had been postponed for a week when needed road permits were not received in time.

By late afternoon of the fourth, the studio had successfully reached its destination on the Linwood property. Within the next two days it had been placed on the new foundation.

The **PORTFOLIO** presents on pages 4 and 5 of this issue a pictorial record of the move of this historic structure.



President of the Board Lila W. Berle with Dr. Beurt SerVaas, National Steering Committee Chairman

National Committee Holds Inaugural Meeting

The National Steering Committee of the Norman Rockwell Museum held an inaugural weekend meeting at the Museum in Stockbridge on June 14 and 15. Prior to this meeting Dr. Beurt R. SerVaas was named Chairman of the 24-member Committee which will oversee a \$5 million national capital drive to make possible construction and endowment of a new Rockwell Museum at Linwood. Dr. SerVaas, of Indianapolis, Indiana, is Chairman of the Board of SerVaas, Inc., among whose holdings are The Curtis Publishing Company, long-time publisher of the *Saturday Evening Post*. Honorary Chairman of the National Steering Committee, though not present at the initial meeting, is President Ronald Reagan.

Steering Committee members convening in Stockbridge represented a wide geographical area of this country: Florida, California, Texas, New York, Ohio, as well as a wide range of interests and backgrounds. During the inaugural meeting Committee members, on a perfect Berkshire June weekend, were treated to a special tour of the present Old Corner House Museum, an extensive visit to the Linwood estate site, a presentation by architect Warren Platner and working meetings with museum board and staff.

Special guests included Kitty Dukakis, wife of Honorary Committee member Massachusetts Governor Michael Dukakis; Norman Rockwell's three sons, Jarvis, Thomas and Peter, who are also Honorary Committee members; and internationally known architect Warren Platner.

At a luncheon on Saturday noon at the Red Lion Inn, Mrs. Dukakis spoke graciously of her affection for the famous illustrator and her acquaintanceship with at least one of his models, Dr. Donald Campbell. Other speakers outlined briefly the history and background of the Rockwell Museum in Stockbridge and sketched plans for its future.

At a gala dinner held at Blantyre, Dr. Beurt R. SerVaas spoke of his friendship with Norman Rockwell, equating the Museum's

cause with that of the Statue of Liberty, but said that the Museum's was "much more modest. Mr. Rockwell was a social historian, and he painted a portrait of America that is indelible. All the men and women portrayed by him are future contributors to this effort."

Museum Director David H. Wood, in his brief remarks, recalled the way in which Molly Rockwell gave so much of her spirit and time to the Museum during her lifetime and called for the same spirit in the upcoming national drive.

Sunday morning was given over to a working meeting and breakfast at the Red Lion Inn, during which Committee members exchanged ideas for the capital drive and discussed possible additional Steering Committee members.

Architect Warren Platner summed up his impression of the weekend: "There was an air of spontaneity and enthusiasm which was unusual and most welcome. There was a personal and uninstitutional quality to the undertaking in which personality after personality came through yet with the sense that each was representing a group of people marvelous in spirit bent to a common goal."

Steering Committee members attending, in addition to Dr. SerVaas, were:

- ... **Richard London Askinas** of Smithtown, Long Island, who, in 1959, was inspired to collect art by meeting Norman Rockwell.
- ... **Lila W. Berle** of Stockbridge, President of the Board of the Norman Rockwell Museum.
- ... **Clayton E. Burke**, President and General Manager of Mead Paperboard Product Division, Dayton, Ohio.
- ... **Paul Charron**, President and CEO of Atwater Group, Inc., which owns Brown and Bigelow, publishers of many Rockwell calendars and illustrations, St. Paul, Minnesota.
- ... **John Crosier**, President of the Massachusetts Business Roundtable, Boston.
- ... **Jane P. Fitzpatrick**, owner of Country Curtains, The Red Lion Inn and Blantyre.
- ... **David P. Folds**, realtor and Rockwell collector, Singer Island, Florida.
- ... **William W. Goessel**, President and CEO at Harnischfeger Corporation, Milwaukee, Wisconsin.
- ... **Glen H. Hiner**, Senior Vice-President and Group Executive at General Electric Plastics Group, Pittsfield, Massachusetts.
- ... **Henry Bassett Holt**, owner of Henry B. Holt, Inc., Essex Falls, New Jersey, American paintings expert and Rockwell collector.
- ... **Dr. Steven Lomazow**, neurologist and Rockwell expert, Essex County, New Jersey.
- ... **Ross E. Rowland, Jr.** Chairman of America Coal Enterprises, Lebanon, New Jersey.
- ... **Garry Weber**, co-founder of Weber, Hall, Sale and Associates, Dallas, Texas.
- ... **Robert A. Wells**, President and CEO, Berkshire County Savings Bank, Pittsfield, Massachusetts.
- ... **Henry H. Williams, Jr.**, financial administrator of the Rockwell Museum and chairman of the Berkshire County Regional drive.
- ... Members unable to attend were: **The Hon. Silvio O. Conte, Dwight David Eisenhower II, Prof. Erik H. Erikson, Mort Kunstler, Stefan Lorant, John Slogan, Dr. Ralph Wilson, Jr., and Warren R. Wise.**

CURATOR'S CORNER by Laurie Norton Moffatt

Norman Rockwell's early advertisements reveal not only a younger artist at work, but also a younger age in advertising than we know today. A fine example of an early advertisement is "Mother With Daughter Behind the Wheel," a Raybestos Brakes ad which recently joined the collection at the Norman Rockwell Museum. The painting was purchased from the private collector who had owned the picture for many years. Painted in 1922, the picture was published in the *Saturday Evening Post* on March 4, 1922, with the advertising slogan, "I'm thinking about my kiddie . . ."

Painted on canvas *en grisaille*, the picture is interesting for several reasons. The black and white palette reveals that the advertiser chose not to go to the expense of color printing. The ad predates the use of



TONY CARLOTTA

"Mother With Daughter Behind the Wheel," 1922, Raybestos Brake Company advertisement. Oil on canvas, *en grisaille*, 12 x 18 inches, signed lower right, Norman/Rockwell

photography in advertising work and is one of seven known pieces done for the Raybestos company. It is one of the few Rockwell works which treat the subject of mother and daughter, and it is the only one

in the series which is clearly aimed at the female reader.

The picture is important as an addition to the collection since advertising art is not well represented in the Museum's holdings.

Progress Marked at New Linwood Site

Cover story of this PORTFOLIO provides a detailed account of the move of the Norman Rockwell studio to its new location at Linwood, but other work in progress is worthy of note.

The Linwood house has become home to a good part of the Museum staff, who moved their offices into the main house in May. The Museum now operates from two bases, sometimes jocularly referred to as "Museum East" and "Museum West." The Old Corner House is still the gallery housing the collection of Rockwell paintings and staffed by Director David H. Wood, Assistant Director Margaret L. Batty, with assistants and a full staff of docents and guards. This operation will continue until the completion of the new gallery building at Linwood, still at least two to three years in the future.

For the first time, Museum offices have been centralized, joining curatorial, business and development offices under one roof. The office of the newly created Director of the New Facility is also located at Linwood, where spacious rooms on the second floor of Linwood House have been refurbished to accommodate staff. Until recently the Museum rented office space at the Inn to house part of the staff, but this fragmentation is now happily at an end.

Linwood witnessed a flurry of activity recently as the David Tierney construction crew readied the property for the inaugural

weekend of the National Steering Committee. Final touches were put on the renovated carriage barn, now housing Caretaker Gerald T. Kelly and his family.

Architect Warren Platner designed a loop road around the property tying all buildings together and providing, eventually, access for the handicapped to the studio and other parts of the property. Parking for ten cars and pathways linking the parking area to buildings are part of the Platner plan which was made ready for the inaugural weekend.

Roofing work on Linwood house is nearing completion, along with repointing of stone work, chimney repair, restoration of deteriorating cornices and barge boards and the beginning of an extensive paint job. Linwood house begins to have a changed look, perhaps closer to the way it appeared in the 19th century, with the elimination of the modern color scheme of grey trim and blue blinds.

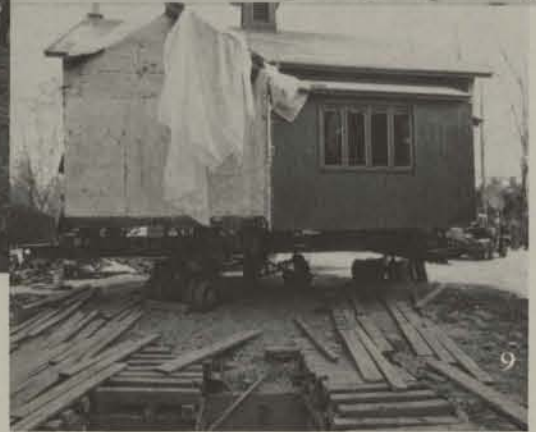
Activity at Linwood will slow down now, however, as the Museum begins to move into the design phase of the new gallery and conducts its national campaign to raise funds needed to build the new facility. Already a program for the new museum has been drafted by museum personnel, acting under the direction of Laurie Norton Moffatt. Museum staff and board members will be working closely with Architect Platner to plan the new building, the use of the studio and an overall design for the Linwood property. Members of staff and board will also be visiting other museums for ideas and to see how other similar museums solve their problems.



Early on the morning of Tuesday, March 4, 1986, the Rockwell studio is moved from its old site to Linwood. Here (1) the building rolls past the white frame Rockwell house and enters South Street. Board President Lila W. Berle watches progress of the move with Richard Hicks (second from left, 2) and members of his crew. School was recessed for the morning; here (3) warmly dressed school-children enjoy the spectacle as the building makes its turn into Main Street at the Red Lion Inn. Among the many interested spectators, Jarvis Rockwell (4) watches with amusement as his father's studio rolls past him en route to Glendale. Three historic structures, Procter Hall, the Children's Chimes and the First Congregational Church watch mutely (5) as the studio slowly wheels down Church Street past the Jonathan Edwards memorial, headed west. Both sections of the building were moved together, only a few feet apart. Here (6) the closely watched caravan proceeds toward the Garden Center on Route 102. News media covered the move extensively. An aerial view (7) taken from Channel 3 helicopter shows Rockwell's studio just entering the Linwood property where a path has been plowed across the snowy fields to the new site behind the trees at left. Because the route across the fields was marked by some early thaw, workers used planking (8) to prevent the building from bogging down. Elaborate cribbing was needed (9) to affix the heavy-duty wheels on which the building moved. View shows main section of studio separated from its ell, which is at left as the move progresses (10). Very impressive was the care with which the building was moved; workmen maneuver larger studio section onto planking (11). Steel carrying beams have been carefully braced to prevent torsion of the building. A stark winter view (12) shows studio with large north windows boarded to prevent damage, finally at Linwood site with new foundation in foreground. The two separated sections rejoined, studio building finally rests at its new location (13). Snow is gone and spring is on its way. Grading, planting and much careful restoration work still remains to be done. (View is from rear, main studio section at left.)



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SKETCHES

(Being a miscellany of odd but perhaps interesting items)

When the Norman Rockwell studio was moved in March (see picture essay on pages 4 and 5), a decision was reached that the escapebo would remain on South Street. Readers may well ask, "What is an escapebo?" (One friend insisted on calling it "the escapade"!)

Early in the 1970s Norman and Molly Rockwell had architect Terry Hallock design a summer retreat for their property on South Street. A delightful aerie looking down over the Great Meadow of the Stockbridge Indians, the escapebo was partly a screened summer house, partly an open flagstone terrace where the painter, his family and guests spent many enjoyable private hours.

The word "escapebo" was coined by Molly herself. Reasoning that if "gazebo" comes from a root meaning "I am able to gaze," her word perfectly expressed what she wanted the retreat to be.

Later at Linwood, the escapebo will be exactly reproduced in order to restore the studio and its surroundings to their appearance on South Street.

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Judy Goffman has published a catalogue of Rockwell works available from her gallery, a handsome small publication which features a number of Rockwell paintings and drawings, some of which are drawn from the collection bequeathed to the Columbus Art Institute by Columbus businessman J. Willard Loos. The catalogue is available in limited supply at the Museum store.

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Although the definitive Norman Rockwell catalogue is indeed as complete as it could be at time of publication, a sizable number of works have surfaced since the last materials were sent to the printer, now many months ago. Catalogue author Laurie Norton Moffatt sees these materials, some of them sketches for known paintings and others totally new, as the nucleus for an addenda section to be published some time in the future.

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With the return of FREEDOM OF SPEECH and FREEDOM TO WORSHIP from the Regional Art Conservation Laboratory in Williamstown, the Four Freedoms paintings have now all been conserved, cleaned and reframed. For the first time in their history, they are framed alike in handsome American walnut frames handcrafted by master frame-maker Michael Blume of Groton, Massachusetts.

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It will come as no surprise to those who know the vast resources New England offers, but One Cottage Street in Easthampton still reveals something unusual: a large disused factory building has been converted to a co-operative housing craftsmen of all sorts. Among these are Claudia Cohen and Sarah Creighton, specializing in fine hand book-binding. They have been selected to craft the special edition of NORMAN

Continued on page 8



ABBY PRATT

Laurie Norton Moffatt, newly named Director of the New Facility

Board Announces Dual Directorship

Lila W. Berle, President of the Board of Directors, has announced the creation of a dual directorship of the Norman Rockwell Museum to oversee the transition period between the continued use of the Old Corner House and the construction of a new museum complex at Linwood.

Mrs. Berle announced that Laurie Norton Moffatt has been appointed Director of the New Facility at Linwood, effective May first. David H. Wood, longtime Director of the Old Corner House, will continue in that role while the planning and development of Linwood are carried forward.

"As our plans progress with the building and planning for the new museum at Linwood, we increasingly see ourselves running two locations. This appointment is an interim arrangement while the new museum is being built," announced President Berle. "We feel that this will provide the Museum with the best use of our staff talent, as both individuals have been with the Museum for many years."

Laurie Norton Moffatt, who has been with the Museum since 1977, was appointed Curator in 1981. She has worked in many areas of the Museum, starting as a guide. She is author of the just-published *Norman Rockwell: A Definitive Catalogue*, a catalogue raisonne of the illustrator's work. Ms. Norton Moffatt received her B. A. in Art History from Connecticut College. She will continue to oversee the curatorial operations of the Museum with the aid of an assistant.

Assistant Director Margaret L. Batty will continue to manage the daily operation of the Museum, which includes supervising the staff of more than twenty docents and the Museum shop. Mrs. Batty came to the Museum in 1972 and has overseen its operations through the rapid growth of the past fourteen years.

In other staff news, it was announced that Dennis J. Carr has been appointed Administrative Assistant to Margaret L. Batty. Carr joined the Museum staff in 1981 and has, besides guiding tours, been primarily involved in the Museum's mail-order operation.

Continued on page 8



Looking over plans for the new museum are General Electric Company executives Glen H. Hiner, Senior Vice-President and Group Executive, Plastics Division; Nicholas Boraski, Vice-President and General Manager, Ordnance Systems Division; and Margaret L. Batty, Assistant Director of the Norman Rockwell Museum at Stockbridge.

Museum Gears for Summer Season

Margaret L. Batty, Assistant Director of the Norman Rockwell Museum, talked recently about the upcoming season.

How does the season look? "I'd say it was 'iffy.' We've had some bus cancellations. Right now we're just about even with last year. We had some early reports from the Department of Commerce that said we were in for a banner year, but I believe there will be more travel abroad than they at first thought. England is making a big pitch for safety to those who are worried. I'd say going to England was a lot safer than crossing Main Street here in Stockbridge on a summer day.

"I think the summer will be about as usual for us. Many will realize we have as much beauty here in the United States as anywhere else. And we'll be seeing a lot of Canadians despite the currency difference. Lots of our people will go to Canada, I would think."

What about your staff? "I've had trouble this year getting people. Everyone says the same thing: everyone is looking. We've lost some key people in a group of young college-age guides and guards we've depended on for some years. My biggest problem, though, is the fall. That's when it's really hard with students going back to school and people not wanting to work weekends, when we're busy. I'm hoping I can find some local college students who will be willing to work."

What effect has the capital campaign had, along with its publicity? "The articles have been appearing in papers and that will bring visitors, no doubt. And there are lots of questions, more than we've ever had. Like, 'When are you moving?' 'Is the new Museum open yet?' 'Can we see the studio?' Some people even think we've already moved. At least fifty percent of the 'phone calls ask, 'Are you still there?'"

What do you see for the Museum, long-range? "It's hard to tell

right now. When the new Museum is opened, attendance will probably rise at first. Then I think it will drop off some, especially in winter when being out of town may keep some people away. Eventually, when visitors find the new location and find they can spend a 'day in the country,' we'll have more in-season visitors. But we may have to do some advertising, which we've never done."

Any final word? "We've always been able to take care of things, though it's sometimes been a little tough. I expect we'll be able to manage."

Definitive Catalogue Published

Continued from page 1

vention of the American Booksellers Association. A catalogue prospectus has been designed and will shortly be extensively distributed.

A special edition of the definitive catalogue is being hand-bound in leather and with a special slipcase. Each copy of the special edition will bear the signature of Molly Rockwell, who signed the limitation pages two years ago. Only two hundred of these books will be available at a premium price by the time of official publication of the book, which is set for early fall of this year.

Copies of the two-volume set are on sale at the museum shop.

We include an order form for the catalogue so that PORTFOLIO subscribers may be among the first to obtain copies of what Walt Reed, author of *The Illustrator in America*, has called "... the ultimate treatise about Norman Rockwell."

NORMAN ROCKWELL: A DEFINITIVE CATALOGUE

Text and Catalogue by Laurie Norton Moffatt

Introduction by David H. Wood

Special Foreword by Norman Rockwell

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Regional Campaign Nears Completion

Total contributions and pledges to the Campaign for Norman Rockwell in its regional phase totaled more than 90% of the \$1 million goal at the end of June, according to Henry H. Williams, Jr., Regional Chairman.

Mr. Williams emphasized that many of the contributions were sizable gifts from corporations, businesses and individuals. He further said that the "grass-roots" part of the capital drive was barely underway, but that these local campaigns were expected to do well.

The earliest community drive is the Stockbridge solicitation under the direction of Board member and Stockbridge Town Clerk Jorja-Ann P. Marsden. An appeals letter was sent out by Mrs. Marsden late in May to all local residents and those having summer homes in the area. Although results are as yet incomplete, late June totals showed more than \$13,000 realized from better than 50 givers toward a tentative goal of \$15,000. Mrs. Marsden indicated that she was "very delighted" with the result.

In the near future area campaigns will be conducted in Lee, Lenox, Great Barrington and North County areas, according to Mr. Williams. "We want everyone to be able to give to this worthy cause," he said.

As a part of the Berkshire County fund drive, open house at the Museum has been held on a number of occasions, notably for the Mead Corporation of South Lee and the General Electric Company of Pittsfield. Both companies early became involved in the campaign and have already made substantial contributions toward its success.

On April 27 Mead employees and their families were welcomed to view the Rockwell paintings. On May 17 and 18

General Electric employees, pensioners and families were Museum guests. The company encouraged giving to the capital fund drive through its "More Gifts, More Givers" program, whereby an employee's gift is matched by the company.

Mr. Williams indicated his pleasure at the involvement of so many Berkshire County persons and said that he expects the local campaign to be concluded by late summer, at which time the national campaign will be in full swing.

Sketches *Continued from page 6*

ROCKWELL: A DEFINITIVE CATALOGUE, and they have chosen a handsome binding in dark blue leather, gold-stamped, and with linen-covered slip case and distinctive hand-made French endpapers.

•••

Although June weather is traditionally among the best in Berkshire, this year saw a mixture of rain, occasional sun and, in some cases, temperatures at night perilously close to the frost point. But the Saturday of the National Steering Committee inaugural was one of the most perfect days possible, with clear skies, bright sun and that wonderfully lucid Berkshire light that seemed to captivate all our visitors.

Dual Directorship *Continued from page 6*

Linda S. Russell, Administrative Assistant to the Director for the past two years, will become curatorial assistant to Laurie Norton Moffatt. Ms. Russell's new responsibilities will commence officially on September 1.

Jean Drees will fill the newly created position of Office Manager, also starting in September. Ms. Drees has been a docent on the Museum staff for the last six years.



The Norman Rockwell Museum at Stockbridge

Stockbridge, Massachusetts 01262 • 413-298-3822

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of the Norman Rockwell Museum at Stockbridge

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