

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

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Summer 1989

Jack Batty Joins Board of Trustees

John T. Batty III of Trumbull, Connecticut, has joined the Museum's board of trustees. Mr. Batty continues a long family history of service to the Norman Rockwell Museum. His parents, John and Margaret, were co-directors of the Museum from 1972 to 1973, and his mother recently retired as assistant director after seventeen years of service. The board now has 30 members.

Mr. Batty is project manager of corporate media relations for General Electric Company and serves as a GE spokesperson with the national and business press. He has been with the company since 1965.

No stranger to the Berkshires, Mr. Batty worked at GE's Pittsfield plant from 1965 to 1980 and was manager of area communication at the time he transferred to Connecticut. He previously

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PHOTO BY J. MISENICK

Jack Batty



Working studio photograph of Norman Rockwell posing for the movie poster he created for the film Stagecoach (20th Century Fox, 1966). An exhibition of this and other preparatory photographs used by Rockwell will be on view at The Old Corner House from September 14 through November 7. © Copyright 1989, Estate of Norman Rockwell.

Norman Rockwell: "Kid with the Camera Eye" to Open September 14

Norman Rockwell: "Kid with the Camera Eye," an exhibition of Norman Rockwell's working photographs selected from the Museum's archival collections, will focus on the artist's special relationship with the camera and the theatrical nature of his artistic process. The show, which has been organized by Linda Russell and Barbara Perkel, will be on view at The Old Corner House from September 14 through November 7.

"All the parts must fit together, interlock. If one contradicts another the story crumbles," Rockwell wrote of his *Saturday Evening Post* cover illustrations. So much of his work involved storytelling. In creating the illustration of a story, Rockwell worked as a film director does, making a concept come alive for an audience.

From casting his pictures with townspeople, re-creating a location setting, lighting a set, costuming models, searching the countryside for just the right props to giving direction to his models to elicit the feeling he would finally capture in his painting, Rockwell "directed" his production.

"I guess I do work my models pretty hard. But I have to; otherwise, I won't get what I want. Some models say they'll pose for nothing. 'Oh, no,'

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Winter Visit Leads to Summer Internship for Young Artist

In December of 1988, during the Christmas open house at the Museum, Jeff Kesses arrived for his regular visit to see the Norman Rockwell works to be displayed for that year. After his tour, Jeff lingered in several rooms, carefully examining each painting. After learning that Jeff was an aspiring artist, one of the guides at the Museum told him about our internship program. By the time the Berkshires had turned green again, Jeff found himself back in Stockbridge, this time as our summer intern.

Jeff has made many trips to The Old Corner House since he first began sketching with a crayon when he was four. The passion to become an artist, which began at that young age, has never left him and has led him from his native North Haven, Connecticut, to Dean Junior College, Massachusetts College of Art, and the School of the Museum of Fine Arts.

Drawing, illustration, graphics, and fine arts visual studies have consumed much of Jeff's life for the past five years. When he is not painting, Jeff plays jazz and classical guitar.

Norman Rockwell has always been an influence on Jeff's work, but now the 24-year-old artist has the time to study and sketch Rockwell's paintings first hand. Jeff has spent his summer painting on the Linwood grounds and growing as an artist, as he explores the county that has inspired Melville, Hawthorne, Longfellow, and so many others.

The following is an interview with Jeff Kesses conducted by David Staples, who supervised the internship. (Jeff's responses to David's questions are in italic and do not necessarily represent the views of the Museum.)

How do you feel about Norman Rockwell?

I don't think Rockwell is given enough credit as a painter. I think that he came along at the right time, at the beginning of a century, and spanned the course of that same century. Few artists have been able to pictorially narrate three quarters of a century. His ideas were fresh and his approach, in the old-master tradition.

What do you mean by the "old-master tradition"?

When Rockwell started his career, the Cubist movement had begun and went on to influence many artists in this century. Cubism led to the development of expressionism and pop art. Rockwell, painting in the same era in which such "modern" styles were developing, still reverted back to the old masters in technique and perception. He remained true to these schools of thought. The old-master traditions are a large part of my work.

Why do you think so many artists have been drawn to the Berkshires?

It's difficult to pinpoint the exact reason. I had no idea how much creativity existed in the Berkshires. The area makes me feel relaxed. Daniel Chester French's sculptures are an important discovery for me.



Summer intern Jeff Kesses at work at Linwood



Beethoven by Jeff Kesses (1986), oil on masonite

What are your perceptions of Norman Rockwell's work now that you have been so close to it?

One thing I have always admired about Rockwell is his stamina. Also, he never seemed to have experienced a creative void. I am amazed at the sheer amount of work he produced during his lifetime.

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Jack Batty Joins Board of Trustees

worked as a reporter and editor at *The Berkshire Eagle* and *Milwaukee Journal*. He is a 1959 graduate of Ohio Wesleyan University.

During his years in the Berkshires, Mr. Batty was a director of the Pittsfield YMCA and served 14 years as public relations chairman for the local Fresh Air Friendly Town Program.

Mr. Batty and his wife Carolyn have two daughters.

CURATOR'S CORNER

by Maureen Hart Hennessey



Daniel Boone, Pioneer Scout is the latest addition to the Museum's permanent collection. © Copyright 1914, Estate of Norman Rockwell.

Norman Rockwell's 64-year association with the Boy Scouts of America resulted in some of his best-known illustrations — those of young Scouts in action, done for the Boy Scouts' calendar. One of these illustrations (produced for the 1941 calendar) was featured in this column in the spring 1989 issue of *Portfolio*. Rockwell's work for the Boy Scouts, however, also includes a large number of story illustrations for *Boys' Life* magazine.

Barely out of his classes at the Art Students League, Rockwell was first commissioned by the Boy Scouts in the fall of 1912. Over the next year, he produced 101 illustrations. By 1914, Rockwell, who was only 20 years old, was well established as an illustrator for *Boys' Life*.

Daniel Boone, Pioneer Scout is a fine example of Rockwell's story illustrations for *Boys' Life*. The painting, which was recently acquired by the Museum, is one of a series done for *Scouting with Daniel Boone* by Everett T. Tomlinson, published in book form by Doubleday, Page and Company in 1914 and serialized in *Boys' Life* that same year.

Rockwell's painting of the legendary pioneer captures and enhances the author's description:

He was a tall man, quiet in his bearing, lean almost to thinness, in the prime of middle life, and with every indication of self-control, as well as of strength, stamped upon his face and form.

In the painting, the fringed buckskin, beaded moccasins, and long musket establish the subject's time and place in history, but the man's tall, erect figure and noble face identify Daniel Boone as an American hero.

Daniel Boone, Pioneer Scout also served as the subject for "The great Daniel Boone Contest," announced in the July 1914 issue of *Boys' Life*. Boys were asked to write essays on "the qualities of Daniel Boone which made him a good Scout and a valuable citizen," for the contest, which promised 57 cash prizes totaling \$300.00.

The painting, which was believed lost for many years, was found in an abandoned building that was being torn down in Connecticut. It is one of the earliest works in the Museum's collection, dated and signed: "1914 Norman P. Rockwell." *Daniel Boone, Pioneer Scout* is an important example from Rockwell's earliest period, and we are pleased that it has been added to our permanent collection.

A Message to Our Members

by David Staples, director of membership

Having reached the halfway mark in the 1989 membership year, we have increased membership by 40%. Thank you to all who have renewed their memberships and continued their support of the Museum. Our goal for 1989, however, is to increase membership by 100 percent!

Since the publication of the last *Portfolio*, we have started the *Join a Friend* campaign. This is an opportunity for our members to ask at least one friend to become part of the Museum family. To date, 20 of our more than 1,900 members have responded. A nice bonus is the special American Family Series gift we will send the member when his or her friend joins the Museum. The approach is a new one and is another way that you can help us. It is important to remember that

special events, educational programs, exhibits, and the new Museum building rely heavily on membership support.

A special thank you to those who have volunteered to be membership representatives in their geographical areas. So far, we have California, Kentucky, Ohio, Tennessee, Florida, Louisiana, and West Stockbridge, Massachusetts, represented. If you are interested in becoming a representative, please contact the Membership Office at (413) 298-4239.

The last half of our year is typically the most active membership enrollment period. With your help and a little luck, I'm sure we'll reach our goal. Remember, every membership counts.

Archival Acquisitions

by Linda Russell, curatorial assistant

The Museum is pleased to have received the following gifts and additions to its archive.

Pictured here is one of seven photographs given to us by Elna Nugent of Lenox, Massachusetts. The photos show Elna's children and her husband posing for ads which Norman Rockwell worked on during the 1970s. Included are commissions for Amway Corporation and Franklin Mint. These were "working" photographs, one of Rockwell's preparatory steps for an illustration. Elna Nugent has been a guide at the Norman Rockwell Museum for three years.

Julia Bell of Philadelphia, Pennsylvania, has donated 25 *Saturday Evening Post* covers to our archive.

Through purchase, we have acquired letters written by Norman Rockwell to Bessie Riddell, a *Saturday Evening Post* art editor during the 1920s and 1930s. Rockwell spoke fondly of Mrs. Riddell in his autobiography.

Jonathan Rosenbaum of Stamford, Connecticut, has donated a selection of non-Rockwell tear sheets which include work by illustrators who were contemporaries of Rockwell.

John Kenny of Warwick, New York, donated ten photographs taken during the 1930s which may have been used by Rockwell for an illustration.

Finally, Mrs. Marion Ford Jones of Amsterdam, New York, has given a video cassette of *Norman Rockwell's World: An American Dream*, a personally compiled album of Norman Rockwell memorabilia, and one Boy Scouts of America calendar.



Photo by Louie Lamone



Preparatory photograph for the Amway advertisement, *Mommy Here Comes Amway*. This photograph was donated to the Museum by Elna Nugent, whose son modeled for the ad. © Copyright 1989, Estate of Norman Rockwell.

Mommy Here Comes Amway (Boy in Doorway) by Norman Rockwell. Charcoal on paper, 9.5 x 6.5 inches. © Copyright 1967, Amway Corporation.

In Memoriam Stanley B. Smith 1912-1989

Stanley B. Smith of Stockbridge, Massachusetts, died May 5 in Oak Hall, Pennsylvania. When I first returned to Stockbridge in 1974 to become associated with the Norman Rockwell Museum, I decided that Stan Smith was simply everywhere: he appeared with a load of fertilizer for the lawns and gardens, he was in charge of the greenhouses at Austen Riggs Center, he sat on the vestry of St. Paul's Church, he directed the grounds crew at Miss Hall's School. And, one incredible day, there he was at the wheel of an antique Studebaker leading a rally of restored classic cars! Truly, a remarkable man.

Stanley Smith, though born in New Jersey, was largely raised here in Stockbridge and considered the town his home. He lived with the Breed family on the grounds of Naumkeag (a local estate), but in later years he and his wife, Jane, moved to Pennsylvania to be near their son and his family. He always had a deep sense of local history, and it was always a joy to listen to his reminiscences of his more than seven decades of life in Stockbridge. He had a host of friends here, loved every inch of Naumkeag, and it was to that spot that his ashes were brought for dispersal, as he had wished.

Stan was a member of the board of trustees of the Museum, a post he took seriously enough to check in almost every day "just to see how things are going." And his care for The Old Corner House was never-ending. One day he would be trimming "Molly Rockwell's hedge"; on another, he would be on his hands and knees planting spring bulbs ("I can't wait to see these double tulips"). He was a man of strong opinions, defended them steadfastly, bore no rancor against those who disagreed with him, and always doubted the need to desert the old house for new Museum quarters. Indeed, he once paid an architect to draft alternative plans to prove his point.

Stan was one of a small group of people who turned what early seemed an impossible dream into a reality today called The Norman Rockwell Museum at Stockbridge. He, with Doug McGregor, Molly Rockwell, Norma Ogden, and others, worked to save the old Dwight house and to make what was once a village landmark more attractive.

His passing breaks a link with the past for this institution, but for those of us who knew him, Stan's death recalls vividly the many persons who are a vital part of the Museum's history.

David H. Wood

David Wood was director of the Museum from 1974 to 1986.



Facilities Manager Bill Boyer tackles a pruning job at The Old Corner House

Behind the scenes with Bill Boyer: Resident Jack-of-all-trades

On a typical day, our Facilities Manager, Bill Boyer, can be found doing everything from fishing a bat out of an office bathroom sink, fixing ailing nineteenth-century plumbing, or reviewing blueprints for our new building to identifying an unusual plant, mowing acre upon acre of lawn, or organizing a staff fence-painting party. In addition to being resident plumber, botanist, firefighter, landscaper, carpenter, and much more, Bill can also act. Recently, he was called upon to play the role of Indian Chief Konkapot on the float the Museum staff built for the parade honoring the 250th anniversary of the founding of Stockbridge!

Since his job is a behind-the-scenes one, many people are unaware of Bill's critical role in the smooth running of the Museum. He oversees buildings, grounds, and security at our three locations—the public operation at The Old Corner House, the 40-acre Linwood estate (home of the Museum's administrative offices and site of our new building), and the Fire House (offices of the Museum's Marketing Department). Each building has its own special set of needs and presents unique challenges. Full-time assistant Brian Cannon is Bill's right-hand man and assists with work at all three sites.

At The Old Corner House, Bill is responsible for protecting the collections and caring for the property. He oversees a security staff of three night guards and three day guards, who provide 24-hour security for the Museum. In addition to maintaining the house and grounds throughout the year, Bill coordinates the annual clean up in January. For two weeks (January 16-26 this year), the Museum is closed, and rooms are painted and carpets cleaned, and other maintenance work is done.

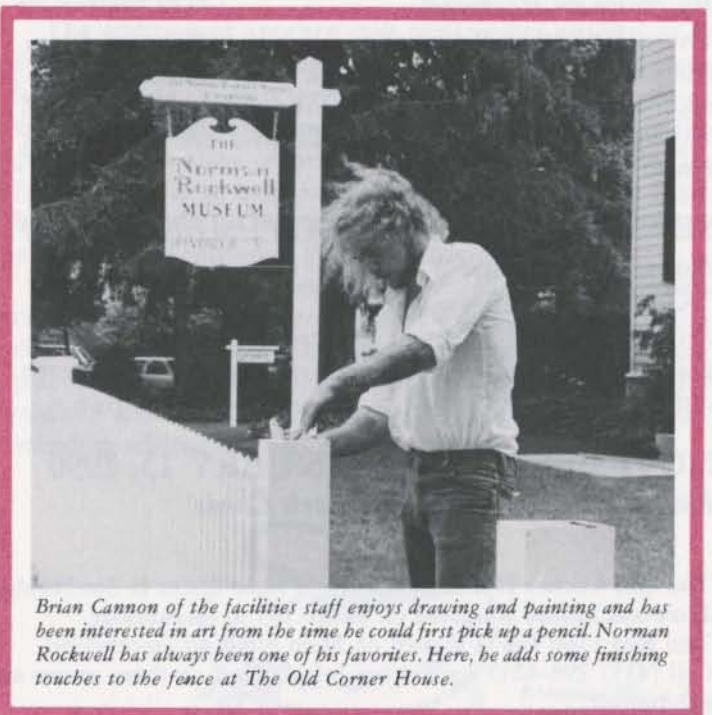
Linwood is Bill's home, as well as the site of his office, where he keeps his large collection of tools. Bill and his wife Janet (along with dog Woody and cat Oliver) live in a Victorian carriage house on the property. A serious naturalist, he can't

imagine a better place to live and calls Linwood a "mini wildlife refuge." Bill has seen everything from foxes to snapping turtles on the property's 40 acres and is very impressed with the many unusual plants and trees on the grounds. Living at Linwood has its drawbacks, however; Bill is the one who's up at 4 A.M. plowing after it snows! It can take as long as ten hours to plow Linwood's roads.

In addition to maintaining the extensive grounds at Linwood, Bill is responsible for security at the property. Last year, he selected an electronic security system for Linwood House and Rockwell's studio, which is located at Linwood. He has also helped draft a disaster preparedness plan for all three locations.

In addition to fulfilling these duties, Bill is also acting as the project manager for the new Museum building until the Museum hires a full-time manager for the project. In the interim, Bill has been actively involved in the development phase of the building and has been working closely with the construction company, architects, consultants, and local officials. "This is a very exciting time for the Museum and a valuable experience for me," Bill said. "I will know this building from the ground level and will be familiar with the location of every wire and beam. This knowledge will be vital to the proper maintenance of the building." Bill will also be extensively involved in landscape planning for the new building and hopes to re-create the gardens that once flourished at Linwood. A blueprint of the gardens was found at Linwood when the Museum purchased the property.

Bill learned many of his maintenance and horticultural skills from working with his father, who managed a local nursery for many years and later became head of maintenance at the Red Lion Inn in Stockbridge. After earning a degree in plant science from the University of Massachusetts at Amherst, Bill returned to the Berkshires, worked for several years at the same local nursery his father once managed, and, in 1987, joined the Museum staff. Things have been running just fine ever since.



Brian Cannon of the facilities staff enjoys drawing and painting and has been interested in art from the time he could first pick up a pencil. Norman Rockwell has always been one of his favorites. Here, he adds some finishing touches to the fence at The Old Corner House.

CALENDAR

Fall 1989



Norman Rockwell with his painting, *The Golden Rule*, which is on view in *One Nation Indivisible? Images of Black Americans: 1934-1967* by Norman Rockwell through January 1990. *The Golden Rule* © Copyright 1961, Curtis Publishing Company.

Exhibitions

THROUGH JANUARY 1990

One Nation Indivisible?

Images of Black Americans: 1934-1967

By Norman Rockwell

This exhibition of Rockwell paintings, studies, tear sheets, and photographs that focus on the black American experience, dispels a commonly held belief that Norman Rockwell was an illustrator of white middle-class life and nothing more.

SEPTEMBER 14, 1989-NOVEMBER 7, 1989

Norman Rockwell:

"Kid with the Camera Eye"

An exhibition of Norman Rockwell's "working" photographs which focus on his special relationship with the camera and the theatrical nature of his artistic process.

NOVEMBER 9, 1989-JANUARY 15, 1990

Holiday Images from Hallmark Cards

The Old Corner House is located on Main Street in Stockbridge. Linwood House is located on Route 183 in Stockbridge. The Red Lion Inn is located on Main Street in Stockbridge. Call (413) 298-4239 for further information on these events and exhibitions.

Special Events

OCTOBER 19

Lecture

Illustration scholar Walt Reed will discuss topics relating to the exhibition, *Norman Rockwell: "Kid with the Camera Eye"*

Museum members, \$3.00; Public, \$5.00.

Tickets sold at the door.

The Red Lion Inn, 7:30 P.M.

OCTOBER 26

Gallery Talk

Topics relating to the exhibition, *Norman Rockwell: "Kid with the Camera Eye"*

The Old Corner House, 4 P.M.

NOVEMBER 9

Members' Opening Reception

Hallmark Show

The Old Corner House, 5:30-7 P.M.



PHOTO BY DOUG MUNSON

Art Come to Life

(left to right) John Sergeant and Chief Konkapot, otherwise known as staff members Henry H. Williams, Jr., and Bill Boyer (office manager Jean Drees is peeking through the window) on the float which the Museum built for the parade honoring the 250th anniversary of the founding of Stockbridge. Rockwell's painting of the missionary Sergeant meeting with the chief of the Stockbridge Indians served as the model for the float.



John Sergeant and Chief Konkapot by Norman Rockwell. © Copyright 1986, Estate of Norman Rockwell.

From the Director

by Laurie Norton Moffatt

What a marvelous season we are having! Attendance is up, our programs and exhibitions are reaching more people than ever before (38,277 people saw the New York City Rockwell show, and July was the Museum's busiest month ever—23,919 visitors crossed the threshold of The Old Corner House, 2,583 more people than visited in July of 1988), and the new Museum building progresses at a steady pace. The Museum's board of trustees and staff continue to give dedicated service to make all these activities possible, and we look forward to the autumn and the return of school children in the Museum's galleries. We are enjoying the busiest season in the Museum's history, and it is rewarding to know there are so many of you who enjoy Norman Rockwell and the services we provide.

The board of trustees recently approved an expanded mission statement for the Museum (it appears below). The new mission emphasizes the social history and popular cultural interpretation of Norman Rockwell's work, bringing a strong humanities focus to our appreciation and understanding of this great American painter. This is important for the development of the future programs, exhibitions, and publications produced by the Museum as we plan the operation of the new Museum.

I am also pleased to announce the addition of Maud Coyle to the Museum staff. She succeeds Margaret Batty as assistant director for education and programs and brings a strong education and history background to the position. She will be instrumental in developing our future programs within our new mission and will work closely with our program staff and trustee program committee. Welcome, Maud!

Meanwhile, please come visit The Old Corner House on Main Street and look forward to two exciting exhibitions coming this fall.

Mission Statement

The principal purpose of The Norman Rockwell Museum at Stockbridge shall be to collect, manage, preserve, study, interpret, and present to the public material pertaining to the life and career of Norman Rockwell. Such material will consist of his paintings, drawings, sketches, his studio and its contents, and all items related to his work, as well as archival materials by or about the artist, his life and the field of illustration. His contributions to art and society, American popular culture, his cultural values, and his role as a social historian will influence the Museum's programs and interpretation.

Adopted by the board of trustees on September 23, 1985.
Revision adopted June 5, 1989.



Customers browse in our new limited-edition print area in the Museum shop

Museum Shop Gets A Facelift

by Ellen Mazzer, mail-order manager

Our Museum shop has recently taken on a brand-new look, and the store space is now being used more efficiently. One of the major and most striking changes has been the conversion of a small office into an Artist's Proof showroom. The "APs" (high quality, limited-edition prints hand-signed by Norman Rockwell) are now displayed in a custom cabinet with subtle recessed lighting. The unique carpeting and modern signage set this room apart from the sales area and add an air of elegance that these special pieces deserve.

A window on the far left of the Museum's front door has been converted into a Dutch door, creating a separate entrance and a smoother traffic flow for those coming into the Museum. Now, when you enter the Museum, our guides will greet you from behind a new wooden, semi-circular admissions desk.

The addition of another cash register has enabled us to serve customers more quickly. Also, all of our framed pieces have been nicely displayed on the wall, clarifying some of the confusion about them experienced by customers in the past. Various sizes of prints can now be seen on the flip files, as well as in large and small bins. Much needed space has been cleared on the sales counter, and the shop now has an open, less cluttered, and more inviting feeling.

These Museum store renovations are part of the Museum's continuing efforts to serve its visitors. The streamlining of our shop and admissions operations makes for a more pleasant and comfortable experience at the Museum. Our visitors and shop customers must agree, due to the outstanding admissions and sales figures in July.






SKETCHES

(Being a miscellany of odd but perhaps interesting items)

Curator **Maureen Hennessey** attended the Williamstown Regional Art Conservation Laboratory workshop *Travel—Handling—Storage* on June 24 and June 25.

Students **Brienne J. Lais** of West Stockbridge, Massachusetts, and **Heather J. Pelle** of Stockbridge are the winners of a special art scholarship sponsored by the Museum. Students who apply for the scholarship, which is awarded annually to a graduating senior, alumnus, or alumna of Monument Mountain Regional High School, must be seeking funds for art education/training.

In 1912 Norman Rockwell, at the age of 18, painted the interior kitchen of the Dyckman House in New York City. Located at 204th Street and Broadway, it is one of the earliest extant examples of a farmhouse of the eighteenth century when agrarian areas surrounded the early city. In August 1989 Laurie Norton Moffatt and Henry H. Williams, Jr. visited the historic Dyckman House and saw the kitchen exactly the same as painted by the young artist 77 years ago. The Dyckman House is open for visiting. Call ahead for information.



The Norman Rockwell Museum at Stockbridge

Stockbridge, Massachusetts 01262

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The Norman Rockwell Museum at Stockbridge

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Norman Rockwell: "Kid with the Camera Eye" to Open September 14

I say. 'After I'm through with you, you'll want it.'" As for my grimaces, I've found that if I act along with the models they lose their self-consciousness, fall off their dignity."

Rockwell worked with a photographer who would take an average of 100 photos for one *Post* cover. The photographs aided his process. "Photographs cleared up all my difficulties immediately," he said. "I could get new weird angles. I no longer had to depend on the professional models. Now anybody could pose for me. I can pose the model in the actual setting, whether it's a church or a town clerk's office. Then I'm sure of the proportions, the light, the whole complicated business of relating the figures to the background . . . details, accidents of light . . . which I'd missed when I'd been able to make only quick sketches of a setting."

Norman Rockwell's ability to capture human expressions, moments that often elude all but the camera's lens, makes it easy to see why Rockwell was known as the "kid with the camera eye."



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