



THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

Volume 3 No. 1

Winter 1986



"Portrait of Ronald Reagan" painted in 1968 for Look magazine when Ronald Reagan was candidate for president. Copyright © 1968 Estate of Norman Rockwell.

Museum Offers "Adopt-A-Painting" Program

A recently issued pamphlet by the Norman Rockwell Museum offers potential donors to the major capital campaign an opportunity to "Adopt-A-Painting."

Under the conditions explained by the Museum, a potential donor may choose a painting from the collection and may "adopt" that painting. When this is done, a part of the gift goes toward the care and conservation of the chosen painting, the remainder being put into the "bricks and mortar" for the new Gallery which will house the collection.

Curator Laurie Norton Moffatt pointed out that there are a number of advantages to this plan: paintings which require care and conservation, as all do from time to time, are adequately cared for without increasing the Museum budget, the donor feels a

Continued on page 6

President Reagan to Head National Campaign

Ronald Wilson Reagan has agreed to serve as honorary chairman of the \$5 million Campaign for Norman Rockwell to build a new Norman Rockwell Museum at Stockbridge.

Announcement of this fact was made on Tuesday, December 31, 1985, at a special press conference called by Representative Silvio O. Conte, member of Congress from western Massachusetts.

Representative Conte quoted from a letter sent to him by Presidential Counsel Fred F. Fielding: "The President restricts his acceptance of honorary chairmanships to those organizations with which he has been personally associated In this case, however, the President has decided to make a rare exception to this policy and will be happy to serve as honorary chairman of this laudable fund-raising campaign."

Response to the announcement was immediate and widespread. News services picked up the item across the country and, within a week, interviews at the Museum with major news services and news magazines were being arranged.

What the actual role of President Reagan will be is still uncertain. He has made it clear that his willingness to assume the honorary chairmanship is done as an individual rather than as President. It is hoped, however, that he will agree to be a part of the inauguration of the national capital drive, to be launched in early summer. Museum Director David H. Wood was quoted by news sources as saying, "The primary purpose will be to lend authenticity to our campaign"

Initial contact with the President was made by Representative Conte, who, in a letter to the President, said: "I believe that you manifest the life that Norman Rockwell brought to his canvas, and I know that it would be an honor for all those involved to have you chair their campaign to preserve and display the works of Norman Rockwell."

Earlier last year, President Reagan had written a preface to NORMAN ROCKWELL'S PATRIOTIC TIMES, in which he praised highly the work of the late artist and illustrator. Ronald Reagan's portrait was painted in 1968 by Norman Rockwell as a commission for LOOK magazine. The original of this painting is in the private collection of the President.

CURATOR'S CORNER by Laurie Norton Moffatt

THE Norman Rockwell Museum at Stockbridge continued to build its strong collection of original works with several exciting acquisitions in 1985. Of special interest is an early illustration known as "The Book of Romance," painted in 1927 for the *Ladies' Home Journal* and published as a picture feature, without an accompanying story. This mode of illustration was popular in the 1920s when color printing technology was changing rapidly, making the use of color a more expedient procedure in the monthly and weekly publications. Hitherto, most magazine illustrations were printed in black and white, save the cover picture, which was intended to draw the reader's attention.

The "Book of Romance" is an important illustration from the decade of the Twenties. Painterly in technique, Norman Rockwell's masterly portrayal of the smallest detail is exemplified in this work. The gnarled hands and patina of the clasp on the



"The Book of Romance" Oil on canvas, 32 x 48 inches, Signed lower right: Norman Rockwell, published in *Ladies Home Journal*, October 1927. Copyright © 1927 Estate of Norman Rockwell.

book of romance contrast the age of the gentleman with the young couple's budding romance depicted in the rear room. The leather books, worn portfolio and umbrella are painted in a heavy impasto that is characteristic of some of Rockwell's finest illustrations.

The "Book of Romance" was purchased from a bank in California which represented the painting for a private collector. The painting had been offered to the museum several years earlier, at a time when the museum was unable to acquire it.

Campaign Update

The regional campaign for Norman Rockwell has reached the halfway point of its goal to raise \$1,000,000 in the Berkshire County area, it was announced early this month by Regional Chairman Henry H. Williams, Jr. The amount actually given or pledged totaled \$521,310, he said.

Of this amount, approximately one-half came from gifts of Norman Rockwell Museum Board and staff members. Corporate gifts and individual leadership gifts made up the balance.

Development Committee Chairman Harry J. Stuart said that he was extremely pleased with the opening phases of the campaign and said that the total raised was a long step toward successful completion of the local campaign. He credited community leaders with a fine effort on the part of the Museum.

A number of interested citizens have hosted parties for the purpose of fund-raising with a significant number of contributions resulting.

Development Director John S. Sterrett is presently recruiting persons to serve on the National Campaign Committee, planning that when the local campaign winds up in early spring, the national effort will begin.

Tentatively, a kick-off date for the national campaign has been set for mid-June.

An area-wide general campaign is planned for March and April, during which time communities will be organized to facilitate receiving contributions from those wishing to help the Museum reach its regional goal. One event scheduled is a party for Norman Rockwell models, an affair which will bring together those in the area who posed for the illustrator during his twenty-five-year residency in Stockbridge.

Board Elects New President

At the annual meeting of the Board of Directors of the Norman Rockwell Museum at Stockbridge, Lila W. Berle, long-time Board member, was elected President of the Board, succeeding John M. Deely, Jr., who had announced his wish to retire.

A native of Berkshire, Mrs. Berle has long been an admirer of Norman Rockwell and his work, saying, "He chose the common person we all are." She has been actively involved during her Board tenure at the Museum in the planning for the new museum gallery, the acquisition of the Linwood estate and the renovation of the buildings there, including the moving and restoration of the Rockwell studio. President Berle will oversee the museum's move from the present Main Street location to its expanded facility at the Linwood estate over the next three years.

Mrs. Berle is a member of the Berkshire Hills Regional School Committee and of the Boards of the Lenox Library, Edith Wharton Restoration in Lenox, Simon's Rock of Bard College and the Children's Health Program in Great Barrington.

After the Board meeting, Mrs. Berle also announced that three new members had been elected to the Board: Mrs. Dorothy Perkins of Lee, Mr. Stephen Lett of Stockbridge, and Mr. George Adams of Great Barrington.

New officers appointed for the coming year were: Harry J. Stuart, First Vice-President; David L. Klausmeyer, Second Vice-President; William J. Napolitano, Treasurer; Patricia J. Deely, Secretary; and Brian J. Quinn, Clerk and Counsel.

Henry H. Williams, Jr., former Board member and long-time Treasurer of the Museum, has stepped down from his Board position to assume a staff appointment as Financial Administrator. Mr. Williams is currently chairman of the Regional Campaign, whose goal is to raise \$1,000,000 for the new Museum.



Board President Lila W. Berle (Photo by Abby Pratt)



The Norman Rockwell Museum was favored with a visit recently from illustrator Peter Caras, who has long been an enthusiastic supporter of our institution as well as an admirer of Rockwell's work. Peter is anxious to lend his aid to the campaign, an opportunity which will certainly not be denied him.

• • •

Saturday, October 19, saw a large contingent from New York City, a trip sponsored by the Society of Illustrators, visit the Norman Rockwell Museum. Under the care of Director Terry Brown, the group had intended to picnic and otherwise disport themselves, but the weather was, unfortunately, dank and the group ate their delicious box lunches on the bus, then spent a long time in the Museum, reacquainting themselves with the Rockwell paintings.

• • •

Visitors may be at first shocked and surprised to find that THE FOUR FREEDOMS have dwindled to two. It's not an ideological change. In fact, the conservation program of the Museum necessitated the removal of FREEDOM OF SPEECH and FREEDOM TO WORSHIP from exhibition so that they may be examined at the Williamstown Regional Art Conservation Laboratory and proper conservation measures taken. In the process, they will receive new frames of handsome hand-milled native walnut to match those made for the other two Freedom paintings when they were conserved several years ago.

• • •

Judy Goffman hosted a most delightful party for Rockwell devotees at her New York gallery, 18 East 77th Street, on Sunday afternoon, December 8. She had arranged an exhibition of Rockwell paintings and drawings and a large number of invited guests enjoyed the show, as well as being able to see the videotape made by this Museum for the capital drive.

• • •

TIME Magazine, in its January 20 issue, carried a piece by Hugh Sidey on President Reagan's appreciation of Norman Rockwell. Reproduced in color was the Reagan portrait done by Rockwell in 1968, along with the President's favorite POST cover, SAYING GRACE. Besides being good national publicity for this Museum, the article proved the miracle of modern printing: last-minute corrections and details were phoned to Mr. Sidey by museum staff late on Friday afternoon, yet the magazine was on the newsstands the following Monday.

• • •

As is usual in January, the paintings on exhibit in the Museum will be changed, with the current showing of Rockwell drawings to be replaced by an exhibition of works on loan to the Museum from other collections. There are some marvelous pieces, many of them not seen before by the public.

• • •

The Museum was pleasantly surprised a few weeks back to hear from the owner of a particularly desirable work of Norman Rockwell: the charcoal drawing for GIRL AT THE MIRROR, the existence of which had been unknown to us. The Museum has been able to acquire this extremely fine piece to add to the drawings collection. It will be on exhibit with the painting during this coming season.

Rockwell Studio Prepared For Move

During January a corps of volunteers, under the direction and guidance of Curator Laurie Norton Moffatt have been hard at work packing the contents of the Norman Rockwell studio, preparatory to its move in February to Linwood. Board member Paul Ivory, who is the Director of Chesterwood, a National Trust for Historic Preservation property, offered guidelines for packing the many unusual and irreplaceable objects that the artist collected over his lifetime.

What would seem to be a relatively simple process has been very complex. Studio contents include artifacts of all kinds: metal, leather, wood, paper, feathers and furniture as well as Norman Rockwell's painting equipment. In 1984, prior to the packing and move, a detailed inventory was completed by Hope Murphy, an intern from Connecticut College, and Laurie Norton Moffatt. That listing, complete with diagrams and photographs of the studio contents, will enable all objects to be returned to their original locations after the move. The differing nature of the contents necessitated careful conservation methods; acid-free boxes, paper and wrappings were used to pack each object.

Volunteers Anne Klein, Norma Ogden, Dot Perkins, Ginger Schwartz, Pat Schwartz and Randy Wallingford spent long hours carefully packing and labeling each object so that everything can be returned to its original location when the studio is recreated at Linwood. Mrs. Ogden and Mrs. Perkins are also members of the Museum Board. Photographer Doug Munson has made a photographic record of the packing process for museum archives.

Architect James Tobin of Quackenbush and Tobin of Albany, New York, has been engaged to complete a "historic structure report" of the building. This will include material about the structure and its background: when it was built as a carriage house, when converted by Rockwell to a studio as well as the various uses to which the building has been put. Complete architectural drawings will be made to insure full documentation of the building for the museum archives.

Other professional surveys of the studio included an artists' materials survey conducted in November 1985 by Sandra Webber and Lucy Wolfgang of the Williamstown Regional Conservation Laboratory. Each tube of paint, stick of charcoal, paint brush and varnish container was individually catalogued, the results of which will assist artists and conservators to understand better Norman Rockwell's working methods and materials. The survey will go on a computer file at the University of Delaware, in conjunction with the Winterthur Museum Studies Program.

Norman Rockwell desired that his studio remain intact and be preserved. He gave the building and its contents to the museum under a trust agreement which cites the Norman Rockwell Museum at Stockbridge as custodian. The studio has remained vacant since the artist's death in 1978. When it became obvious in 1981 that the museum would need larger quarters, it was decided to move the studio to the site of the new museum when plans were complete.

The building Rockwell used as a studio was converted from a dilapidated carriage barn in the late 1950s by Stockbridge cabinet-maker and craftsman Ejner Handberg.



The Norman Rockwell studio as it appeared during the dismantling and packing prior to its move. (Photo by Doug Munson)

Progress Reported on Museum Move

Work on renovation of the Victorian carriage barn at Linwood, started in late autumn, has progressed almost to completion. Under direction of Architect Warren Platner, the period structure has been remodeled and restored to provide living quarters for caretaker Gerald T. Kelly and his family.

Careful planning of the renovation has produced a large apartment in what was the original carriage space of the barn. The apartment features a spacious living room, a kitchen-dining room, as well as four bedrooms, two baths and an entrance hallway on a lower level, connecting with garages yet to be built. In addition, a small apartment comprising a living room, bedroom and bath has been created in the space formerly occupied by a gardener's quarters.

Early work on the carriage barn revealed that disuse and weather had made serious inroads. Under the able supervision of David J. Tierney, construction manager, the building was gutted, new material introduced, insulation and a modern heating system installed. The resulting structure, however, has kept many of the original details intact: Victorian matched siding has been used throughout in place of later clapboards, the roof has been shingled with red cedar shingles and decorative details such as the cupola and ornamental barge boards have been retained and restored.

Plans call for the Kellys to move in mid-February, at which time work will continue on the Linwood house. Already a dilapidated porch has been demolished and an extensive staging built; this will facilitate the repair and replacement of roof slates, eaves crestings and finials and other details which have suffered from weather and age.

David Tierney has contracted to move the Norman Rockwell studio from its South Street location in February to its new site on the Linwood property. The studio will be moved in two sections: the main or studio section will be moved first, to be followed by the small wing containing Mr. Rockwell's darkroom and storage areas.

The studio will be located at Linwood below the house and overlooking the Housatonic River. A new foundation will be

Continued on Page 6

Painting Donated To Museum

Mr. and Mrs. George Cushman have increased the museum's collection of Rockwell art with the gift of a 1918 *Country Gentleman* cover known as "Hey Fellers, Come On In!" The painting, which has been in the Cushman family for many years, depicts a young boy in a swimming hole motioning to his buddies to join him. It is painted in a palette of red, black, green and white, typical of Rockwell's early covers.

Director David H. Wood, in accepting the gift, said, "We've known about this picture for a long time, and it is a really charming example of the very beginning of Rockwell's work. It is a distinct addition to the collection, helping to increase the earliest part of the collection, the least well represented in the museum. We're immensely grateful to the Cushmans."

Distributor Retained for Definitive Catalogue

The board of directors of the Norman Rockwell Museum at Stockbridge has selected the University Press of New England at Hanover and London to distribute *Norman Rockwell: A Definitive Catalogue* to be published by the museum this year.

The University Press of New England will handle all marketing and fulfillment of book sales with the exception of copies sold through the museum's book shop. The book will be offered to libraries, bookstores and collectors in the fall of 1986. The museum will retain its role of publisher of the book.

The 1,200-page, two-volume slipcased set contains nearly 3,500 black and white illustrations and 96 color plates which illustrate nearly 4,000 works known to have been done by the artist. The book will feature a foreword by Norman Rockwell which discusses how the artist viewed himself and his work. "Without thinking too much about it in specific terms, I was showing the America I knew and observed to others who might not have noticed," commented Rockwell in 1976. The book has been ten years in the making and will be the most comprehensive work on Norman Rockwell to date. It is being printed by the Meriden-Stinehour Press of Connecticut and Vermont.

Copies of the book will be available at the museum in June 1986 and in bookstores in the fall. Friends of the museum will be notified by a special mailing before publication. A very limited edition, signed by Mrs. Rockwell before her death, will also be available.

The Norman Rockwell Museum at Stockbridge would like to express its appreciation to those volunteers who packed the studio contents under the supervision of Curator Laurie Norton Moffatt: Anne Klein, Norma Ogden, Dorothy Perkins, Ginger Schwartz, Pat Schwartz and Randy Wallingford. This was a fine team effort, and the Museum is grateful.



"Hey Fellers, Come On In," Norman Rockwell 1918 Norman Rockwell painted approximately thirty-five magazine covers for the *Country Gentleman* in the late Teens and early 1920s. With this gift the Museum now possesses two of these fine early pictures. Copyright © 1986 Estate of Norman Rockwell.

Museum Selects New Logo



Looking forward to the move to the new location in the western part of Stockbridge, the Board of Directors announced last year the change of the museum's name to The Norman Rockwell Museum at Stockbridge. A new logo was sought to accompany the name for use on museum stationery and publications. The familiarly recognized artist's initials in stencil form were chosen unanimously by board and staff members to replace the stylized house motif which has been in use since the museum's inception in 1967.

The new logo will be printed in bright red, a color which Norman Rockwell often used when applying his initials or signature to one of his paintings. The logo will appear shortly on new museum publications and on the letterhead of the new stationery currently being designed. A light creamy stock was selected on which the red logo and black heading will be handsomely set off. Janice Lindstrom of Stockbridge was asked to design the new letter-paper.

The original house logo, designed by Douglas MacGregor, also of Stockbridge, has served the museum well over the last seventeen years. It will be retired into the Old Corner House archives now that the museum will be vacating the 1790 house in which it currently resides.

Rockwell Paintings on Loan

Two important paintings from the collection of the Berkshire Museum in Pittsfield, Massachusetts, have been loaned to the Norman Rockwell Museum for 1986. "Shuffleton's Barbershop," a *Post* cover from 29 August 1950 and the "Horseshoe Forging Contest," a *Post* illustration of 2 November 1940, will be part of a show entitled, "Important Works on Loan from Other Collections."

The Berkshire Museum's Rockwells were painted when the artist resided in Arlington, Vermont. Both pictures evoke the Vermont people and community Rockwell loved so well. "Shuffleton's Barbershop" features the warm country atmosphere of the local barbershop, painted in lavish detail in an unusual brown and sienna palette. One of Norman Rockwell's most important *Post* covers, the scene glimpsed in the back room through the cracked window forever captures a piece of American life.

"Horseshoe Forging Contest" freezes an exciting moment in a small town's blacksmith contest at which many of the townspeople have turned out. Rich in color and detail, the action is caught in a suspended moment emphasized by the faces which peer out at the viewer. Norman Rockwell placed himself among the audience in the group of viewers on the left.

The exhibit can be seen at the museum on Main Street through January 1987.

Adopt-A-Painting Program, Continued from page 1

direct connection with the Museum and its ongoing needs, and the name of the benefactor is inscribed on the painting label displayed while it is on exhibition.

For an amount ranging from \$2,500 upward to \$50,000 those interested can become a part of this new and exciting program. For those interested, a conference with Museum staff members can be set up.

Progress Reported on Museum Move Continued from Page 4

built for the building, which will be oriented to the north light as it is presently. Plans for opening this structure to the public will not be complete until the design for the gallery has been approved.

During the late fall a number of handsome evergreen trees were transplanted to Linwood to form a natural screening wall for the north line of the property. Under supervision of Lila W. Berle this work was carried out with trees generously donated to the project by Mr. and Mrs. Henry H. Hagenah of Prospect Hill.

So, to the question, "When are you going to start?" the answer comes quickly, "We already have," though actual construction of the gallery is still dependent on the successful completion of the capital campaign.



The Norman Rockwell Museum at Stockbridge

Stockbridge, Massachusetts 01262

Board of Directors of the Norman Rockwell Museum at Stockbridge

Lila W. Berle	President of the Board
Harry J. Stuart	First Vice-President
David L. Klausmeyer	Second Vice-President
William J. Napolitano	Treasurer
Patricia J. Deely	Secretary
Brian J. Quinn	Legal Counsel and Clerk

George P. Adams	Chauncey C. Loomis
Patricia Barrett	Jorja P. Marsden
Gary C. Burger	Norma G. Ogden
John M. Deely, Jr.	Dorothy B. Perkins
Jane P. Fitzpatrick	Rosemary R. Schneyer
Donna K. Gray	Mark L. Selkowitz
Paul W. Ivory	Rosamond E. Sherwood
Stephen R. Lett	Richard B. Wilcox

Staff

David H. Wood	Director
Mrs. John T. Batty	Assistant Director
Laurie Norton Moffatt	Curator
John S. Sterrett	Director of Development
Henry H. Williams, Jr.	Financial Administrator
Linda S. Russell	Administrative Assistant