

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

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Summer/Fall 1988

She Came for a Visit and Stayed 16 Years



Margaret Batty

Rockwell Remembered

The Museum will host a month-long commemorative celebration (October 20-November 20) to mark the tenth anniversary of Rockwell's death. See our special *Portfolio* insert for details.

Margaret and John Batty had just retired from their jobs in St. Louis a year earlier, when they came to the Berkshires to relax and spend Christmas with their son in 1972. He suggested a visit to a "wonderful new museum" that had opened in Stockbridge. The Battys objected, complaining that they were tired from their trip. Their son insisted, and finally they agreed to go.

Little did John, a former YMCA administrator, and Margaret, who had been a teacher, know that their visit to The Norman Rockwell Museum at Stockbridge would open up a second career in museum work. Instead of enjoying the leisurely pace of retirement, they would soon enjoy a schedule that was nothing short of hectic.

When John and Margaret went to the Museum that Christmas, the Bucks, the husband-and-wife co-directors, took them through The Old Corner House. The Battys were the only people visiting the Museum that day, so the couples got to know each other a bit and parted. Several days later, the Battys received a telephone call from Rockwell's wife Molly. She had tracked them down through the Museum guestbook and was calling to say that the Bucks were leaving and to inquire whether John and Margaret would be interested in taking their place.

Although hesitant, the Battys decided to accept Mrs. Rockwell's invitation to meet the board of trustees of the Museum. When this meeting took place, Rockwell himself was pried out of his studio for a moment and commented, "Gee whiz, what a nice-looking couple; I'll have to paint you." (He did, in fact, use John Batty as a model for an advertisement.)

After meeting with the board, the Battys were so impressed with the Museum and its goals that they put aside their plans to go to Florida and decided to take the job. "We told the board that we knew absolutely nothing about Rockwell, but they felt our administrative talents would be of great use to the Museum," noted Mrs. Batty. In a matter of minutes, the Battys' short-lived retirement came to an abrupt halt.

John and Margaret soon became Rockwell experts through reading and getting to know the artist personally. On their first day as directors, they took more than 200 people through the Museum. Currently, an average of 500 to 1,000 people visit each day, but the staff has been greatly expanded. "Back then, 200 was quite a large number to handle. Molly Rockwell was amazed we could do it," Mrs. Batty said.

The position was to be part-time for each director, an early form of job sharing, but both Battys soon found themselves working 10 to 12 hours a day.

Continued on page 3



Updates on the new gallery building will be provided in this new column in each issue of The Portfolio.

The last few months have been filled with activity and progress on the new gallery. On June 27, a "kick-off" meeting with architect Robert A. M. Stern Associates and all the consultants who will work on the building (mechanical and structural engineers, lighting and acoustical consultants, and the construction manager) was held. Stern's group met with the Museum's trustees, building committee, and staff at Linwood to begin the involved process of fine tuning the building design.

The following day, Robert A. M. Stern, project architect Bill Georgis, board President Lila W. Berle, Museum Director Laurie Norton Moffatt, and Curator Maureen Hart Hennessey began a museum tour through Massachusetts, Vermont and New Hampshire to explore similar-sized institutions and properties. Visited were: The Edith Wharton Restoration at The Mount in Lenox, MA; The Williams College Museum of Art and The Clark Art Institute in Williamstown, MA; The Hood Museum of Art at Dartmouth College; and the St. Gaudens property in New Hampshire. A trip to the Jewett Art Center at Wellesley College took place earlier in June. Hosts at each institution showed the group public and behind-the-scenes spaces and noted the successes and weaknesses of their respective buildings.

Floor-plan revisions and various lighting and construction issues were discussed at a recent meeting at Robert A. M. Stern Associates in New York City.

Henry Williams Named Director of Development

Henry Holbrook Williams, Jr. of Stockbridge has been appointed director of development at the Museum. He will be responsible for overseeing the Museum's \$5 million capital campaign to raise funds for the new gallery building. Williams headed the regional campaign, which exceeded \$1 million in donations for the facility.

Williams, who has served as the Museum's financial administrator since 1984, is a former trustee of the Museum. He served as trustee and treasurer from 1973 to 1984.

"We are extremely pleased to have a person of Mr. Williams's experience and talents as director of development," noted Director Laurie Norton Moffatt. "His intimate knowledge of this institution will be invaluable."

Williams is former chairman of the board of Berkshire Bank and Trust Company (now Bank of New England, Inc.) of Pittsfield, Massachusetts, where he also served as president and chief executive officer. Active in community affairs, he is vice-president and trustee of Berkshire Theatre Festival and an incorporator of Berkshire Medical Center.

Williams earned a bachelor of arts degree in government from Dartmouth College in 1949 and a master of business administration degree from The Harvard Graduate School of Business in 1951.



Henry Williams

Archival Acquisitions

by Linda Russell, curatorial assistant

An important addition to the archive has come to the Museum as a result of many months of work by former director David H. Wood. As Museum historian, Wood has been preparing oral histories for the Museum in the form of videotaped interviews with people who knew or worked with Norman Rockwell during the artist's years in Stockbridge.

Among the tapes are interviews with Roz Sherwood and Norma Ogden, former Museum trustees and two of the founders of The Old Corner House.

Invaluable to the archive for the Museum's Education Department and curatorial staff are the personal recollections of Rockwell photographers and assistants, Louie Lamone and Bill Scovill.

The last tape, of former trustee Tad Evans interviewing David H. Wood, completes this phase of building the archive of Museum history. Videotaping was done by Jan Pedersen of Stockbridge, Massachusetts.

Mr. and Mrs. James Nicholson of Belmont, Massachusetts, have donated seven *Country Gentlemen* and 15 *Saturday Evening Post* magazine covers to the archive. The covers date from May 1917 to October 1932. The earlier covers, dating before 1926, were printed using only black and red; shades of gray and brown were created by the color mix. Although it was available by 1900, some of the illustrated weeklies did not use the full-color printing technique.

In this early stage of four-color printing, delicacy of certain colors was not precise and easily lost to muddier tones, perhaps the reason for the *Post* not going to full color. It wasn't until 1926 that the *Saturday Evening Post* began printing four-color illustrations.

As it happens, this selection of covers is a good example of the period when these important changes in printing methods were occurring.

The Golden Anniversary Book of Scouting, illustrated by Norman Rockwell, has been added to the archive as a gift from Ginny Ramsay of Lenox, Massachusetts. Ginny has been a guide at the Museum since 1980.

We have acquired 41 *Saturday Evening Post* covers (five of them Norman Rockwell images) from I. N. Feldman of Montevideo, Uruguay, who corresponded with us after reading a review of the *Definitive Catalogue* in *Atlantic Monthly*.

A gift of numerous photos that had been stored in his sculpture studio in Rome was received from Peter Rockwell, youngest son of NR. The photos are mostly of Peter's bas-relief of American women who sacrificed their lives in wars. The reliefs were based on Norman's sketches commissioned in the mid-'60s by the Cathedral of the Pines in New Hampshire. These can be seen on pages 341 and 342 of the *Definitive Catalogue*. In addition, some candid photos of NR are part of the gift.

The Museum also received a bound set of *St. Nicholas* magazines from an anonymous donor.

The Museum is very grateful to these contributors who have enabled us to build and enrich our archive of Rockwell material.

CURATOR'S CORNER

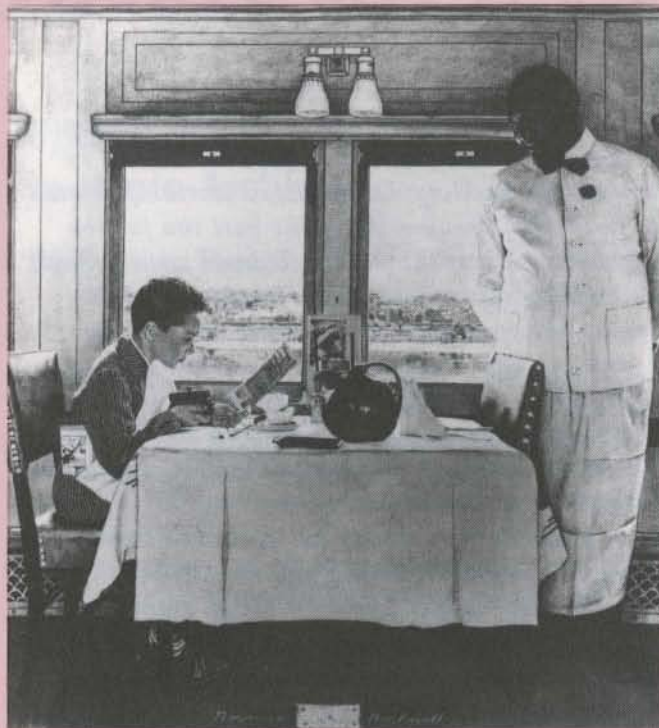
by Maureen Hart Hennessey

Norman Rockwell's use of friends and neighbors as models for his paintings is a well-known aspect of the illustrator's work. Many residents of Stockbridge and surrounding towns posed, including some people now associated with the Museum as staff and trustees. Rockwell also drafted members of his family as models, as illustrated in the Museum's most recent painting acquisition.

Boy in a Dining Car, which appeared on the December 7, 1946 cover of the *Saturday Evening Post*, features Peter Rockwell, now a sculptor who lives in Italy. Peter, the youngest of the artist's three sons, was 10 years old when he posed as the young diner carefully calculating a tip for the patient waiter standing nearby.

On a visit to the Museum in May, 1988, Peter Rockwell shared memories of working with his father with Museum Director Laurie Norton Moffatt. The idea for this painting, according to Rockwell, may have stemmed from a family train trip to California earlier in 1946. Rockwell recounted being taken to a New York City train yard to pose in a railroad dining car for this painting and told of serving as a model for other works, including *Boy on Highdive* for the August 16, 1947 *Post* cover.

During the same interview, Rockwell described working with his father on a sculpture commission for the Cathedral of the Pines in Rindge, NH, and sculpting a series of portrait busts of NR in the early 1970s. One of these busts is in the collection of the National Portrait Gallery in Washington,



Boy in a Dining Car by Norman Rockwell. Oil on canvas, 38 x 36 inches, 1946, *Saturday Evening Post*: 7 December 1946, cover. Copyright 1946, Curtis Publishing Company. The work is now part of the collections of The Norman Rockwell Museum at Stockbridge.

D. C., and another is in the Museum's collection. The interview was videotaped and has been added to the Museum's archives.

Boy in a Dining Car is probably familiar to Old Corner House visitors. The painting has been on loan to the Museum for a number of years and has been frequently exhibited. We are pleased that it has now joined our permanent collection.

She Came for a Visit and Stayed 16 Years

Continued from page 1

Their duties included everything from shoveling snow to giving tours. The Battys were having the time of their lives and decided to stay for a year or two. Then, John fell ill and died suddenly.

Margaret decided to stay on and continue the work she and John had started. She feels he set a tone of friendliness and hospitality at the Museum that continues to this day. The sales area of the museum, added to the house in 1974 through Mr. Batty's efforts, was named in his honor, and a bench outside the front door of the Museum was donated by the Batty family.

Margaret felt uncomfortable overseeing the Museum alone, and in 1974, David Wood was appointed director. Since that time, Margaret has served as assistant director. Over the years, she has been responsible for everything from the daily operation of the museum, guide training, personnel issues, to the museum shop. Eleven years ago she hired a young woman named Laurie Norton

(later Moffatt) to work as a guide for the summer. Norton went on to serve as curator of the Museum and was named director in 1986.

During her tenure at the Museum, Margaret has taken some well-known visitors through The Old Corner House—Senator Edward Kennedy, Maureen Stapleton, Phil Donahue, Cicely Tyson, and John Wayne, to name just a few. Although she stopped leading tours several years ago, every now and again she will take a group of visitors through "just to keep from getting rusty," she said.

As the Museum has grown, a curator, educational coordinator, marketing director, public relations director, development director, financial administrator, facilities manager, and about 50 other Museum staff members have taken on the duties (in an expanded form) that the Battys performed single-handedly. Margaret continues to oversee daily operations at The Old Corner House.

Margaret Batty, who at the age of 79 still greets visitors at the door seven days a week, has certainly had one special and rewarding "retirement."

PUTTING THE STUDIO BACK TOGETHER AGAIN

Norman Rockwell worked with all manner of props and costumes in his studio. When he died in 1978, he left not only the building, but 25 years worth of objects kept in it, to this Museum. After the best site for the studio at Linwood was chosen, its contents were packed, and the building was moved to the property in 1986. The project before us now is unpacking and putting things back in place. Volunteers have worked with our curatorial staff to unpack the objects—everything from the artist's well-worn sneakers to partially used tubes of paint. It is a painstaking, exciting job, and we thank all the volunteers for their efforts.

Former guide Barbara Perkel has spent the summer organizing the extensive photograph files Rockwell kept in the studio. Our Yankee Summer Intern, Annie Pettegrew, has worked on developing a plan to furnish the studio as it was during a particular period of Rockwell's career and interviewed models and photographers about their experiences working with Rockwell in the studio. All of these efforts are directed toward fulfilling the artist's wish that his studio be open to the public. We anticipate that the studio will open when the new gallery is completed and look forward to sharing this wonderful resource with you.

From the Director

by Laurie Norton Moffatt

It takes support from many, vital programs, and a trained staff to operate a museum, but, ultimately, museums are only as interesting as their collections. Our museum is the custodian of fine collections surrounding Norman Rockwell that include works left in trust by him prior to his death; a growing collection of works we have acquired; and an extensive archive of original materials. Perhaps the most unique of all our collections, however, is Rockwell's studio.

The studio was left in trust to the Museum to be preserved, exhibited, and studied. We are now in the process of installing studio exhibits and developing an interpretive program. The Museum is fortunate to have loyal volunteers who have assisted with this process under the direction of Curator Maureen Hart Hennessey. Thank you, Jeanne Adams, Florence Andrews, Dot Perkins and Marian Andrews for your fine work! We welcome volunteers to work on the studio and other projects. Please call us at (413) 298-3539.



Annie Pettegrew at the studio



The studio



(left to right) Curatorial Assistant Linda Russell works with volunteers Florence Andrews and Jeanne Adams.

A Summer Well Spent

by Annie Pettegrew, Yankee Summer Intern

I am participating in the Yankee Summer Intern Program at the Museum this summer. The program, a joint partnership of the National Trust for Historic Preservation and Yankee Publishing, Inc., is designed to encourage projects that actively promote historic preservation.

Over the course of my 12-week stay at the Museum, I will develop a plan to furnish Norman Rockwell's studio as it was during a significant period in his career and create an interpretive guide to the studio. As of this writing, I have been working at the museum for a little over a month.

Being an art history major at Wheaton College in Norton, Massachusetts, I was very excited to be accepted by the program and am fascinated by my work thus far. I have been busy conducting background research in the Museum library and archival collections and unpacking and installing objects directly in the studio. I have



This preliminary sketch of *Getting Ready* was recently "discovered" in Rockwell's photo archives.

also interviewed people who knew and worked with Rockwell and am recording their experiences and impressions for the Museum's archives.

Claire and Bob Williams and Jane Fitzpatrick, who served as models, shed light on how Rockwell worked in the studio and interacted with his photographers and models. I have also spoken with Elsie Handberg, wife of Ejner Handberg, the craftsman who renovated and constructed parts of Rockwell's studio. Lastly, to gain another important perspective, I plan to talk with those who knew Rockwell intimately—members of his family.

Thus far, working at the Museum has been a rewarding experience. I anticipate that the rest of my summer will be challenging and fun at the same time.

The Museum was one of 37 institutions chosen by the Yankee Intern Program to host an intern. The program began in 1980 in response to federal cutbacks in support of historic preservation and student aid. Nearly 200 interns have been placed thus far in institutions in New England and New York State.

Unexpected Treasures Found in Photo Archives

by Barbara Perkel

When Norman Rockwell's studio was moved from his property in the center of Stockbridge to Linwood, his files of photographs were put into boxes and placed in storage with the hope that they would provide some surprises for the Museum. The process of unpacking has just begun, and already we have found some unexpected treasures.

A summer's worth of effort has put only a small dent in the project of organizing the thousands of photographs which are now part of the Museum's archives. Rockwell used these photographs as one of many steps in creating a painting. Rather than have his models pose for hours while he painted, Rockwell would position them and then describe, and often act out, the facial expression he was looking for. When everything was just right, he would instruct his photographer to take the photo.

Entire photographs, or just fragments of them, were used as part of a careful process that resulted in a finished work. From the photographs, Rockwell would do a charcoal sketch, then a color one, which led, ultimately, to a finished oil painting. The painting was then used as a magazine cover, story illustration or advertisement. From looking at the files of photographs, I have discovered that Norman Rockwell was a researcher; director; producer; a stickler for detail; a man with a terrific sense of humor; a terrible speller, but most of all, a man who loved his work.

The photographs will offer the Museum some exciting exhibit possibilities, as they enable us to recreate the steps which Rockwell used in making a painting. I have found some very funny photos of him—posing as if he were about to sneeze and as a stodgy executive. He took these poses in an attempt to incite or relax a model who might have been self-conscious or nervous.

Hidden among the photographs is correspondence between Rockwell and clients referring to a work which was hitherto unknown to the Museum. These letters may enable us to locate more of Norman Rockwell's work.

Perhaps the most exciting treasures found among the photographs are a few of the preliminary sketches containing the idea which would evolve into a magazine cover, story illustration or advertisement. An example of these sketches is the one pictured here, *Getting Ready*, which became a Hallmark Christmas card in 1955. In addition to the sketch, there are photographs of the man posing as Santa, as well as photos of real reindeer—materials that offer a glimpse of several phases of Rockwell's picture-making process.

The photographic archives have already provided us with many surprises. Looking through them, identifying the work of which they are a part, and putting them in the proper archival enclosures is a long, but fascinating, process—one that will be of tremendous help and interest to the Museum and to its visitors. At the moment, however, the files are a gigantic jigsaw puzzle with a few pieces fitting slowly into place.

SKETCHES

(Being a miscellany of odd but perhaps interesting items)

The Museum's publication, *Three Designs: The Norman Rockwell Museum Gallery*, won an Award of Merit in the 1988 Museum Publications Competition sponsored by the American Association of Museums. The Association received more than 2,000 entries and granted 191 awards. The piece was on display, along with the other winning entries, at the Pittsburgh Exhibition Hall and will be featured in an article planned for the September/October issue of *Museum News*. "Three Designs" will also be part of a traveling exhibition organized by the Cedar Rapids Museum of Art. The piece was designed by Jonathon Nix; written and edited by Janet Silverman Tobin, director of membership and assistant director of development at the Museum; and printed by The Studley Press.

PEOPLE

Museum director Laurie Norton Moffatt met with Senator Edward Kennedy in Washington in April and presented him with a memento from the Museum detailing his family's association with Norman Rockwell. Senator Kennedy, who is an honorary member of the national steering committee of The Campaign for Norman Rockwell, wrote of the piece, "It is a beautiful tribute, and I will treasure it."

Marie Lessard, who attends the School of Visual Arts, and Nancy Zachor, a student at the Art Students League, are this year's winners of The Norman Rockwell Museum at Stockbridge Award, a part of The Society of Illustrators Student Scholarship Competition. The Museum has been sponsoring two \$1,000 scholarships for the past two years. Laurie Norton Moffatt presented the awards at a ceremony held at the society in April.

Heather J. Pelle of Stockbridge has won a \$1,000 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. A jury composed of museum board and staff members selected Pelle as the winner based on a portfolio of work completed during her first year of college.

Curator Maureen Hart Hennessey and Education Coordinator Barbara Allen each delivered a lecture as part of a 12-part series



Museum staff member Ellen Mazzer, a professional clown and magician, entertained at Country Curtains Day in July. The Museum hosted the event to honor the volunteer contributions made to the Museum by the Stockbridge-based company.



Museum Director Laurie Norton Moffatt with Senator Kennedy.

offered to, and conducted by, staff members of area cultural organizations. Hennessey discussed Rockwell's images of our country from the turn of the century to the present, and Allen focused on "How to Interpret for Others."

Barbara Allen exhibited landscapes and other works at the Becket Arts Center in July.

The Museum is pleased to announce the following staff promotions and additions. Laurie Mead of the Marketing Department has been promoted to fulfillment supervisor. Joyce Grady, Lisa Perry, Siri Wright, and Molly Wyand have joined the staff as guides. Congratulations!

In the last issue of *The Portfolio*, we reported that the identity of the young man pictured in the photograph of Rockwell setting the scene for *After the Prom* was not known. Since then, many people have written or called to inform us that he is Bill Hall of Lee. We're happy to have the record set straight.

Stockbridge Choreographer Creates *Four Freedoms* Dance

Inspired by Rockwell's famous *Four Freedoms*, local choreographer Jo Anne Murray has created a series of dances as part of her "dance celebration of Stockbridge." Murray designed a number of dances that revolve around local historical sites as part of the celebration. All were performed at the locations by her dance company.

"In reading about Rockwell and the period of the *Four Freedoms* [freedom from want, freedom of speech, freedom from fear, and freedom of worship], I sat and thought that these values are important to us," Murray noted. "They are precious, worth protecting. I work intuitively. I thought about the importance of freedom to worship and about Thomas Jefferson and Martin Luther King. I thought about how many different approaches I could come up with. I decided to go with whatever came."

The resulting dance uses a mixture of spoken text and music. The accompaniment is a piano. Performances of the *Four Freedoms* piece were held on a side lawn at The Old Corner House in July and August.

Travel in Style on Our Special Members' Tours

Ever dream of exploring the countryside in a vintage Rolls Royce or Bentley? Well, now's your chance. Experience foliage season in New England or escape to the warmth of Florida during winter. In conjunction with Unique Auto Tours of Canton, Connecticut, the Museum is offering four-day and seven-day travel opportunities with a cultural bent, exclusively for our members.

New England

The dates of your choice from September through the end of October

The fall tour of New England will feature art museums, historic sights, and seaside diversions. You may drive a Rolls or Bentley yourself or choose to have a chauffeur. Depending on whether you select a four- or seven-day tour, sights include historic Deerfield village, the houses of Mark Twain and Harriet Beecher Stowe, or the site of an early 1900s impressionist art colony. Of course, you'll visit The Norman Rockwell Museum, and our director will be on hand to give you a special tour. Evenings will be spent in elegant inns that offer historical ambience, modern amenities and gourmet dining. All New England tours originate in Hartford, Connecticut. You will be met at your point of arrival and taken to your inn. Your car will be delivered the next day.

Florida

The dates of your choice from January through March

You will travel to Sarasota, Tampa, or St. Petersburg, be met at your point of arrival, and taken to your accommodation. The next day your car will be delivered to you. You may visit Tampa's Latin Quarter, the Ybor City State Museum, the Plant Museum, The Salvador Dali Museum in St. Petersburg, Heritage Park to the north of that city, the Gamble Plantation in Ellenton, the John and Mabel Ringling Museum of Art on Sarasota Bay, the Marie Selby Botanical Garden in Sarasota, the home of Marjorie Rawlings (author of *The Yearling*), and a lot more.

Both vacations include the exclusive use of an antique Rolls Royce or Bentley, accommodations, local transfers, a "welcome" gourmet dinner, continental breakfasts (New England tour only), one luncheon, tickets to museums, and detailed itineraries with routings. Prices range from \$989 per person for a party of four on the four-day tour to \$1,299 per person for a party of four on the seven-day tour. Supplemental costs for two-person parties are \$650 per person for the four-day tour and \$750 per person for the seven-day tour. The Museum will receive a portion of your fee as a donation.

Itinerary planning and scheduling is flexible. For more detailed information, please contact Janet Silverman Tobin at the Museum at (413) 298-4239 or send in this coupon to Janet at: The Norman Rockwell Museum at Stockbridge, Stockbridge, MA 01262.

A Day in the Life of a Guide by Estelle Kurk

Coming to work as a guide at The Norman Rockwell Museum was challenging, exhilarating, and a bit frightening—all at the same time. As a senior citizen, I enjoy being active and felt that learning and conveying the story of Norman Rockwell would be a wonderful opportunity.

You cannot believe my nervousness (terror really) when I faced my first group of Museum visitors. To my surprise, however, I gradually overcame my fear of talking to large groups. Many people on my tours expressed appreciation for my efforts. Knowing that visitors leave the Museum happier for having learned about Rockwell and his work gives me a sense of accomplishment and satisfaction.

Let me share a few experiences. An elderly gentleman who had forgotten his hearing aid shook my hand vigorously at the end of the tour, grateful for my extra efforts in enunciation. A man from Ohio was so overcome with nostalgia after seeing Rockwell's original works for the first time that he insisted on having my signature to mark his visit. As a child, he had spent many hours at the library enjoying Rockwell's *Saturday Evening Post* covers.

I'm sure my fellow guides could match these experiences many times over. In the final analysis, providing a pleasurable Museum experience for our visitors and receiving their appreciation makes guide work worthwhile. Like Mary Whalen (the girl who modeled for Rockwell's *A Day in the Life of A Little Girl*), this guide drops off to sleep exhausted but fulfilled.



Yes, I want more information about these travel opportunities.

Name: _____ New England tour

Address: _____ Florida tour

City: _____ State: _____ Zip: _____

Phone: _____

Education Program Earns High Marks

by Barbara Allen, education coordinator

Did you know ...?

- "Norman Rockwell is a big painter."
- "N. R. liked painting people."
- "Norman Rockwell did not like to write his name."
- "He made a rough draft first."
- "Art is a good way of expressing things."
- "Norman Rockwell is interesting and charming and nice."
- "He used himself in his pictures."
- "There are different painting techniques."
- "Norman Rockwell knew the cernel [*sic*] from Kentucky Fried chicken."
- "He was a real good drawer and he talked through his paintings."
- "People can communicate in different ways — painting is a good one."
- "The museum was a house but there will be a new one soon."
- "Norman Rockwell is FUN."

These are just a few of the responses of students who were asked what they learned in the Museum's school program. More than 2,250 children and teachers from schools in Massachusetts and New York became acquainted with Norman Rockwell and his illustrations during classroom sessions and special museum tours held during the 1987/1988 academic year.

With the help of staff members and volunteers (Leslie Boudreau, Mickey Johnson, Jeannine Kennedy, Joan Pisani, and Florence Andrews), who led the activities, the students discovered that art can be interesting, understandable and enjoyable. In fact, the



Eight-year-old Holly Gardner's rendition of Rockwell's Triple Self-Portrait. Holly and her second-grade classmates from Sacred Heart School in Pittsfield participated in the Museum's after-school program. Holly's teacher is Ann Langlais.

most common complaints voiced by students were that they wanted to know more about Mr. Rockwell and to spend even more time in the museum!

The School Program began in February of 1987 with the "Visually Speaking" sessions for grades four, five, and six. The "Parts of the Whole" sessions for second and third grades were introduced in February of this year, increasing the number of participants by 380%. When the program is reopened in November, the Museum expects an even greater number of reservations than in the past. As a result, many new volunteers will be needed to provide this service to area schools. If you can offer two hours per week, contact the Education Department at 298-3539.

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Museum to Mark Decennial of Rockwell's Death



PHOTO BY WILLIAM TAGUE

Rockwell Remembered

A Commemorative Celebration
Marking the Tenth Anniversary
of the Artist's Death

November 8 of this year will mark the tenth anniversary of Norman Rockwell's death. To celebrate the life and art of this remarkable artist, The Norman Rockwell Museum at Stockbridge has organized a month-long commemorative celebration to begin October 20.

Kicking off the activities will be a booksigning party for a new second edition of the artist's popular autobiography. Rockwell's son, Tom, crafted the first edition from his father's transcribed reminiscences. This successful book covered the period from Rockwell's birth through 1959. In the new edition, Tom Rockwell completes the original by adding the last twenty years of Norman's life. Tom Rockwell will be on hand to autograph copies of the new edition, which will be on sale at our museum shop. This is a special members' event not to be missed.

In addition, there will be a special exhibition of original illustrations by Rockwell that were used as chapter headings in the first autobiography. A members' opening reception will be held simultaneously with the booksigning event. A subscription lecture series and a week of special events round out the program. A more detailed listing of activities is included on the reverse side of this insert.

Calendar of Events

Members' Booksigning Party/Exhibition Opening with Tom Rockwell

Thursday, October 20 5:30-7:30 P.M.

The Old Corner House

Refreshments

Special Exhibition: Art of the Autobiography

October 20-November 20

The Old Corner House

Original illustrations by Rockwell that were used as chapter headings in his autobiography, which was first published in 1960. An oil preparatory sketch for Rockwell's *Triple Self-Portrait* will also be on view. These works are on loan from Thomas Rockwell. In addition the famous *Triple Self-Portrait* (1960) from the Museum's collection will be on exhibit. This portrait was created for the cover of the *Saturday Evening Post* issue which featured excerpts from Rockwell's autobiography.



Norman Rockwell signs his newly published autobiography at a booksigning party held January 15, 1960. His son, Tom, will sign the new second edition of the autobiography at a special member's event on October 20.

Two-Part Subscription Lecture Series *Norman Rockwell: The Man and His Art*

Walt Reed

Thursday, October 27 7:30 P.M.

This first lecture of the series will focus on the early period of Rockwell's life and career—his rise from "boy wonder" to respected professional, major influences on him both artistically and personally, and the historical backdrop against which he worked. Speaker Walt Reed is a well-known scholar of the history of illustration, author of numerous books and articles in this area, and owner of a gallery specializing in illustration. Mr. Reed will also offer personal impressions of the artist, with whom he studied and worked.

Laurie Norton Moffatt

Thursday, November 3 7:30 P.M.

The second lecture will cover the latter half of Rockwell's career as he "matured" in his profession. Technological advances, as well as a changing twentieth century world, will be examined to see how his career was influenced. Major events in Rockwell's personal life affected his work as well, and the lecture will also focus on the period represented in Tom Rockwell's final, updated chapter in the autobiography, *My Adventures as An Illustrator* (Harry Abrams: 1988). Laurie Norton Moffatt is director of The Norman Rockwell Museum at Stockbridge and the author of *Norman Rockwell: A Definitive Catalogue*.

Both lectures will be held in The Hitchcock Room of the Red Lion Inn in Stockbridge. The fee is \$8.00 per person for the two lectures; \$6.00 per person for members of the Museum.

Coffee will be served after the lectures.

Week of November 6

Special gallery talks

Door prizes

Please call (413) 298-4239 for lecture reservations or to R.S.V.P. for the booksigning party, and ask for Janet Silverman Tobin. If you prefer, you may write to Janet at the Museum, Stockbridge, MA 01262.