

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

Vol. 7, No. 3

Fall 1990

***Off His Walls!* Rockwell's Art Collection to be Showcased**



Detail from Arthur Rackham's *A House with Rats*.

Fitzpatricks Donate \$250,000 to Museum

The board of trustees of The Norman Rockwell Museum is pleased to announce that a gallery in the new museum will be named for Senator and Mrs. John H. Fitzpatrick in honor of their contributions to the new facility, which total \$250,000.

Board President Lila Berle said the museum's capital campaign has raised \$3.2 million of an estimated \$5 million needed to construct the new facility. "We're most grateful to the Fitzpatricks for their timely gift. It comes at a time when we're ready to launch a new phase in our capital building campaign," said Berle.

"Jane Fitzpatrick was one of the original supporters of this museum and has been an active member of the

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For those whose experience of illustration art begins with Norman Rockwell, whose senses were awakened to illustration, pictures in books, illustrated magazine stories, or art for advertising by first becoming a Rockwell fan, here is an exhibition that may be just what you're looking for. Beginning February 2, 1991, and continuing through 1992, The Norman Rockwell Museum will present *Off His Walls*, a special exhibition of illustration art from the personal collection of Norman Rockwell.

The pieces in the show were part of a personal art collection from which Norman Rockwell drew both inspiration and great enjoyment. Since most of these works hung in Rockwell's home or studio during his lifetime, a special homelike setting has been designed for the gallery in which the collection will be displayed. Rockwell's favorite illustrations will be seen against a backdrop of draped French windows, comfortable armchairs, and a mantel featuring typical items that the artist himself might have displayed in his home in Stockbridge. Throughout the course of the show, a wide variety of related lectures, gallery talks, and special programs will be offered to the public. A sixteen-page catalogue accompanies the show.

Rockwell's three sons have kept their father's art collection intact and entrusted it to the museum on loan. The museum is grateful to Thomas, Jarvis, and Peter Rockwell for helping to make this exhibition possible.

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Palazzo delle Esposizioni, Rome, Italy



War News (1945) by Norman Rockwell recently made its first trip to Rome to be part of a special exhibition of Rockwell work. © Copyright 1945, Estate of Norman Rockwell.



(Left to right) Peter Rockwell; Giorgio Faccioli, sponsor, president, Ritz Stores; Mrs. Peter Rockwell; Judy Goffman, curator and organizer of the exhibition.

From The Director

by Laurie Norton Moffatt

Letter from Europe: Rockwell Goes International

I recently had the honor of representing our museum at the first international showing of Norman Rockwell's work since an exhibition held in Moscow during the 1960s. On view at Rome's Palazzo delle Esposizioni, the major 100-painting show was organized by Judy Goffman Fine Art of New York City and sponsored by the Ritz Stores of Italy. The exhibition happened to coincide with an international symposium, held from October 17 through October 21 at the Sorbonne in Paris, which focused on the rarely discussed topic of single-artist museums, homes, and studios. As the museum's director, I had the good fortune to attend both of these important international events and would like to share my impressions with you.

The Exhibition

The exhibition opened in Cortina during the summer and, at the request of Italian Prime Minister Giulio Andreotti, travelled to Rome for six weeks (October 4 to November 11, 1990). In honor of the Rome exhibition, The Norman Rockwell Museum at Stockbridge loaned two of its paintings, *Boy in a Dining Car* (1946) and *War News* (1945). The model for the young boy in the dining car is Peter Rockwell, Norman Rockwell's youngest son, who is now a well-known sculptor living in Rome.

The exhibition was warmly embraced in Rome, where more than 1,500 people attended the opening at the recently renovated grand galleries of the Palazzo delle Esposizioni. It was thrilling to be in the company of Prime Minister Andreotti, Peter and Cynthia Rockwell, prominent art critic Vittorio Sgarbi, the mayor of Rome Franco Carraro, U.S. Ambassador to Italy Peter Secchia, sponsor Giorgio Faccioli, curator Judy Goffman, and Palazzo museum



Laurie Norton Moffat, director of The Norman Rockwell Museum; Judy Goffman, curator and organizer of the exhibition, in front of *War News*, which was lent by The Norman Rockwell Museum.

director Maria Grazia Tolomeo. More than 20,000 people were expected to view Norman Rockwell's work for the first time as a result of this exhibition.

The Symposium

Even many Americans are surprised to learn that our museum is devoted to a single artist, as there are few museums of this type in our country. In Europe, however, single-artist museums are more common, so Paris was a natural choice for an international colloquium to study and visit single-artist museums. Frederick Church's home Olana, the Frank Lloyd Wright home and studio, and our museum were among the museums represented from the United States. A more in-depth feature on the symposium will appear in the next issue of *The Portfolio*.

As Americans who grew up with Norman Rockwell and love his work, we often take his popularity for granted. In America, Rockwell is so much a part of the culture that his name is frequently used in the generic sense to describe a person, setting, or time. He is not well known in many areas of the world, however, where most people have never heard the name Rockwell. At these two European events, I found that his art generated a tremendous amount of enthusiasm and interest. He is viewed as part of a genre tradition of painting for the glimpses he provides into everyday American life in the twentieth century.

Norman Rockwell's pictures tell a story of America, our people, our politics, our history and traditions, and our humor. His work reveals much about our country to those who are familiar with America only through film and television, the more popularly exported forms of popular culture. American art, with its relatively young history, is not widely studied in Europe. Therefore, it seems appropriate that Norman Rockwell should be among the American painters to be introduced.

Vive, Norman Rockwell!



(Left to right) Board of Trustees President Lila Berle and Museum Director Laurie Norton Moffatt thank Jane and John Fitzpatrick for their generous gifts to The Campaign for Norman Rockwell.

Fitzpatricks Donate \$250,000 to Museum

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board of directors for more than ten years. She and Jack continue a longstanding tradition of support from the Fitzpatrick family," said museum Director Laurie Norton Moffatt.

The Fitzpatricks are owners of the Red Lion Inn, one of the foremost country inns in the United States, located in an historic building on Main Street in Stockbridge. They also own Blantyre in Lenox, one of the finest internationally recognized luxury hotels, which they restored and opened in 1980. Jane and Jack Fitzpatrick are owners of Country Curtains, a nationwide mail-order firm which has grown to include thirteen retail outlets. Jack Fitzpatrick served as Republican State Senator from 1972 to 1980.

Upon presenting the gift to the museum, Jane Fitzpatrick explained her enthusiasm for the museum as a magnet for travelers in the Northeast. "It is one of the most important destination points of anyone coming into the New England area. It is so important that we have something right here that makes people want to come to Massachusetts."

Although the Fitzpatricks have not chosen which gallery in the museum they wish to have named after them, they have decided it will be one of the permanent selection galleries located on the main floor. The tentative name is "The Fitzpatrick Gallery."

Museum Receives Grant Funding

Despite massive state funding cuts to the arts and the consolidation of the Massachusetts Council on the Arts and Humanities and the Massachusetts Arts Lottery Council (into the Massachusetts Cultural Council), two grants awarded to the museum have been renewed for fiscal 1991. The museum is fortunate to have had its Merit Aid grant, first awarded in 1988, for general operating support extended for a third year. We are also pleased that our conservation grant has been fully funded for the second year. The conservation grant is being used to revitalize two Rockwell favorites, *The Marriage License* and *The Golden Rule*.



Sunday, September 9, National Grandparents' Day, was celebrated at The Norman Rockwell Museum with a special program, *Remember When*, dedicated to grandparents and their families. For this special program, admission to the museum was free for all grandparents. Similar programs were held earlier this year for Mother's and Father's Days.

Museum Helps Celebrate Boy Scouts' Diamond Jubilee

In honor of the charter diamond jubilee of the Boy Scouts of America and the eightieth anniversary of *Boys' Life* magazine, the museum is participating in a special celebration—*Norman Rockwell's Boy Scouts*, March 22-24, 1991. Norman Rockwell was the first art director of *Boys' Life*, the scouts' magazine, and enjoyed a long and unique relationship with the organization.

Festivities will include an anniversary dinner at The Red Lion Inn on March 22 at 7:30 P.M., which will feature Joseph Csatori, who knew Rockwell and currently illustrates *Boys' Life*, as a speaker. Before the dinner, Csatori and other celebrants will enjoy a special preview showing of *A Scout is Helpful*, a painting by Rockwell which features a brave scout at work, at the museum from 6:30 to 7:30 P.M. The cost of the dinner is \$50.00 per person, which includes dinner, a matted color print of *A Scout is Helpful*, and a tax-deductible contribution to the Boy Scouts of America and The Norman Rockwell Museum.

On Saturday, March 23, from 8 A.M. to 9:30 A.M., a special Scouter's Breakfast for all scout adult and youth leaders, will take place. (The location has not been determined as of the publication of this newsletter.) The cost is \$6.00 per person and includes breakfast and an advance tour of the museum and viewing of *A Scout is Helpful*. On March 23 and March 24, a variety of special family activities for scouts and their families will be held from 10 A.M. to 5 P.M. at the museum. The cost will be \$2.50 per scouting adult and free to all scouting youth. This represents a 50% admission discount.

Anyone who is affiliated with the Boy Scouts of America is welcome to attend the jubilee. Please call (413) 684-3542 for further information.

Getting to Know the Grand Generation

by Maud Ayson and Robyn Kampe, Education Department

Please keep giving programs to the elderly who are desperate for ways to pass the time of day. Norman Rockwell brought such joy to us all. Thank you for not just being a "museum."

Signed,
Margaret Grannon, age 76

Mrs. Grannon wrote this letter after reading about the variety of educational programs at The Norman Rockwell Museum in the last issue of *The Portfolio*. Her generous words were accompanied by a check to be used towards future programming. We're happy to report to her and you that programs designed especially for older adults are a 1991 Norman Rockwell Museum initiative.

Older people offer invaluable links to our past and provide direction to our future as an institution and as a civilization. With their vast accumulation of skills and experience, they play a vital role in handing down cultural traditions and values. Rockwell often used intergenerational themes in his art. An early painting, *Homeward Bound*, continues to be popular with visitors of all ages. Connecting with the paintings helps older adults see how important the past is.

In trying to be more than just a "museum," as Mrs. Grannon would say, our staff is responding to the changing demographics that reveal interesting trends about the over-sixty museum visitor. The final decade of the twentieth century finds the over-sixty age group the fastest-growing segment (more than 50%) of the national population. This trend will only continue as the "baby boom generation" reaches retirement age. Clearly, retirement ages are lower today than ever before. Older adults are more physically fit, have more leisure time, and lead active and productive lives.

New programs for older adults include slide presentations, elderhostel workshops, and a speaker's forum. In addition, every Wednesday, throughout our winter season (November-April), adults age sixty and over can visit our museum at half price when accompanied by a friend or spouse of similar age. *Two for Wednesdays for Seniors* is meant to entice new visitors into our museum during our less-hectic months, when guided tours are more personable.

Senior center workshops will give participants an opportunity to reminisce and look at the twentieth century by investigating Rockwell's work. Elderhostel programs delve deeper into Norman Rockwell as an artist. Active involvement makes this experience more memorable and interesting. "On the Road" presentations will be available to area groups. Our speaker's forum will enable local organizations to enjoy and learn about Norman Rockwell in their own meeting place.

Please contact the Education Department at (413) 298-4065 if you have ideas or suggestions about similar programs. We'd love to hear about quality older-adult programs at other museums. When traveling, do gather brochures and other materials, so we can incorporate new ideas into our programs.

CURATOR'S CORNER

by Maureen Hart Hennessey, curator



Karachi Pakistan (1956) by Norman Rockwell. Charcoal on paper, study for final illustration. © Copyright 1956, Estate of Norman Rockwell.

When planning an exhibit, it is frequently difficult to decide what to include and what to leave out. We are fortunate to have so many wonderful Norman Rockwell paintings and drawings, as well as archival materials, in our collections. These pictures present us with many stories to tell, but with the limited space in The Old Corner House galleries, we sometimes are faced with a serious dilemma—what do we omit?

In *FLOPS!*, our exhibit based on the chapter of the same name in *My Adventures as an Illustrator*, for example, we are unable to display all of the “flops” Norman Rockwell mentions. In our collections are two studies done as part of a promotional campaign for Pan American Airways, a campaign which Rockwell referred to as “my most disappointing fiasco.”

In 1956, Rockwell went around the world for Pan Am. For this commission, he would visit all the major cities at which Pan Am clippers landed and

make sketches, which would be published as advertisements for the airline. The trip itself also had promotional value for Pan Am in the same way that celebrities today endorse products. Rockwell accepted enthusiastically. He traveled from city to city, sketching “the people I saw and the strange sights, sort of [to] get the flavor of the cities we passed through. . . . People from bull-fighters and priests to snake charmers, monkey tamers, Arabs, and Geisha girls. Scenes from a fountain in Rome to a camel-elephant-water buffalo-bicycle-and-beggar-thronged street in Karachi [Pakistan].”

The Museum’s Pan Am studies are of this very crowded Karachi street scene. In the charcoal study, illustrated here, all of the elements which Rockwell mentions—the animals and the street people—are present. The Pakistani people wear a variety of clothing, from flowing robes and turbans to the madras shorts worn by the driver of the bicycle-rickshaw. The variety of

vehicles and packages that appear in the picture adds to the feeling of “foreignness” and the excitement of a new adventure. Surrounded by all of these new people, animals, and vehicles sit our American visitors, their light-colored clothing enhancing their light skin, drinking in the scene with eager, smiling faces. Prominently displayed is the flight bag bearing the initials “PAA”—after all, the reason for this commission was to advertise the airline!

When Rockwell returned to the U.S., however, his sketchbook was rejected. “Oh, I did a few ads. Nothing to justify the time and money which had been spent, though. Because the agency and Pan American did not want pictures of the strange lands and people.” Apparently, what was wanted were pictures of happy Americans on sandy beaches in front of fashionable hotels. While Rockwell admitted that he did not understand this attitude, he decided that the advertising people probably knew better than he what the public wanted. Given the great and enduring popularity of his images, and the relatively few failures that Rockwell had while producing more than 3,000 published images, however, it seems likely that Norman Rockwell knew very well what the public wanted. The advertising agency should perhaps have taken their cue from Rockwell!

FLOPS! will remain on view through January 1992 and will provide visitors with the opportunity to examine Rockwell’s own analysis of why an idea “did not work.”

Off His Walls is composed of pieces which Rockwell collected over the years and kept in his home and studio. Seen in the show are the artists and illustrators whom Rockwell admired and collected. In this case, the artists of the work being collected were also the collector's mentors and idols. Of the artists included in this exhibition, Howard Pyle, Arthur Rackham, Maxfield Parrish, and J. C. Leyendecker are probably the best known in this country. Among the less-familiar works presented are those by two British illustrators, Hugh Thomson and Charles Edmund Brock.

In addition, there are pieces by Thomas Fogarty, one of Rockwell's teachers at The Art Students League in New York; A. B. Frost, best known for his *Uncle Remus* illustrations; and Edward Penfield, who also studied and taught at The Art Students League and whose elegant and stylistic portraits and drawings of stage-coaches adorned many *Harper's* magazine covers at the turn of the century. Also included is an example of the cartoon art of John Held, Jr., which depicts the leisure pastimes of 1920s society.

Independent of this connection between Rockwell and the art, the works in the collection can be seen as a microcosm of what was being produced by the major illustrators of the period beginning at the turn of the century and extending into the beginning of the twentieth century. Indeed, because Rockwell's collection is so well balanced and well represented, it is easy to slip into thinking that the exhibition's purpose is to present an overview of late nineteenth- and early twentieth-century illustration. One should bear in mind, however, that the thread which ties these images together is Rockwell. Keeping sight of this fact adds an extra dimension to this exhibition.

As you look at the pictures in this exhibition, you will notice a number of pieces that have the same Dickensian quality that Rockwell loved to express in some of his early *Saturday Evening Post* covers and, later, in his Hallmark work. You'll see historical book illustrations, which may remind you of Rockwell's characters that were fashioned for *Post* covers and story illustrations, some with Colonial themes. You will see the humorous drawings of A. B. Frost and John Held, Jr., and the more understated humor of Arthur Rackham and Maxfield Parrish, which may remind you of the richness of Rockwell's humorous characterizations.

Everyone seems to collect something. Aside from collecting props and costumes for possible use in pictures-to-be, and memorabilia from his trips to Europe, Asia, Africa and the American West, Rockwell collected a very interesting cross-section of American and British illustration. We have included representations of the work of ten different illustrators, but Rockwell's collection actually consists of works from twenty different illustrators. Many of the remaining ten (not being shown at this time) are more recent works by illustrators who were contemporaries of Rockwell, such as Mead Schaeffer, Rockwell's friend and neighbor in Arlington, Vermont, and Gene Pelham, Rockwell's Arlington photographer. In choosing from the twenty illustrators, we concentrated more on those who would have played a part in Rockwell's earlier creative environment, since we wanted to show the sort of groundwork for Rockwell's interest and inspiration.

Some of the illustrators here were obviously admired by Rockwell, some had a significant effect on Rockwell's work. This is more

A Preview of *Off His Walls*

by Linda Szekely, assistant curator

A House with Rats (pen, ink and watercolor on paper, 15" x 10 1/2") was painted in 1934 by Arthur Rackham to illustrate *The Pied Piper of Hamelin* by Robert Browning. It depicts several old women whose conversation is being drowned out by all the rats scurrying through the walls of their house. "Rats! They fought the dogs and killed the cats. . . . And even spoiled the women's chats, by drowning their speaking with shrieking and squeakings in fifty different sharps and flats," wrote Browning. When Rockwell visited Rackham in London in 1938 and told Rackham how much he admired his work, the British illustrator asked him which of his illustrations he liked best. Rockwell replied, "That one you did for Hans Christian Andersen's *Fairy Tales*, of the house with one wall cut away so everything that's going on inside can be seen." Rackham was very pleased by this because he had painted the illustration in 1932, and he said, "You know I did that just a few years ago. When people get to be my age it's very discouraging to have people say they like most of all something you did at twenty. It makes you think you haven't progressed, just grown old." *A House with Rats* uses the same device of being able to see everything going on inside and is also a late work of Arthur Rackham.



"'And who's going to support 'em?' demanded Mrs. Barkley" (oil on composition board, 16 1/2" x 12") was painted by Howard Pyle in 1898 as a book illustration for *Old Chester Tales* by Margaret Deland. Rockwell termed Pyle "a historian with a brush." In his recollection of early art student days, he wrote, "We thought of an illustrator then as a recorder of history and the contemporary scene, as an interpreter of the classics." Whether picturing a sedate interior setting or a pirate on a galleon, Pyle put lots of detail in his work, and it is his detailed depiction of character and setting that gives us a very clear picture of the cultural differences in a human dramatic situation—such as this one as it was then and how it would appear today.

discernible in Rockwell's earlier painting and drawing, which is a little more painterly and atmospheric, especially in his use of unusual light sources. However, certain fundamental principles learned from these older artists have persisted throughout his work. The one that comes first to mind is the attention to detail in Rockwell's painting, which may be attributable to Pyle's influence. "My hero was Howard Pyle," wrote Rockwell in his autobiography. "His pictures always seemed to tell a story. When I looked at one of Pyle's pictures, it was always crammed with detail, each one important to the whole picture and the tale it illustrated." Attuned to museum-goers' reactions, we are well aware of a steady stream of marvel at Rockwell's richly-detailed scenes.

Another influence is the imaginative art of Arthur Rackham. Rackham's seemingly limitless imagination was fertile ground for many fantasy illustrators and may have been inspiration for some of Rockwell's playfulness and whimsy with human characterizations. Similarly, A. B. Frost's illustrations of anthropomorphized animals, drawn in a clever and witty style, and the intensity of feeling given to his "creatures," whether human or animal, may have influenced Rockwell's work. Rockwell and Frost are both known for the warmth of emotion that their pictures elicit.

There is a great fondness expressed by Rockwell in his autobiography for some of these illustrators, especially Pyle and Leyendecker. In art school, Rockwell would say, "Someday we'll be as good as Pyle or Abbey or J. C. Leyendecker." As for Leyendecker's influence, Rockwell devotes a whole chapter of his autobiography to his experiences with J. C. Leyendecker. He felt he "could draw better" than any other illustrator in the country.

Rounding out the exhibition will be two Rockwell paintings from the museum's collection, showing his work in the context of his peers. With these included (and we have chosen the two Rockwells in this exhibition from his early work to fit in chronologically with the rest), the viewer can make comparisons and see differences. Rockwell will be seen in the company of his fellow illustrators.

In thinking about influences in general, I was struck by something I heard in a television documentary ("rockumentary") of guitarist Jimi Hendrix. In the clip, Jimi Hendrix said that he had been influenced by Eric Clapton, and then when Clapton was interviewed, he said Hendrix had been a great influence on his work. I realized that in the artist's milieu, the phenomenon of influence has a lot to do with bouncing ideas back and forth, rather than a linear progression of one artist's affecting the next and so on. Each artist refines, re-defines and adds his or her expertise as part of the creative process. This is true for any creative form where change is integral to development.

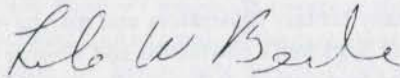
In Rockwell's world, ideas bounced between him and his peers and between him and his audience. He was always extremely attentive to his readers' or viewers' reactions. In the museum world, we are very interested in viewers' reactions as well. Exhibitions of illustration art are something of a rarity, whether appearing in Stockbridge or New York, so we are pleased to be able to bring this to the public, and we invite you to come and see *Off His Walls* and look forward to your response.

A Message to Members from the President of the Board of Trustees

Everyone who supports The Norman Rockwell Museum through annual membership makes an important contribution. One group of members, in particular, has a special impact — gift-level members. These are individuals and corporations who give annually between \$100 a year, at the Illustrator's Roundtable level, and \$5,000 and above, to become part of The Norman Rockwell Circle. Special events are designed specifically for our gift-level members.

These members help insure the success of the full range of museum programs — from building the new gallery, to expanding and enriching our exciting educational programs. On behalf of the board of trustees of the museum, it is my privilege to extend thanks to those especially generous individuals and businesses noted below. Your ongoing support helps us plan with confidence as The Norman Rockwell Museum grows into the future.

Sincerely,



Lila Wilde Berle
President, Board of Trustees

(The following is a list of all gift-level members at the time of *The Portfolio's* publication.)

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Snyder Named Coordinator of Public Affairs

Bea Snyder, a public relations/marketing specialist, has been appointed coordinator of public affairs at the museum. Snyder is the former director of marketing and public relations at Hancock Shaker Village in Pittsfield, Massachusetts.



Bea Snyder

Snyder is the museum's chief public relations officer. Her primary responsibilities are in the areas of press relations, community relations, membership development, corporate and business programs, volunteer activities and special events. This is a new position with the museum, incorporating membership development with public relations, which was previously handled by Janet Silverman Tobin. Tobin has been named coordinator of publications.

Snyder earned a bachelor of science degree in business and communications from Adelphi University on Long Island. Prior to her move to the Berkshires, she was director of marketing for Dynaforce and corporate communications manager of Porta Systems Corp., both located in the metropolitan New York City area.

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Dr. Albert T. Sheffer	

Staffieri and Wilmers Join Board of Trustees

The museum is pleased to announce the addition of two new members to its board of trustees. They are Ronald Staffieri of Pittsfield, president of Kay-Bee Toy and Hobby Shops, Inc., and Robert Wilmers of Buffalo and Stockbridge, president and chief executive officer of Empire State Corporation and Manufacturers and Traders Trust Company, the bank which is First Empire's principal subsidiary.

As president of Kay-Bee Toy and Hobby, Staffieri heads the second-largest toy company in the country and is an active member of the Berkshire County business community. Formerly president of Things Remembered, a division of Cole National in Ohio, Staffieri also served as executive vice president of Joskes in Dallas, Texas, and regional vice president of stores for Jordan Marsh in Boston. He is a graduate of Adelphi University of Long Island, New York, where he earned a bachelor of arts degree in marketing and a master of business administration degree in marketing and finance.

In addition to being a director of First Empire and its three banking subsidiaries, Robert Wilmers is a director of Firmenich Incorporated, Niagara Share Corporation, and Dana Perfume Corporation and heads his own investment firm. Wilmers, a graduate of Harvard College, began his career as first deputy finance administrator under New York's Mayor John Lindsay and later served as his acting finance administrator. Upon leaving government service, Wilmers joined Morgan Guaranty Trust Company, later leaving to start his own firm. Wilmers serves on the Buffalo branch of the Federal Reserve Bank of New York. He is also chairman of the Greater Buffalo Development Foundation and the Western New York Health Sciences Consortium, director and member of the executive committee of the Greater Buffalo Chamber of Commerce, and is a trustee of numerous arts and educational organizations.



Michael d'Amore

The Stockbridge/West Stockbridge Kiwanis Club donated more than 1,000 daffodil bulbs to the museum to be planted at The Old Corner House. Students from 14 classes in the Stockbridge Plain School planted the bulbs as part of a community effort to promote Stockbridge's Daffodil Festival, scheduled for May 3-6, 1991. Shown here is Museum Director Laurie Norton Moffatt and Facilities Manager Bill Boyer with some of the little gardeners.

Membership Insights

Membership in The Norman Rockwell Museum helps us to implement new programs for visitors of all ages, from every state and many foreign countries. It helps us to create new exhibitions such as *FLOPS!*, which recently opened at The Old Corner House, and *Off His Walls*, scheduled to open February 2. With the help of our members, we are well on our way toward building a new museum that will triple our exhibit space and allow us to expand programs for members and the public.

Members receive free unlimited admission to the museum—all year long. They also are kept informed of events and happenings at the museum with a subscription to *The Portfolio*, our members' newsletter; as well as invitations to exclusive members' receptions, openings, lectures and other activities; and a 10% discount in the museum shop and through our mail-order catalogue.

For additional information, please call our Membership Office at (413) 298-4239.

GIFT MEMBERSHIP

Please enroll the following person(s) as a member(s) of The Norman Rockwell Museum at Stockbridge. The enclosed postage-paid envelope is for your convenience.

Name of person to receive gift _____
 Address _____
 City _____
 State _____ Zip _____
 Telephone _____

(Please check one)

- Individual: \$25 Family: \$45
 Illustrator's Roundtable: \$100

Gift from:

Name _____
 Address _____
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 Telephone _____

Check enclosed (please write in amount): _____

You may charge my:

- MasterCard Visa American Express
 Card No. _____ Exp. Date _____

Signature _____

(Please check one)

Please send acknowledgement to:

- Person(s) receiving gift To me
 Please enroll me as a member of the museum.
 Enclosed is my donation for the new museum in the amount of \$ _____.

CALENDAR

Winter 1991

Special Events

December 16

Sundays at 3 Gallery Talk

Topic: *Rockwell's Family in Holiday Paintings*
The Old Corner House, 3 P.M.

January 6

Sundays at 3 Gallery Talk

Topic: *Aspects of Humor in Rockwell's Work*
The Old Corner House, 3 P.M.

January 20

Sundays at 3 Gallery Talk

Topic: *Rockwell's Portrayals of Freedom*
The Old Corner House, 3 P.M.

January 31

Discussion. *Rockwell's People*

Spend an enjoyable evening with people who posed for and worked with Norman Rockwell. Join models Ann Braman, Mary Hall, and Franklin Lischke for an informal and candid discussion of the artist at work. This discussion will be moderated by Maureen Hart Hennessey, curator at the museum.
The Red Lion Inn, 7:30 P.M.

February 2

Off His Walls exhibition opens to the public

February 3

Sundays at 3 Gallery Talk

Illustration Scholar Walt Reed will speak in conjunction with the *Off His Walls* show and will offer his personal views on Rockwell.
The Old Corner House, 3 P.M.

February 9

Members' Opening of *Off His Walls*

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

February 18-22

School Vacation Week Family Tours. Share memories of times past in a 45-minute participatory tour that challenges kids of all ages to compare lifestyles today with those of yesterday. Tours are offered daily, Monday through Friday, between 10 A.M. and 2 P.M. These tours will also be offered during the April 15 through April 19 school vacation. Free for museum members. Nonmembers (adult and child), \$2.00 per person.

February 17

Sundays at 3 Gallery Talk

Topic: *Romance Rockwell Style.*
The Old Corner House, 3 P.M.

February 28

Lecture, *Illustration in the '90s.* David Macaulay and Terrence Brown. How would Rockwell feel about illustration at the close of the twentieth century? We can only guess. Noted international illustrator and author David Macaulay will be joined by Terrence Brown of The Society of Illustrators to examine the state of illustration in a world constantly being transformed by technology. Museum members, free. \$3.00 for the general public.
The Red Lion Inn, 7:30 P.M.

March 3

Sundays at 3 Gallery Talk

Topic: *Family Traditions Found in Rockwell Paintings.*
The Old Corner House, 3 P.M.

March 17

Sundays at 3 Gallery Talk.

Museum Director Laurie Norton Moffatt will discuss a *Flops!*-related topic.
The Old Corner House, 3 P.M.

March 22-March 24

Special Boy Scouts Celebration

(see article for details)

March 24

Winter Family Workshop—*Ordinary Faces*

Brighten up a dark winter afternoon by discovering the wonderful faces found in Rockwell's art. This special family program is designed to stimulate observation, curiosity, and creativity. Recommended for families with children ages five to ten. The program is continuous from 1 P.M. to 4 P.M. Free for museum members; nonmembers (adult and child), \$2.00 per person.

The Old Corner House

Please note: Our *Sundays at 3* gallery talk series continues on the first and third Sundays of each month. Talks begin at 3 P.M. and investigate different perspectives on Rockwell as artist and social historian. Gallery talks are free and are held at The Old Corner House. Our *Two for Wednesday for Seniors* program continues each Wednesday during our winter season (November-April). Adults age 60 and over can visit the museum at half price when accompanied by a friend or spouse of similar age.

Flops! by Norman Rockwell, ink on paper. Chapter heading from *My Adventures as an Illustrator*. © Copyright 1960, Estate of Norman Rockwell.



Exhibitions

Through January 1, 1992
Flops!
Old Corner House

Norman Rockwell, in his autobiography *My Adventures as an Illustrator*, devoted a chapter to *Flops!* The impressions and stories recounted in this chapter serve as the inspiration of this exhibition. A flop is described by Rockwell as a "good idea gone bad." The exhibition focuses on those images which Rockwell discusses in his chapter.

Through Mid January 1991
Norman Rockwell's America
State House; Boston, Massachusetts
An exhibition celebrating the artist, his vision, and this museum.

A reproduction of *Merrie Christmas* (1921) by Norman Rockwell is on view in a special exhibition at the State House in Boston. © 1921, Curtis Publishing Company.



New Exhibition

Off His Walls
February 2, 1991 — December 31, 1992

A special exhibition of illustration art from the personal collection of Norman Rockwell. The pieces in the show were part of a collection from which Rockwell drew both inspiration and great enjoyment. Included are works by Charles Edmund Brock, Thomas Fogarty, A. B. Frost, John Held, Jr., J. C. Leyendecker, Maxfield Parrish, Edward Penfield, Howard Pyle, Arthur Rackham, and Hugh Thomson.

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 about these events and exhibitions.

Please Note: The museum will be closed from January 22, 1991, through January 31, 1991, for our annual winter spruce-up. During this period, we'll take care of general housekeeping chores such as painting and cleaning. The museum will also be closed on Christmas Day and New Year's Day. During school vacation weeks, the museum will be open from 10 A.M. to 5 P.M. daily. Regular hours: From May through October, the museum is open daily from 10 A.M. to 5 P.M. From November through April, our hours are weekdays from 11 A.M. to 4 P.M.; weekends, from 10 A.M. to 5 P.M.



The museum is pleased to be a part of *Stockbridge Mainstreet at Christmas, A Norman Rockwell Holiday*, a joint celebration of the holidays by the museum, the Stockbridge Chamber of Commerce, The Red Lion Inn, and the Stockbridge schools and churches. From November 29 through December 24, many festivities and celebrations are scheduled, including a game, played at the museum, based on Rockwell's painting of Stockbridge's Main Street (December 1 and 2). Other highlights are a "Santa Walk," bell ringing, musical events, and readings.

Delta International Corporation, a leader in the power tool industry, has donated a ten-inch table saw to the museum. Museum Facilities Manager William Boyer noted that the saw will become one of his department's most valued tools. The Norman Rockwell Museum greatly appreciates the generosity and support of Delta International Corporation.

As part of the Berkshire Museum's *Festival of Trees*, Cheryl Brown and Suzy Sheridan of our Development Department created a festive Christmas tree using images of Rockwell Santas cut out from color postcards. This is the fourth year that the museum has participated in the program. Local organizations and children decorated more than one hundred trees for the event, the proceeds of which support the Berkshire Museum in nearby Pittsfield. The trees were on view from November 17 through 25 at the Berkshire Museum. In 1989, more than 10,000 people came to see the trees.

Curator **Maureen Hart Hennessey** attended the annual meeting of the New England Museum Association held in Mystic, Connecticut, from October 24 to October 26.

Museum Director **Laurie Norton Moffatt** was elected a member trustee of the Williamstown Regional Art Conservation Laboratory (WRACL). Founded in 1977 to address the needs of collections held by nonprofit institutions throughout the Northeast, WRACL has become one of the nation's most active centers for the conservation of works of art. Organized as a membership consortium, the laboratory has grown to include 35 museums and historical societies. This museum has been a member of WRACL since 1978.

In October, Construction Project Coordinator **David Slingerland** attended *Museum Design: Conservation Considerations*, a one-day workshop presented by Northeast Document Conservation Center and the New England Museum Association. The workshop was held at the Peabody Museum of Salem.

Assistant Curator **Linda Szekely** attended a workshop on the *Care and Handling of Frames* at the Williamstown Regional Art Conservation Laboratory (WRACL) in Williamstown, Massachusetts. The workshop, led by WRACL's associate conservator of furniture Hugh Glover and its advanced intern in frames Ruth Richardson, included in-depth coverage of oil and water gilding, basic condition reporting of frames and in-house care and cleaning of frames.

Inglennook Navalle, the national wine distributors, will feature museum guide and Rockwell model **Claire Williams** in its holiday promotion, *The Taste of America*. Claire's photograph and recipe for Angel Bars will be featured as one of the "home-cooking chefs."

Two new baby boys have joined the museum's extended family.

Congratulations to new parents **Bill and Janet Boyer** and **Janet and Kevin Tobin**. Alexander Richard Boyer was born on July 28, 1990. His father Bill is the museum's facilities manager. Benjamin Zalman Tobin was born on August 6, 1990. Ben's mother Janet is the museum's coordinator of publications. In other staff news, assistant director for education and program **Maud Coyle** married **Adrian Ayson**, the museum's most-often-consulted computer whiz, on September 3, 1990. Maud will now go by the name Maud Ayson.

Museum Media Bytes ... **National Geographic Traveler** will include the museum in its feature article on the Berkshires, which is scheduled for publication in the summer of 1991. A photographer invited former Rockwell models to pose for a Rockwell-type photograph in Rockwell's studio at Linwood. The studio was moved from Stockbridge center to Linwood, site of the museum's new building, and will open to the public when the new building opens. The producer and camera crew of cable television's **Travel Channel** of New York City visited the museum in the fall for an interview with curator **Maureen Hart Hennessey**. *The Four Freedoms* paintings provided the background for Hennessey's interview. This program can be seen by the twelve million viewers of **The Travel Channel**. **Financial News Network** photographed segments at the museum which will be aired on a travel section. The producer's uncle was a former Rockwell model. He was able to find a copy of the illustration featuring his uncle in the Artist's Proofs section of our museum shop.

The Norman Rockwell Museum Wants You!

Become a Volunteer

Working as a museum volunteer is an exciting learning and service experience. Our volunteers work throughout the museum in a variety of capacities — from greeting visitors, conducting surveys, and assisting the museum shop with sales, to helping program and curatorial staff with research and development projects. The Norman Rockwell Museum has a volunteer opportunity to meet your level of interest, skill and time commitment. Please call (413) 298-3944 if you would like to join our volunteer family.

N The Norman Rockwell Museum at Stockbridge **R** Stockbridge, Massachusetts 01262

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