

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

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Hallmark Loans Holiday Pieces for Special Exhibition

Season's Greetings From Norman Rockwell: Holiday Images from Hallmark Cards, a special exhibition of 11 original Rockwell paintings and two preliminary works commissioned by Hallmark Cards for its Christmas card series, brightened the holidays of museum visitors from November 9, 1989, through January 15, 1990. Scenes of Santa preparing for Christmas, families celebrating the holidays, and Santa's reindeer having a snack were among the Rockwell holiday works on view in the show. All 13 images in the show, most of which are watercolors, were on loan to the museum from Hallmark Cards, Inc.

Executed between 1946 and 1957, these timeless Rockwell Christmas images are still a popular part of Hallmark's holiday card line. The watercolors and studies on view in this exhibition offered visitors the unique opportunity to see the process Rockwell used to create his Christmas cards.

"Norman Rockwell's holiday illustrations for Hallmark show both funny scenes of mere humans playing at being Santa Claus and, in contrast, sentimental fairy tale views of St. Nick himself," noted Maureen Hart Hennessey, curator at the museum. "The museum greatly appreciates the generosity of Hallmark Cards, Inc., in lending these wonderful pictures to us."

Hallmark Cards, Inc., which began selling greeting cards in 1912, is now the largest greeting card manufacturer in the world.



Deciding the Future of The Old Corner House An Interview with Museum President Lila Berle

The Norman Rockwell Museum, the repository of one of America's greatest artistic legacies, is a cultural organization with a nationwide reputation. At the same time, the museum is a member of a small rural community and a citizen of the town of Stockbridge, Massachusetts (year-round population, 2,500). Although these are two seemingly different personae, the museum has always been able to balance its role as museum with that of good neighbor by remaining sensitive to the needs of the local community. This hard-won equilibrium faces perhaps its greatest challenge as the museum prepares to move into its new building. Financial considerations necessitate that the museum sell The Old Corner House, the current location of the museum, and another of its assets, a building which is now leased by the United States Postal Service. The sale of two prominent town buildings, one of which has significant historic value, has naturally raised many questions in the minds of the caring citizens of Stockbridge, and in Berkshire County as a whole. Stockbridge is a picture-perfect New England town, and its residents take great pride in its history and architecture. The interview which follows attempts to answer some of these which have come up and to outline the process which the museum has developed to expedite the sales of the two properties in a fair and sensitive manner.

Continued on page 2

Why is the museum selling The Old Corner House and the post office?

The answer to this question is twofold. The museum's primary mission is to protect its collections, not to be in the real estate business. The buildings represent museum assets of approximately \$1 million, and it is the board of trustees' fiduciary responsibility to incorporate these assets into the new museum. The remainder of the funds needed to build the \$7.2 million facility will come from a \$3.5 million bond issued through the Massachusetts Industrial Finance Agency and a capital drive.

Why is the museum selling the buildings now, when the new museum will not be completed until 1992?

The museum is offering the buildings now because the post office's lease expires in 1991, and the new owner will have the advantage in negotiating the lease with the United States Postal Service. It is also necessary that the museum know for certain how much the buildings will yield. Although we have estimates of the worth of the properties, the actual value is important to ascertain for planning and fundraising purposes. No matter when The Old Corner House is sold, the museum will continue to occupy it until our new home is completed. All those bidding on the property are apprised that any sale of the buildings is contingent upon this arrangement.

How did the museum come to own the post office?

When the post office building was offered for sale in 1978, the museum decided to purchase it. The building is located directly behind The Old Corner House, and it was felt that the museum might want to expand there (this turned out to be impractical) or, at the least, would be able to control who its closest neighbor would be.

Why are you using an outside real estate agent?

The museum hired the firm of Julien J. Studley Inc. of New York in order to ensure that the sale of the structures will be fair to all. The firm specializes in unique properties such as ours and has often worked with nonprofit organizations. In its contract with the firm, the museum's board specifically required that local realtors be permitted to co-broker the sale.

Is it necessary to have "for sale" signs?

The museum felt that it was important to let everyone in the town of Stockbridge know at the same time that the two buildings are for sale. Signs were the best means of doing this. We have also been advised by our real estate agent that "for sale" signs are an effective advertising tool. We have a responsibility to our members and donors to do everything possible to attract interest in the properties and, ultimately, the best-qualified buyers.

Has the museum placed preservation restrictions on The Old Corner House?

No. The museum has been advised that such restrictions would encumber the bidding process. It is important to remember that the museum has the right to reject any or all bids. During the negotiation process, the museum will secure historic preservation agreements that will be binding in any contract which results.

Why doesn't the museum donate the buildings to the town, as the Stockbridge selectmen suggested?

Although the museum is sensitive to the needs of the town, it simply cannot afford to give the buildings away. This would be unfair to individuals and corporations who have already donated money to the museum. Donors would (rightly) criticize the museum for giving away one of its most important assets.

What is the museum going to do once The Old Corner House is sold if the new building is not yet completed?

The museum will remain at The Old Corner House until the new building is completed. Any sale of the property is contingent upon this arrangement.

Will the museum close for a period of time prior to moving into the new building?

Yes, the museum will close for a short period of time prior to the move in order to safely move the collections and install new exhibits. The exact length of time required has yet to be determined.

What effect will these sales have on the town taxes?

As a not-for-profit organization, the museum is not required to pay real estate tax. However, the museum has always made an annual contribution, the amount of which is equivalent to the assessed tax, to the town in lieu of taxes. We depend on town services such as police and fire protection for the safety of our visitors and collection, and this is the museum's way of saying thanks. The buildings would go back on the tax roles if a business or private owner were to acquire them.

Deely Named Director of Development

Philip Deely of Tyringham, Massachusetts, has been appointed director of development at the museum. Deely replaces Henry H. Williams, Jr., who has assumed, on a part-time basis, his former position of assistant director for finance and administration at the museum.

As chief fundraising officer, Deely will be responsible for overseeing a \$2.3 million capital campaign to raise funds for the museum's new gallery building. The campaign is one part of a multi-faceted financing package designed to provide the funds necessary to build the new gallery.

Deely, who has combined a career in educational administration with fundraising and marketing skills, comes to the museum from the Emma Willard School in Troy, New York, where he had been principal since 1987. He has also served as associate head and acting head academic dean at The Ethel Walker School in Simsbury, Connecticut; chairman of the History Department at the Foxcroft School in Middleburg, Virginia; and as an instructor at Simon's Rock of Bard College in Great Barrington, Massachusetts.

"As a native of Stockbridge and the Berkshires, who literally grew up in Norman Rockwell's shadow, I am personally committed to this project," said Deely. "I look forward to helping make this new museum building a reality."

Deely earned a master of arts degree in history from the University of Chicago in 1972 and a bachelor of arts degree in history from Hobart College in 1969. He also did graduate work at Columbia University.

CURATOR'S CORNER

by Maureen Hart Hennessey

Of the more than 800 images Norman Rockwell created for advertising and commercial uses, the Christmas card illustrations produced for Hallmark Cards, Inc., rank among the most popular and well known. Between 1946 and 1957, Rockwell painted 33 watercolors for Hallmark to be used as holiday greeting cards. Eleven of the final paintings, on loan to the museum from Hallmark, were featured in the exhibit, *Season's Greetings from Norman Rockwell: Holiday Images from Hallmark Cards*, which was on view at the museum through January 15, 1990.

The process of creating the "right" image for a Christmas card was not an easy one. "Christmas cards required a special kind of picture," Rockwell wrote. "The Christmas card is the only kind of illustration which is sold only for itself. . . . So it's either right or a flop." While certain images may evoke the holiday spirit, they may not necessarily sell as a Christmas card. Christmas cards are personal messages: the successful card not only illustrates symbols of the season, but also is one with which a number of people can identify. Critical comments on many of the Christmas card illustrations were sent by Hallmark to Rockwell. These critiques, preserved in the Norman Rockwell Archive, shed some light on what was considered a successful design and what might "flop."

An example of the kind of holiday image which did not translate well into a best-selling Christmas card is



Left, *Santa's Visitors* by Norman Rockwell appeared as a Hallmark Christmas card in 1951. Reproduced by permission of Hallmark Cards, Inc.

Right, *Santa and His Helpers* by Norman Rockwell was commissioned by Hallmark Cards, Inc. and reproduced as a Christmas card in 1948. Reproduced by permission of Hallmark Cards, Inc.

the Dickensian scene. Although Rockwell's *Saturday Evening Post* Christmas covers which featured Tiny Tim and other nineteenth-century merry-makers were very popular, the American card buyer rejected this type of illustration for his or her own holiday greeting. Comments from Hallmark indicate that some cards, such as one featuring Bob Cratchit, "did not sell well because the subject has an English feeling rather than American." Illustrations featuring couples involved in holiday activities could also be problematic. One card with a couple dancing under mistletoe did not sell well because, "the mistletoe gives the impression that this is a romantic couple rather than a married couple, and cards are sent by married couples." Apparently, a couple could not be both married and romantic! Another card was not terribly popular because the woman "looks like she is older than the husband and this is a point women are a little touchy about."

The illustrator had to take care even when using the most beloved symbol of holiday cheer, Santa Claus. The card *Santa's Visitors* did not sell nearly as well as the Number One Santa card "be-

cause the Santa is accompanied by one little boy and one little girl and so many people in selecting it felt it was not appropriate unless they, too, had a boy and a girl."

St. Nick is featured on the Rockwell Christmas card which was the best seller, *Santa and His Helpers*. The saintly old man, dozing in his chair as eight tiny elves finish the task of toymaking, is a "good hearty useable Santa Claus and is generally liked for a greeting card by everyone."

In the creation of any illustration, Norman Rockwell was required to please the sponsor of the commissioned work, such as the magazine publisher or an advertiser, and the public in both the choice of subject and in its execution. While Rockwell usually was most successful in these endeavors, the comments from seasoned staff at Hallmark Cards indicate just how difficult it was (and is) to create something as deceptively simple as a successful Christmas card. That his advertising and commercial illustrations were so very successful demonstrates Rockwell's genius for choosing subjects and painting those subjects.

Erratum

Portfolio readers may have been mystified by a recent Join-A-Friend letter from the Membership Office. Distribution errors led to the letter being sent to non-members, and poor proofreading let

some misspellings slip by. Apologies to those who were confused and thanks to those who called the error to our attention.

Preserving Norman Rockwell's Legacy Through Conservation

by Maureen Hart Hennessey, curator

Taking proper care of art collections is the most important step in their preservation. In many cases, however, artwork may need more than simply proper care. A catastrophic occurrence may have caused damage; more often, though, deterioration has been caused by neglect, well-meaning but inappropriate care, or even the inherent properties of the materials used in the artwork. In these cases, a professional conservator needs to be consulted.

The purpose of a conservation treatment is to conserve as much as possible original material of the artwork or antique. Unlike a restorer, whose aim is usually to bring an object to a "like-new" appearance, a conservator will usually seek to preserve the signs of age, wear, and stress which provide much of the object's history. For conservation treatment of our collections, the museum relies upon the Williamstown Regional Art Conservation Laboratory (WRACL).

The Williamstown Lab was founded in 1977 to serve all of the nonprofit collections of the Northeast. Located on the grounds of the Clark Art Institute in Williamstown, Massachusetts, the lab is staffed by conservators specializing in paintings, works on paper, furniture, and three-dimensional objects. The museum has been a member of the WRACL consortium since the consortium's founding.

Most museums begin a conservation program with a collection condition survey conducted by lab staff. This survey assesses general environmental conditions as well as the need for treatment for individual objects. Depending on the severity of condition, each object is assigned a priority code, ranging from "Urgent Treatment" to "No Treatment." As conservation funds become available, objects are treated based on their priority. The museum's collection was surveyed in 1978, and the survey was updated in 1987. The recently-awarded conservation grant from the Massachusetts Council on the Arts and Humanities will allow the museum to complete treatment on all subjects identified as in need of urgent treatment.

The treatment of all individual objects begins with a detailed examination. Conservators use a variety of tools to assist in their study of a piece, including x-rays, ultra-violet and infra-red lights, and microscopes. A treatment proposal is then developed and discussed with museum staff. Once a specific treatment is approved, the actual conservation work begins. Complete records of the treatment, including photographs, are kept. Treatments may range from a simple surface cleaning, at one extreme, to a complete relining of a painting's canvas support with another fabric, at the other extreme. The conservator will also make recommendations concerning matters such as the need for a new frame to protect the painting or an object's ability to withstand the stresses of traveling.

The conservation treatment of Norman Rockwell's *Triple Self-Portrait* is a good example. The painting was in need of urgent treatment and was taken to the lab in February 1987. There were areas of flaking and cracked paint to be consolidated and re-adhered to the canvas; a depression in the canvas in one corner to be flattened; small areas of paint loss to be inpainted; and overall surface grime to be removed. The treatment proposal outlined the steps to be taken to repair and clean the painting, following which a

TAKING A LOOK

A photograph of Rockwell's *Triple Self-Portrait* taken under ultra-violet light. This process enabled conservators to see areas of the painting which were retouched sometime after Rockwell completed the original. The fluorescent (bright white) areas indicate the retouched areas.



PHOTOS: ARTHUR EVANS



This photograph taken in raking light shows indentations in the canvas in the upper right corner and along stretcher bars.

highly-soluble varnish to protect the painting would be applied. After the painting had been repaired and cleaned over a period of 11 months, museum staff met with WRACL conservators to discuss the next step in treatment. Rockwell did not varnish *Triple Self-Portrait* after it was completed; for the conservator to varnish the painting, would be an addition to the artist's work. Furthermore, any conservation treatment must be reversible; that is, it must be able to be completely removed without damage to the original material of the object. Much of the detail of *Triple Self-Portrait* is in pencil, which would be obliterated by the removal of any added varnish layer. Without varnish, however, the painting itself is left unprotected. WRACL staff recommended that the painting be reframed with glass to protect the painting. This was done with Denglas, a chemically treated glass with a non-glare surface. *Triple Self-Portrait*, currently exhibited at the museum, is now protected and needs no further treatment at this time.

Conservation treatment is an important and sometimes risky step in the long-term preservation of an artwork or antique. Therefore, activities such as cleaning a painting or work on paper, mending tears in a canvas, or replacing missing parts on a piece of furniture should be left to the trained professionals. The museum is fortunate to have the Williamstown Regional Art Conservation Laboratory here in Berkshire County, working with us to preserve Norman Rockwell's legacy.

ART CONSERVATION



A conservator at work at the Williamstown Regional Art Conservation Laboratory.

Conservation Tips

by Linda Russell, assistant curator

Art museums, in addition to being repositories of fine art which enable the public to view art and participate in the aesthetic experience, play the important role of allowing artwork to live in a stable, secure environment in order to survive and be preserved. Paintings and drawings can be seen as alive in the sense that they can undergo chemical, physical, and biological changes. Changes can occur in paint, the support material, and the matting and framing, as well as between each of these. Thus, care of objects is crucial in preserving an art collection.

The major causes of damage are a result of changes in relative humidity levels, temperature, and the effects of light. For example:

- Fluctuation of temperature and humidity can cause movement of the layers of paint of an oil painting, which may result in cracks and flaking paint.
- Changes in humidity levels can cause expansion and contraction of the support material (canvas, paper, wood).
- Humid conditions may support the growth of mold and fungus on painting surfaces.
- Dampness can affect the varnish layer of an oil painting by causing it to lose its elasticity; the varnish cracks and no longer acts as a protective layer to paint. The yellowing of varnish is an indication that it is losing its elasticity.
- Too little humidity can cause embrittlement of paint or paper objects.
- Light can cause photochemical changes in paper objects by, for instance, breaking down the cellulose in paper.

Maintaining a stable environment is the most important factor in the care of artwork. If you have art objects that you want to preserve, there are basic procedures that you can follow to add to the life of your object.

Light: Any paper object should be kept away from direct sunlight and fluorescent light since these two kinds of light emit ultraviolet radiation. Incandescent light is less harmful; however, the less light used, the better. Using no more than the amount of light needed for reading, a 150-watt bulb at a distance of four to five feet, is desirable. Oil paintings can tolerate more light, but if the light is strong enough to generate extra heat, it could be damaging

because of the effects of heat. Light will fade objects, and that fading is irreversible. If you think of your walls at home as exhibit space that is changed periodically, paper objects will suffer less. Even after an object is placed in dark storage, the effects of damaging light continue for a short period of time. House paint can be UV (ultraviolet) absorbing or reflecting. Before purchasing paint, check with your paint dealer to find out its properties.

Temperature: Drying from overly heated air can cause the varnish or paint layer to become embrittled and crack, but more importantly, the fluctuation from dry to damp causes damage in paintings and paper objects. If the temperature changes too quickly, the result can be condensation within paper itself. It is better not to hang pictures on outside walls where it is more likely to be damp and where changes in temperature may be more drastic. Likewise, hanging pictures over radiators, air ducts or fireplaces should be avoided. Direct sunlight is also a source of intense heat. The latest recommended ideal temperature for paper, in a setting that must also be comfortable for people, is 65 degrees F.

Humidity: Paper is hygroscopic, meaning that it will easily absorb moisture. In the summer, outside air has a relative humidity of approximately 70% to 90%. In the winter, it is about 10%. The latest recommended ideal relative humidity is 45%, plus or minus 5%. When relative humidity is over 70%, it is ideal for mold growth; if it is under 30%, embrittlement can occur. "As materials absorb moisture, they swell and contract. On a microscopic level, they never return to exactly the same shape, so new surfaces are always being exposed to damage. This stretching and shrinking also causes mechanical breakdown" (*Monitoring Temperature and Relative Humidity/Creating a Climate for Preservation*, Northeast Document Conservation Center).

Clearly, paintings or paper objects should never be stored in attics or basements because of the extremes of temperature and relative humidity. If you live in a warm climate and come north for the summer or live in the North and go south in the winter, and your home is closed up without temperature controls to maintain a fairly constant temperature and humidity, objects should be removed and placed in secure and environmentally stable storage for the interim.

Another factor in the care of paintings and drawings is their immediate environment of matting and framing. Cared-for objects should not come in direct contact with acidic materials such as non-acid-free mat board or backing board. The chemicals from an acidic mat can migrate to the picture, causing staining and weakening of the support material. If you are unsure what material your mat and backing board are made of, you can consult a framer. If the inner layer of the board is a different color from the exposed surface, it either is made from non-acid-free material or has been buffered with an alkaline chemical to neutralize the acidity. Buffering will break down over time; therefore, it is better to go to the expense of using only "museum board." Also, never frame a picture directly against glass since moisture condensation can occur, causing mold growth and, in some cases, the picture can stick to the glass. Self-adhesive tapes should also be avoided because of their high acid content and because they attract certain insects that like to eat adhesive glues.

Inquiries regarding basic conservation information can be directed to a museum in your area. If you wish to find a conservator or conservation laboratory, a list of practicing conservators can be obtained by writing to: American Institute for Conservation of Historic and Artistic Works (AIC), 3545 Williamsburg Lane N.W., Washington, DC 20008.



Maud Coyle, at left. Right, Maud Coyle and Robyn Kampe, school program coordinator, are developing exciting new programs at the museum for students, families, and individuals.

Maud Coyle Hired as Assistant Director for Education and Program

Maud Coyle has joined the museum staff as assistant director for education and program. Coyle replaces Margaret Batty, who held a similar position at the museum for 17 years and retired in March of this year at the age of 80.

Coyle will be responsible for developing and implementing educational programming at the museum. She will oversee the daily operation of The Old Corner House facility, and will supervise and train the guide staff. Currently, the museum runs a number of programs for area school children and their teachers, as well as sponsoring lectures and other events focusing on topics relating to Rockwell and the field of illustration. Coyle also brings substantial planning experience in short- and long-range planning and will play a vital role in the exhibition and interpretation planning for the museum's new building.

Coyle comes to the museum from the Museum of the City of New York, where she had been the head of education since 1987. Coyle began working at Old Sturbridge Village in 1982 and held the position of assistant director of its Museum Education Department from 1985 to 1987. She also served as a teacher and administrator in New York's public and private schools. Coyle will continue to serve as an adjunct staff member at the Bank Street College of Education in New York.

Coyle earned a master of science degree in museum leadership from the Bank Street College of Education, did graduate work in anthropology (archaeology) at New York University, and received a bachelor of arts degree in education from Queens College, City University of New York.

"Maud Coyle is an important addition to our staff, and we are very excited to have her with us," noted Laurie Norton Moffatt, director of the museum. "Under her leadership, we will expand the education programs the museum offers for a wide variety of constituencies—everyone from special groups such as schoolchildren, families, the elderly, and the handicapped to general visitors. Her planning experience and background in museum facility expansion will be an invaluable asset as we develop programming for the museum's new home."

From the Director by Laurie Norton Moffatt

Holidays are a time to give thanks for the many kindnesses and blessings we derive throughout the year. The Norman Rockwell Museum has so much to give thanks for this year as we conclude our twentieth year of operation. We are thankful for the 150,000 visitors who enjoyed the museum's offerings this year—tours, exhibits, school programs, lectures, gallery talks, special openings, our bus trip, bicycle tour, art show, and even our fence-painting party! This is an increase of 18,000 people over 1988. Our membership ranks have grown—a very special group of people who pledge their commitment and belief in Norman Rockwell and in the museum through an annual gift. To all those who have volunteered their time—our volunteers, board members, and goodwill ambassadors—my deepest thanks. You are our emissaries who ensure our future growth and success. A huge thank you, too, to our devoted staff, who make possible our fine programs and care for our collections. And our greatest tribute is owed to Mr. Rockwell, without whose paintings, ideas and compassionate values we would not exist.

As a practical response to the overwhelming successes we have enjoyed this year, I am pleased to announce a change in our hours in the new year. During our busiest season from May 1 through October 31, we will keep our current public hours, daily from 10:00 a.m. to 5:00 p.m. (groups are invited to take advantage of special reservations as early as 9:00 a.m.).

From November 1 through April 30, when school is in session, we have modified our public schedule to better accommodate our adult and children's audience, due to the small gallery spaces in our 200-year-old home. To recognize our commitment to education and our younger audience, we will be reserving the hours of 9:00 to 11:00 a.m. for our local and regional school groups in the four-state region (Massachusetts, New York, Connecticut and Vermont). The galleries will open to the general public at 11:00 a.m. and close at 4:00 p.m., when darkness falls early in the Berkshire winter. Some special pilot education programs will be offered on occasion in the late afternoon. On weekends, holidays and school vacations, we will continue to be open from 10:00 a.m. to 5:00 p.m. We think this will help us serve you better as we await our larger quarters in the new building. For some exciting news and update on the new building, be sure to read "New Gallery News."

Thank you to all who continue to make the museum grow and prosper. Best wishes for a happy and joyous new year.

Archival Acquisitions

by Linda Russell, assistant curator

Elizabeth H. Kaufman of South Thomaston, Maine, has donated 12 postcards picturing *Willie The Thrush*, one of 25 illustrations from the children's book *Willie Was Different*. The book was a collaboration between Molly and Norman Rockwell; Molly and Norman wrote the text, and Norman created the illustrations. The postcards were used as promotional material to advertise the book.

Timothy Moran of Nahant, Massachusetts, donated two roto-gravure sections from the February 4, 1962, *Boston Sunday Herald*. The cover illustration of the section is a reuse of the painting of former State Trooper Richard Clemens. Rockwell originally painted the portrait of Clemens as an illustration for a 1961 Massachusetts State Police Christmas card.

Henry H. Williams, Jr., of Stockbridge, Massachusetts, donated a copy of the 1964 *Stockbridge Annual Report*. The cover illustration for the booklet is a reuse of a drawing Rockwell did for Massachusetts Mutual Life Insurance Company. Mr. Williams also donated a poster of "Artists in the Southern Berkshires."

Steven and Lorraine Doctrow of Pittsfield, Massachusetts, have donated a "philatelic tribute" to Norman Rockwell consisting of a lithograph of the *Triple Self Portrait* image and three Rockwell postage stamps.

Pearl Rosenbaum of Stamford, Connecticut, has given the museum a collection of magazine covers, tear sheets and other ephemera, primarily from the *Saturday Evening Post*, illustrated by Norman Rockwell and several other illustrators.

Jeanette Pieper of Harwich, Massachusetts, has donated her personal scrapbook of Norman Rockwell memorabilia which includes clippings and magazine articles about Rockwell.

The museum is very grateful to these contributors for helping to build the archives of The Norman Rockwell Museum at Stockbridge.

Museum Hires On-Site Construction Project Coordinator

Architect and construction specialist David L. Slingerland of Annandale, Virginia, has been appointed construction project coordinator. Slingerland comes to us from the Smithsonian Institution in Washington, DC, where he had been deputy director in the Office of Design and Construction since 1981.

Slingerland will provide on-site project management and serve as a liaison between the museum, architects, engineers, and contractors during construction of the museum's \$7.2 million building, which will be built at the Linwood site in Stockbridge. As construction project coordinator, Slingerland will work closely with museum officials and architect Robert A. M. Stern over the next two to three years. Groundbreaking is expected to take place in June of 1990; a groundbreaking date will be announced following the completion of the next building design phase in early 1990. The new building is expected to open by May of 1992.

Slingerland's responsibilities include review and analysis of contracts, bids, design documents, cost projections and other data; project quality control; scheduling; and inspection and testing services. During the initial months of operation of the new facility, he will coordinate maintenance and operational procedures, exhibit installation, and furniture and equipment installation.

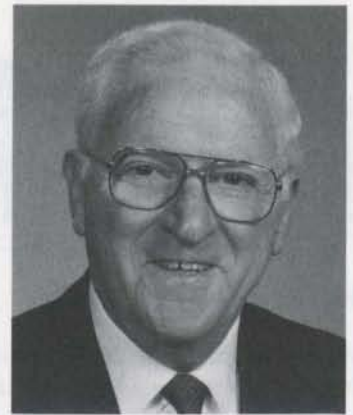
"The increased volume of museum construction during the 1980s resulted in the emergence of an experienced group of professionals who specialize in museum construction and its unique needs. The Norman Rockwell Museum has reached the phase of its design process where it is appropriate to bring in a staff specialist to direct the project through completion," said Laurie Norton Moffatt, director of the museum. "Mr. Slingerland has a broad range of expertise in design development, construction detailing, contract document preparation, specification writing, estimating, construction management, and contract administration."

"Mr. Slingerland's experience and talents will be an invaluable asset to the museum during the construction of our new building," noted Lila Berle, president of the board of trustees.

Slingerland earned a bachelor of architecture degree from Syracuse University in 1960 and taught and did graduate work at that same institution from 1964 to 1966.



Theodore Evans



Harvey "Chet" Krentzman

Theodore Evans and Harvey C. Krentzman Appointed to Board of Trustees

Theodore Evans, an Episcopal minister and rector of St. Paul's Episcopal Church in Stockbridge, and Harvey C. Krentzman, president of a financial and management consulting company in Chestnut Hill, Massachusetts, have been appointed to the museum's board of trustees. The board now totals 27 members.

Evans, who served on the board from 1977 to 1983, at which time his term expired, has been the rector at St. Paul's since 1974. Before coming to Stockbridge, Evans was associate Episcopal chaplain at Harvard and Radcliffe Colleges and staff assistant at Christ Church in Cambridge. Evans was also the priest-in-charge of the Mekong District from 1963 to 1967. As such, he was responsible for congregations of English-speaking Anglicans in areas of Cambodia and Vietnam. He has also done theological work in Hong Kong. Evans earned a bachelor of arts degree from Harvard College in 1957 and a master of divinity degree from Virginia Theological Seminary in 1961.

Harvey "Chet" Krentzman, president of Advanced Management Associates, Inc. and an eminent small business management consultant, has also joined the board. Over the years, Krentzman has been very involved with Boston's business community as an entrepreneur, educator, author, and management consultant. He is a member of the Boston Symphony Orchestra's board of trustees and is the founding chairman of the symphony's Business and Professional Leadership Committee. He also serves as a trustee of Beth Israel Hospital and Northeastern University. Krentzman earned a bachelor of science degree in mechanical engineering from Northeastern University in 1949, a master of science degree from Harvard University in 1950, and a master of business administration degree from Harvard's Graduate School of Arts and Sciences in 1952.

Museum Awarded Conservation Grant

The Massachusetts Council on the Arts and Humanities has awarded the museum a \$2,570 conservation grant to be spread over two years (1990 and 1991). The museum will use the Mass Council funds to conserve three paintings which are among the most important and popular works in its permanent collections. *A Family Tree* (1959), *The Marriage License* (1955), and *The Golden Rule* (1961) were all painted by Rockwell during the peak of his career and while he lived in Stockbridge. All three paintings are in urgent need of conservation. The conservation work will be done by the Williamstown Regional Art Conservation Laboratory.



by Laurie Norton Moffatt

At the December 4, 1989, meeting of the board of trustees, the location of the new gallery building on the Linwood property was voted, allowing detailed design work on the building to commence.

Analysis and examination of the lovely garden site revealed that the optimum location for the building is along the south column of trees of the tree-enclosed formal garden in which peacocks used to roam. Factors ranging from water table, cost, tree preservation, land contours, and truck access, to visitor accessibility, parking and preservation of aesthetic views influenced the final decision. Now that this location has been voted by the board, detailed design work can commence as we work toward groundbreaking in 1990.

With the arrival of Dave Slingerland as construction project manager, the museum brings on staff the combined talents of an architect and museum professional experienced in the unique challenges of new museum design. He completes the professional staff team responsible for program exhibition and building-

design planning which will assist in the smooth transition from The Old Corner House to the new building at Linwood. Mr. Slingerland and Board Construction Committee Chairman Charles Schulze have been making regular trips to New York City to meet with architect Robert A.M. Stern and the project team. A construction schedule for groundbreaking and completion will appear in the next issue of the *Portfolio*.

Membership Insights . . .

by David Staples, director of membership

As the year ends, a sincere thank you for continuing to support the museum. Renewals and members rejoining the museum have increased by some 400%. It is not idle banter when we tell you that your membership enables us to implement current programs and create new ones. Our museum is a rarity in the art world, as it earns almost all its operating revenues.

Your membership and the funds it represents are helping us build the new museum. Membership programs are an integral part of museum life. Capital campaigns are for specific periods of development, while membership revenues are forever an important element in fostering a healthy museum environment.

With the multitude of solicitations and choices of membership for worthy causes in our society, your choice in supporting The Norman Rockwell Museum is deeply appreciated.

The Norman Rockwell Museum at Stockbridge Stockbridge, Massachusetts 01262

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REFERENCE CENTER

A Program for Everyone: Museum to Offer Special Winter Activities

The museum's Education Department has designed a number of interesting and exciting programs to prevent winter doldrums.

Sundays at 3

This gallery talk series provides a detailed look at Rockwell's boundless vision of the American experience. Knowledgeable guides invite you to step back into bygone days, as revealed in favorite Rockwell images. The 45-minute talks begin at 3 p.m. Each talk investigates a different theme and offers diverse perspectives on Rockwell as artist and social historian. Gallery talks are free. These talks are held on the following Sundays at 3 p.m.: February 4, February 18, March 4, March 18, April 1, and April 15

Winter Family Fun To-Dos: Ordinary Faces, Places, and Things

Share a winter Sunday afternoon together in a program that will involve your family in a first-hand investigation of Rockwell's art. This exciting new series of 45-minute gallery explorations is designed around activities that stimulate observation, curiosity, and creativity. No advance registration is required, and families may come to one, two or all three of these programs. Family To-Dos are offered from 3 p.m. to 4:30 p.m. Recommended for families with children ages 5-10. Free for museum members; nonmembers (adult and child), \$2.00 per person. *Ordinary Faces* will be held on Sunday, February 25; *Ordinary Places* will be on Sunday, March 25, and *Ordinary Things* will round out the series on Sunday, April 29.

Vacation Week Family Tours: A Family Album

You are invited to stroll down memory lane and experience familiar moments, places, and times. Family tours will be offered daily at 11 a.m. and 2 p.m. from April 16 through April 22. Kids of all ages will be asked to "remember when" grandmothers had pugs, cars had rumble seats, and games had no moving parts. These participatory tours are 45 minutes long and use Rockwell's cherished illustrations to trace America's family album. Free for museum members; nonmembers (adult and child) are \$2.00 per person.

All programs are held at The Old Corner House, Main Street, Stockbridge

CALENDAR

Winter 1990

Exhibitions

January 27, 1990—November 6, 1990

Norman Rockwell: "Kid With the Camera Eye"

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

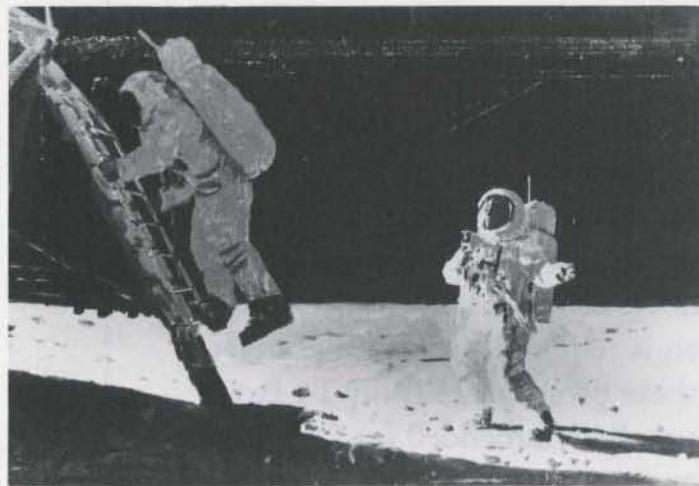
Old Corner House

January 27, 1990—January 1991

Looking Back: Rockwell Paints the Twentieth Century

A sampling of Rockwell works which depict historical turning points during this century.

Old Corner House



The Final Impossibility: Man's Tracks on the Moon, an oil study done by Rockwell in 1969 (the final illustration appeared in *Look* magazine on December 30, 1969), will be on view in *Looking Back: Rockwell Paints the Twentieth Century* at the museum from January 27, 1990, through January of 1991. © Copyright 1969, Estate of Norman Rockwell.

March 31—April 6

Berkshire County High School Art Show

(cosponsored with Pittsfield Art League)

Linwood House, 10 a.m.-5 p.m.

Special Events

Sunday, February 4

Sundays at 3

Old Corner House, 3 p.m., free.

Thursday, February 15

Members' Opening Reception

Looking Back: Rockwell Paints the Twentieth Century

Old Corner House, 5:30-7 p.m.

Friday, February 16

Gallery Talk

Looking Back: Rockwell Paints the Twentieth Century

Old Corner House, 4 p.m., free

Sunday, February 18

Sundays at 3

Old Corner House, 3 p.m., free

Sunday, February 25

Ordinary Faces

Old Corner House, 3 p.m.

Free for museum members; nonmembers (adult and child), \$2.00 per person

Thursday, March 1

Lecture

James MacGregor Burns, historian and Pulitzer-Prize-winning author, will speak.

Museum members, free; public, \$3.00

Tickets sold at the door

Red Lion Inn, 7:30 p.m.

Sunday, March 4

Sundays at 3

Old Corner House, 3 p.m., free.

Sunday, March 18

Sundays at 3

Old Corner House, 3 p.m., free.

Sunday, March 25

Ordinary Places

Old Corner House, 3 p.m.

Free for museum members, nonmembers (adult and child), \$2.00 per person

Sunday, April 1

Sundays at 3

Old Corner House, 3 p.m., free

Sunday, April 15

Sundays at 3

Old Corner House, 3 p.m., free

Monday, April 23

Members' Bus Trip to New York City Illustration Galleries

Bus will leave Stockbridge at 6:45 a.m. and will return at 8:15 p.m.

Member fee: \$30.00; nonmember fee: \$45.00. Luncheon included.

Call (413) 298-4239 by March 20 for reservations and details.

Sunday, April 29

Ordinary Things

Old Corner House, 3 p.m.

Free for museum members; nonmembers (adult and child), \$2.00 per person

The museum will be closed January 16 through January 26.

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.