

The Portfolio

Volume 11, No. 3 Fall 1994 The Norman Rockwell Museum at Stockbridge

A Vision for the Future

Lila Wilde Berle, *President*



Lila W. Berle's enthusiastic support has guided the museum through the long range planning process.

Photo by Walter Scott

For the past twelve months everyone at the museum has been much like the circus performer who balances a row of plates on sticks. He runs from one to the next, giving a strategic spin, and, to the amazement of everyone in the audience, never lets one hit the ground! Record-breaking attendance, and acclaim from visitors and critics for new and exciting programs and exhibitions have made us proudly reflect on our accomplishments. We have been celebrating Norman Rockwell's 100th birthday, the *Four Freedoms*' 50th birthday, and the museum's 25th birthday. In the midst of all the activities, a Long Range Plan has been developing that will help guide the museum in years to come. Central to the plan are three, over-arching

goals: excellence, collections, and education. These goals, derived from the newly adopted Mission Statement, help to synthesize the fundamental values of The Norman Rockwell Museum.

Excellence expresses our commitment to quality in all aspects of museum operations—sound financial management, leadership role as a single-artist museum, and our endeavor to preserve the beautiful Berkshire landscape.

Collections is where it all began twenty-five years ago when Norman Rockwell placed a few of his original works of art on exhibit. We are committed to expanding our collection of original artwork by Norman Rockwell, and in this effort we shall turn again to our wonderful friends and supporters.

Education is fundamental to our mission. We must sustain the public we have while we also reach out to bring in a new audience to experience the artistic vision of Norman Rockwell. We are especially delighted by the enthusiastic reaction from young people who have no first-hand knowledge of Rockwell through the *Saturday Evening Post*. We are wholly committed to making our collections accessible to as broad and diverse a public audience as possible.

Underlying these three institutional goals is an appreciation for the unique character of this

particular museum. As an avid museum-goer, I have been struck by the powerful emotional response that is evoked by Norman Rockwell's art, especially when experienced in a lovely setting like ours. Laughter, tears, nods and smiles are all a part of a visit here. Strangers regularly strike up a conversation in our galleries.

In short, our vision for the future is rooted in our past, and specifically in the human and humane vision of Norman Rockwell. NR had faith in us as a people, and his was a vision of hope that focused on the simple details of our lives and made them seem important. Our vision for the museum is to serve as a place where visitors can experience Rockwell's unique contributions to art and his world.

Director Laurie Norton Moffatt has been chosen as one of four team members to participate in the Rotary Group Study Exchange to Japan for the month of October, 1994. She will be living with host families and will have the opportunity to visit with some of the museum's longtime friends and supporters from Japan.

A Centennial Celebration

Our year-long celebration of Norman Rockwell's 100th birthday continues with the opening of *A Centennial Celebration* on Saturday, November 5, 1994. This exhibit, which features artwork from Rockwell's seven-decade career, showcases some of the most beloved of the great illustrator's pictures. Saturday, November 12, 1994 is the date of our Members' Reception. The following images are a preview of this unique exhibition.



Norman Rockwell was a great chronicler of "the times of our lives," the events and people that shaped the twentieth century. In Construction Crew, Rockwell focuses on how the building boom of the early 1950s impacted on the local sandlot team. Collection of the Curtis Publishing Company.

© 1954, Curtis Publishing Co.



Scenes of community and life in "our town," whether in a rural village or an urban neighborhood, comprise a large body of Rockwell's work. Road Line Painter's Problem, a Post cover from 1937, features a commonplace occurrence, road work, but infuses it with humor without belittling the road-line painter. Private Collection.

© 1937, Curtis Publishing Co.

Rockwell's illustrations of the relationships between "youth and old age" and within families are among his most popular works. This theme can be found in his magazine covers, his story illustrations, and even in his advertising art, such as Market Day Special (c. 1930). Collection of Sun-Maid Growers of California.



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The *Portfolio* is published four times a year by The Norman Rockwell Museum at Stockbridge, Inc., and is sent free to all members.

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Curator's Corner

Maureen Hart Hennessey, Curator



While Norman Rockwell is best known for his magazine cover illustrations, advertising and other commercial art comprise the largest category of illustration work Rockwell created. During his long career, Rockwell worked for over 150 companies, and produced more than 800 advertisements, calendar illustrations, logos and mastheads.

Norman Rockwell's first advertisement appeared as early as 1915. By the 1920s, Rockwell's reputation had been firmly established, and he was in great demand from the burgeoning advertising industry. The advertising pictures of the 1920s and early '30s are often indistinguishable from NR's cover or story illustrations, and are narrative pictures, using typical Rockwell themes. The advertised product frequently was downplayed in the image, and sometimes it did not even appear, as the slogan or caption did the actual promoting.

At about the same time as Rockwell was beginning his professional career in 1912, California's raisin industry was establishing the first grower-owned cooperative called the California Associated Raisin Company. The co-op officially changed its name to Sun-Maid Raisin Growers in 1922, and began using America's finest artists and copywriters in its advertising campaigns. Norman

Rockwell produced five advertising illustrations for Sun-Maid from 1926 to about 1930. Sun-Maid Growers of California and The Norman Rockwell Museum at Stockbridge are pleased to announce that two of these images have come to the museum on loan.

Market Day Special and *Fruit of the Vine* feature intergenerational scenes set in homey kitchens. In both pictures, Rockwell's masterful use of light and dark and his skillful compositions can be seen. *Market Day Special* (seen on page 2) shows three generations gathered around the kitchen table with the family's pet dog begging for raisins from Grandma. *Fruit of the Vine* focuses on a mother and her adult daughter, an uncommon pairing for Rockwell to use. The mother is dressed in an old-fashioned (even for the 20s!) gown, while the daughter is presented as a highly fashionable flapper. Both faces are bathed in the warm, rich glow of sunshine through the window. One prepares the baking while the other pours out the raisins with her gloved hands almost obscuring the Sun-

Maid logo on the package. Despite their differences in age and attire, the picture indicates that these two generations of women can come together over the wholesome goodness of Sun-Maid Raisins!

In the case of advertising art, the original artwork remained the property of the company. In many companies, Rockwell's original paintings and drawings were lost, destroyed, or given away over the years. Of the five paintings done for Sun-Maid, one is in a private collection, and the whereabouts of the two others are unknown. Over the past thirty years the two pictures now on loan to the museum hung in the executive offices at the Sun-Maid Growers' offices in Kingsburg, CA. The generous loan by Sun-Maid will begin with our *Centennial Celebration* exhibition, and the paintings will remain at the museum, where they can be enjoyed by thousands of visitors through 1997. The museum is most grateful to Sun-Maid Growers of California for sharing these wonderful pictures with the public through this loan.



Fruit of the Vine, oil on canvas, 1930, by Norman Rockwell.

Collection of Sun-Maid Growers of California.

Art and World War II

Philip B. Meggs, *Guest Writer*

One can identify a society's major concerns from its communication art. The *raison d'être* of communication art is to convey messages within a culture. This is in contrast to those works whose primary purpose is decoration or personal expression by the artist. Religion was a focus of medieval society that left a legacy of illuminated manuscripts and cathedrals filled with religious sculptures. The nineteenth-century industrial revolution left behind a legacy of posters advertising mighty trains and political campaigns.

In 1940, President Franklin Roosevelt said, "Perception of danger... has come to us clearly and overwhelmingly. We perceive the peril in a worldwide arena—an arena that may become so narrowed that only the Americas will retain the ancient faiths." The totality of global war led to a vast outpouring of communication

art about World War II. Artists produced communicative materials ranging from training manuals and recruitment posters to more effective camouflage patterns for war vehicles. Prominent illustrators were joined by artists, cartoonists, and untrained draftees. Together, they were all involved in creating visual messages.

Posters became a tremendously powerful propaganda tool used to inspire the public. Our wartime enemies were painted as savage beasts, while our soldiers were depicted as the epitome of righteousness and heroism. Individual participation was promoted as the public was mobilized to conserve resources, increase production, and help pay the approximate 330 billion-dollar-war cost by investing in war bonds. Young men were urged to enlist, while young women were recruited to provide the "manpower" in the factories.

The Norman Rockwell *Four Freedoms* series stand apart from the vast outpouring of other World

War II graphics. These works endure as taut reminders of the human values underlying the war. Roosevelt's vision—*Freedom from Fear* and *Want*, and *Freedom of Speech* and *Worship*—was removed from abstract rhetoric and clothed in the mantle of ordinary citizens.

Today, the graphic images seen in both the *Produce for Victory: Posters on the American Home Front 1941-1945* exhibition and the collection of The Norman Rockwell Museum serve as reminders of the sacrifices Americans made a half-century ago. These illustrated concepts reminded Americans that struggle and sacrifice were necessary to protect their families and their way of life. The images are about hope and the universal dreams of humankind, and they are done with poignant humor as well as dignified solemnity.

Guest writer, Philip B. Meggs will present the keynote address for the educators's seminar, *Every Citizen A Soldier* at the museum on October 22nd. He will also participate at the member's panel presentation, *Graphic Art and WWII* that evening. Mr. Meggs is a graphic designer, author and educator. He is currently a contributing editor for *Print* magazine, and a professor at Virginia Commonwealth University. See calendar (page 9) for details.



Americans were reminded that sacrifice was necessary to protect their families. Photos by Terry McCrea, Smithsonian Institution, courtesy of Smithsonian Institution Traveling Exhibition Service.



"Man for man, America's workers and America's soldiers are the best in the world! We helped them build our nation... we'll help them defend it."

PRODUCE FOR VICTORY!

Propaganda posters urged young men to battle; then young women were recruited to replace them in war production.

Museum Acquisitions

Linda Szekely, Assistant Curator



Listed here, in the order in which they were received, are the new acquisitions of the Museum Reference Center:

Three photos of Norman Rockwell with President Johnson and *Look* editor Allen Hurlburt have been donated by Mrs. Allen Hurlburt of Bath, England. The photos reveal a congenial visit in the Oval Office during preparations for *I Paint the Candidates*, an October 20, 1964 *Look* magazine feature.

In 1931, Rockwell painted Hollywood child actor Daniel M. Grant as a barefoot boy enjoying a bottle of Coke while fishing. Mr. Grant, now of Hollister, CA, has donated a promotional photo of himself as Coca Cola's barefoot boy.



Norman Rockwell poses Ray Karns, with help from an unidentified assistant, for *Pecos Bill* (c. 1970).

Photographer unknown. Used by permission of the NRETF.



This 1962 photograph was taken by Molly Rockwell during a trip to India to paint a portrait of Prime Minister Nehru for the cover of the *Saturday Evening Post*. Molly's travel photos and slides are part of the Betsy Holtzinger donation.

Used by permission of the NRETF

Betsy Holtzinger, of Stockbridge, MA, has donated numerous items from Molly and Norman Rockwell's former home in Stockbridge. The gift includes travel photos by Molly Rockwell, props and Christmas ornaments.

Two photos of Elisabeth Niebuhr's wedding reception, at which Molly and Norman Rockwell were guests, have been donated by Ms. Niebuhr's brother, Christopher Niebuhr of Stockbridge, MA.

Irene L. Tague, of Pittsfield, MA, has donated 30 photos taken by her husband, the late William H. Tague, Jr. Bill Tague was a photographer for the *Berkshire Eagle*.

Mrs. Franklin H. Lischke, of Litchfield, CT, has donated Mr. Lischke's copies of George Bridgman's *Constructive Anatomy* and Bridgman's *Life Drawing*. George Bridgman was Rockwell's drawing teacher at the Art Students League in New York.

Reproductions of Norman Rockwell's Russian portraits and *Lincoln*, *Railsplitter* were donated by Shirlee and Salvatore F. Scoma of Boca Raton, FL.

Henry W. Scovill, 2nd, of Stockbridge, MA, has donated a group of negatives of the photos he took for Norman Rockwell. Mr. Scovill also has given negatives of *Saturday Evening Post* photographer Ollie Atkins. The photos are of Richard and Pat Nixon and were taken for Rockwell's portrait of the Nixons.

Peter Rockwell, of Rome, Italy, has donated a copy of his book *The Art of Stoneworking* and six colloquia publications relating to carving.

Mary Ann Furnish, of Chicago, IL, has donated a copy negative and print of Rockwell posing her grandfather, Ray Karns, as Pecos Bill for Rockwell's never completed series on American folk heroes.

In 1971, Gordon Mellor, a Rockwell student at the L.A. Art Institute in the late 1940s, was asked to help finish a Rockwell painting of two Boy Scouts for the March 1971 issue of *Boys' Life*. Mr. Mellor of Westport, CT, has donated the original chrome of the models and tear sheet of the cover.

The Norman Rockwell Museum is very grateful to all of the donors for their generous gifts.

Patriotism, Parties and a Hometown Parade

On July 1st, the United States Postal Service issued five Norman Rockwell Stamps at the museum. In addition to the Stamp Ceremony, The Norman Rockwell Museum celebrated the July 4th weekend with the opening of the *Lasting Legacies* exhibit, a *Stars and Stripes* evening dance, and Pittsfield's *Your Hometown America Parade*. These are some of the scenes from that momentous weekend.



Illustrator and professor Tom Sgouros (right), who contributed his expertise to Lasting Legacies, with his family and Curator Maureen Hart Hennessey (left).

Photo by Walter Scott



Trustee, Joan Ser-Vaas Durham, President of Curtis Archives and Board President Lila Berle unveiling the Rockwell 29¢ stamp featuring Triple-Self Portrait.

Photo by Walter Scott



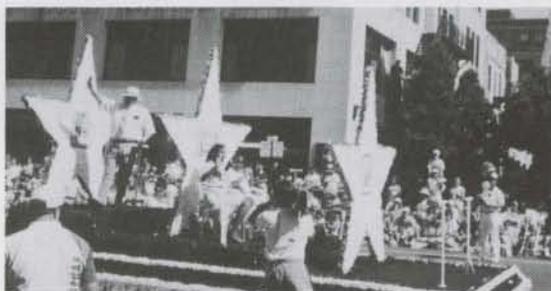
Back to the 1940s with our men and women in uniform, two party-goers dressed as a sailor and Wave, jitterbug to the big band sounds.

Staff photo



Sculptor Peter Rockwell, Norman Rockwell's youngest son who lives in Rome, Italy, shares a secret with Laurie Norton Moffatt.

Photo by Craig F. Walker, The Berkshire Eagle



The Grand Marshal float at the Pittsfield Fourth of July parade featured Rockwell models—former policeman Richard Clemens who posed for the Saturday Evening Post cover The Runaway, and Linda Gunn who posed for the Look magazine painting The Problem We All Live With.

Staff photo



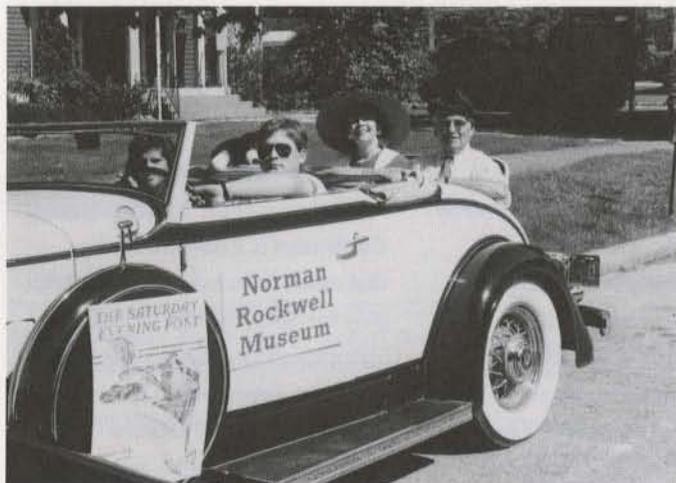
Members of the Stamp Ceremony Panel autograph the program.

Photo by Walter Scott



Stockbridge Selectman Gene Talbot with his wife Shirley chat with Laurie Norton Moffatt.

Photo by Walter Scott



Museum parade car carries the reenactment of the Saturday Evening Post cover Couple in a Rumble Seat, with Director Laurie Norton Moffatt and Assistant Director for Finance and Administration, Henry H. Williams, Jr.

Photo by Steve Ziglar



The Eagles Band of Pittsfield and members of the press look on at the Stamp Ceremony.

Photo by Walter Scott



Leigh Moffatt remembered to bring her parents Laurie and Craig to the Lasting Legacies reception.

Photo by Walter Scott



Trustee Ronald Staffieri from Dallas, TX, chats with Phil Deely, Director of Development at the evening reception for the Lasting Legacies exhibition.

Photo by Walter Scott



Honorable Norma Pace of the United States Postal Service with Laurie Norton Moffatt and Peter Rockwell at the unveiling of the Four Freedoms stamp sheet.

Photo by Walter Scott



Former President of the Board of Trustees, Bill Selke in his World War II uniform dances the night away with wife, Marty.

Staff photo



Henry H. Williams, Jr. leads the distinguished panel and ceremony guests in the Pledge of Allegiance.

Photo by Walter Scott

Monsters are Emerging

Cris Raymond, Curatorial Volunteer

From the Swat Valley of Pakistan, where he was examining archeological digs for the Italian Institute for Near and Far Eastern Studies, and via Rome, Italy where he lives, Peter Rockwell arrived in Stockbridge with all the tools one needs to begin work on carving monsters out of an eight-foot high, 5 1/2 ton piece of Indiana limestone. In addition, he carried three clay bozzetti (maquettes). These are small three-dimensional rough pieces—all prototypes for the monster carving, the three chairs, and the “something” that will decorate the museum grounds.

Peter Rockwell’s credentials are impressive. He has worked at St. Paul’s American Church in Rome, carved gargoyles for the National Cathedral, Washington, DC; and created a large stone carving

for the Schuylkill River Park in Philadelphia, PA, The National Portrait Gallery in Washington DC, the Bridgeport Museum of American Art in Bridgeport, CT, and our own Norman Rockwell Museum all contain his work. His published works include *The Art of Stoneworking: A Reference Guide*, published in 1993 by Cambridge University Press. His residency at the museum has generated national attention in the press, and regional interviews on radio and TV.

One very well may ask the question, “Why monsters?” Some form of monster—something one does not normally see in nature—has existed in every visual culture throughout the ages. Often this is a combination of two real things that become unreal when they are joined. The griffin (eagle-lion), sphinx (woman’s head-lion’s body), and the centaur (man’s torso-horse’s body) are all familiar examples of this. Monsters, also often called grotesques, had a resurgence in popularity following 1490 when Roman workers fell through a hole in a field and discovered cavernous rooms that were a part of the Emperor Nero’s palace. In this grotto-like area, there were many monster-shaped carvings. Those who came to look at the carvings, including Leonardo and Michelangelo, called them “grotesques,” a derivative of the word “grotto.”

During the months of May and June, the solid block of limestone has been chiseled away to reveal many grotesque faces with pro-

truding tongues, gaping mouths, and bulging eyes. Hidden among the figures is a fierce-friendly dog named Grendel, and an about-to-snap duck, named Peking.

Rockwell’s enthusiasm for monsters began when he created gargoyles for the National Cathedral. He claims that it was after he became a grandfather that he started carving heads with little heads coming out of them and with tongues sticking out. This new sculpture is designed primarily for the museum’s young visitors to climb and sit upon. Rockwell also admits that although some planning is done ahead of time, he, unlike his father Norman Rockwell, doesn’t like to know where he is headed. He refers to himself as an opportunistic carver who does not know exactly what his final piece will look like.

In his work here, Peter and his nine apprentices are reviving an old tradition of on-site carving. Visitors to the museum grounds have been invited to watch the work in progress in order to better understand the artistic process. Since the viewers’ comments, the sculptor’s hand, the apprentices’ chiseling, the unexpected reactions in the stone, and the environment in which the work is placed influence the design, the final outcome cannot be predicted. When the work is completed on November 1st, the monsters will emerge and identify themselves. Meanwhile, gaggles of school children are already sampling the joys of monster climbing.



Peter Rockwell with Certified Memorialist Janet Taylor. The arrival of the Indiana limestone was arranged by Taylor Memorials of Pittsfield.

Staff photo

Programs & Events

October

2 Sunday 3pm

Outside In

Participate in a discussion with Curator Maureen Hart Hennessey on the conservation of paintings at The Norman Rockwell Museum. Free.

16 Sunday 3pm

Berkshire Neighbors— Then and Now

Attend a lecture on author Edith Wharton and her historic home, "The Mount." Guest lecturer from "The Mount." Free.

20 Thursday 2pm

Afternoon Amble

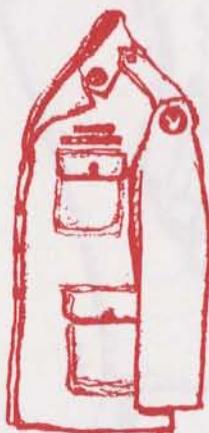
Stroll the grounds of the museum and enjoy an outdoor tour of the landscape, buildings and sculptures. Free with museum admission.

22/23 Saturday & Sunday

Persuasive Images:

The Poster Art of World War II

Come to the museum for a weekend of tours, seminars and activities that investigate the ideas and messages displayed in the Smithsonian Institution Traveling Exhibition Service's *Produce For Victory: Posters on the American Home Front, 1941-1945* exhibition.



October 22:

Every Citizen a Soldier

Seminar for Educators

Saturday 9am-4pm

Spend an invigorating day participating in tours, seminars and lectures led by museum staff, historians, illustrators and staff from Facing History and Ourselves National Foundation, Inc. Programs extend and challenge the ideas seen in the *Produce For Victory* exhibition. Philip B. Meggs, graphic designer and author, will present the keynote address, *Graphic Art and the 1940s*.

Seminar participants will take away teaching suggestions and resources to integrate illustration and history into the curriculum. Fee \$50, Members \$35. Fees include museum admission, refreshments and materials. Pre-registration required.

Paper Bullets:

Graphic Art and World War II

Tours, Panel Presentation and Reception

4:30-7:30pm

Join special tours of the *Mirror on America* and *Produce For Victory* exhibitions led by James McCabe, co-author of the book, *Norman Rockwell's Four Freedoms*, and Murray Tinkelman, noted illustrator and professor at Syracuse University. The tours will be followed by a panel presentation and reception. Adults \$15, Members free.

October 23:

Family Day:

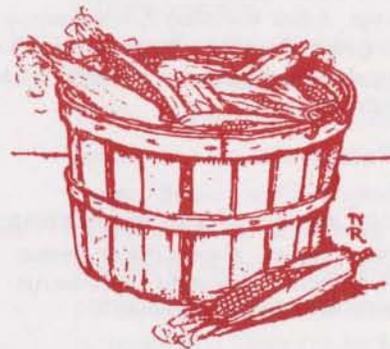
Anyone Can Make a Poster

1-4pm

All ages are invited to create their own posters. After viewing the *Produce for Victory* poster exhibition and learning about poster art, design and make your own poster. Using a special guide to the exhibit, families can explore the art together. Adults with children are admitted at half price, Members free.

Last Look at Lasting Legacies

Your last chance to view the *Lasting Legacies—Howard Pyle & Norman Rockwell* exhibition before it travels to the Delaware Art Museum.



November

5 Saturday

Exhibition Opening

A Centennial Celebration

See the retrospective exhibit celebrating the centennial of the illustrator's birth. This exhibit presents rarely seen works from private and museum collections, and offers a comprehensive survey of Norman Rockwell's life and career.

6 Sunday 3pm

Gallery Talk

It Could be Verse!

Poetry and the paintings of Norman Rockwell. Free with museum admission.

12 Saturday

In Illustrious Company

Join illustrator C.F. Payne for the fourth in a series of guest-artist workshops. Five master illustrators have been invited to teach at the museum. Each focuses on his or her personal techniques and stylistic influences.

The workshop includes youth and adult-level art classes. Youth class is from 10am-noon. Youths \$20, Members \$15. Adult class from 1-4pm, Adults \$30, Seniors \$27, Members \$25. Pre-registration required.

12 Saturday 6-7:30pm

Members' Reception

A reception for *A Centennial Celebration*. The retrospective exhibition celebrates the centennial year of Norman Rockwell.

December

13 Sunday

So You Want to Illustrate a Children's Book!

Discover what goes into creating a children's book with talented illustrator / author Pat Cummings. A kids' workshop includes putting a book together. Learn how to get started and how to make a mock-up in a workshop for adults. Call for details.

18 Friday

Lasting Legacies Opens in Delaware

The *Lasting Legacies*—Howard Pyle & Norman Rockwell exhibition opens at the Delaware Art Museum in Wilmington, Delaware.

20 Sunday 3pm

Gallery Talk

Influences on Rockwell

Learn about the inspirations and influences that helped create the style and technique of America's best-loved artist. Free with museum admission.

27 Sunday 1-4pm

Family Day: The Texture of Things

Families tour the galleries with a special activity guide and look at the textures in Rockwell's pictures. After viewing the galleries, families participate in art activities in the studio classrooms. Adults with children are admitted at half price, Members free.

2 Friday

Exhibition Opening

Women of Riverbrook

Meet the special women of Stockbridge's Riverbrook community in an exhibit of twenty photographic portraits. Each image captures the everyday experiences of these developmentally challenged women who volunteer at The Norman Rockwell Museum and throughout the Stockbridge community. The exhibit will be on view through December 31.

3/4 Saturday & Sunday

Main Street at Christmas

The museum has planned a weekend of holiday celebrations including story readings, a Gallery Talk, art classes and family activities. On Main Street in Stockbridge there will be a re-creation of the Rockwell painting that made the town famous. Call the museum for details.

3 Saturday

In Illustrious Company

Join illustrator Jan Adkins for the last in a series of guest-artist workshops. Jan will focus on his personal techniques and stylistic influences.

The workshops include youth and adult-level art classes. Youth class is from 10am-noon. Youths \$20, Members \$15. Adult class is from 1-4pm, Adults \$30, Seniors \$27, Members \$25. Pre-registration required.

18 Sunday 3pm

Gallery Talk

Give Rockwell a Hand!

A discussion of Rockwell's use of hands in his illustrations. Free with museum admission.

26-31 Monday - Saturday

Family Week

Throughout the holiday week, families tour the galleries using special activity guides that help explore the career of America's beloved illustrator. Adults with children are admitted at half price, Members free.

Save the Date!

Nov. 18, 1994 - Feb. 19, 1995

Lasting Legacies in Delaware

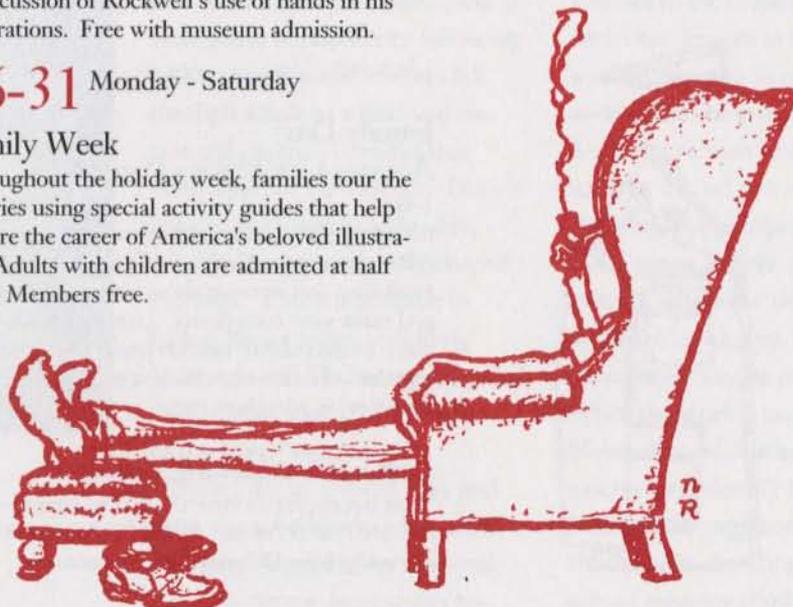
Lasting Legacies—Howard Pyle & Norman Rockwell will open at the Delaware Art Museum on November 18, 1994, and be on exhibit until February 19, 1995. During this time, the Delaware Art Museum will extend free admission to members of The Norman Rockwell Museum and grant a 10% members' discount in its museum store.

Members' Trip

To continue our celebration of this exciting exhibit, The Norman Rockwell Museum is planning a bus trip from Stockbridge to Delaware November 18th to the 20th. Also included will be visits to other museums and cultural attractions in the rich Brandywine area. Stay tuned for an itinerary, prices and other details. Mark your calendar!

For your convenience, the museum store is open during programs and events. Store proceeds support museum operations.

Please call (413) 298-4100 ext. 220 for reservations or information about events, programs and exhibitions. All programs, unless otherwise noted, take place at The Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge, MA 01262.



Legacy Society Founded

On July 1st, 1994 the museum's Board of Trustees voted to establish The Norman Rockwell Museum Legacy Society. The resolution of incorporation read:



Youth and Old Age, a 1924 Colgate Dental Cream advertisement, came to the museum in 1979 as a bequest of Mrs. George H. Sheldon, "so that other people can enjoy my painting as much as I do."

©1924 The Norman Rockwell Family Trust

Be it resolved that the Board of Trustees of The Norman Rockwell Museum at Stockbridge, Inc. hereby establishes The Norman Rockwell Museum Legacy Society. Membership in the Society recognizes persons who declare their intention to make provision for the museum in their estate planning or other planned gift.

Following the vote, President of the Board Lila Berle declared, "The Norman Rockwell Museum Legacy Society represents an important and logical next step in the life of this wonderful institution. The recent successful building campaign has given us a secure home for our collections of original art and archival materials. Our next challenge is to ensure that we have the endowments and special funds required to sustain our operations, acquire additional

artwork, and enhance our educational programming. We also want to encourage owners of original art by Norman Rockwell to donate it to the museum."

Friends of the museum are invited to become charter members of The Norman Rockwell Museum Legacy Society. Members of the Legacy Society will be invited to attend an annual special event, and will be recognized in museum publications (unless anonymity is requested). To join or for further information please complete the confidential form below and return to: Philip S. Deely, Director of Development, The Norman Rockwell Museum, P.O. Box 308, Stockbridge, Massachusetts 01262. For more details call (413) 298-4122 or fax (413) 298-4142.

The Norman Rockwell Museum Legacy Society



Name _____

Address _____

Telephone () _____

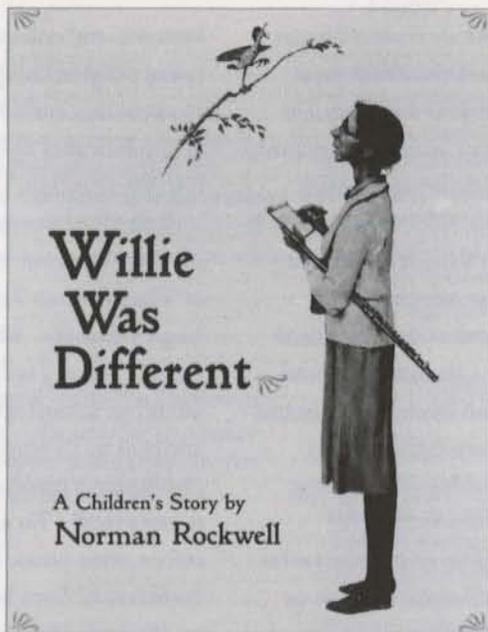
_____ I would like to be a charter member of The Norman Rockwell Museum Legacy Society. I have made provision for the museum in my will or financial plan. Please describe: _____

_____ I have made provision for the museum and would like to be an anonymous member of the society.

_____ Please send more information about making a planned gift of financial resources or art to help support the mission of The Norman Rockwell Museum.

Declarations of intended arrangements are not legally binding on you or your heirs. You should seek independent advice as you begin to plan your legacy for the future.

Two New Editions



This delightful children's story is both illustrated and written by Norman Rockwell.

Photo courtesy of Berkshire House Publishers, Inc.

New editions of two perennial Norman Rockwell favorites will be available on bookshelves this fall.

Willie Was Different is a charming children's story about a bird who was most unlike his fellow feathered friends. Co-published by The Norman Rockwell Museum and Berkshire House Publishers, Inc., this story is not only illustrated by Norman Rockwell, but is the only work of fiction the artist ever wrote. The beautiful color illustrations are complemented by a text taken from Rockwell's original manuscript. This uncommon thrush will delight both young and adult readers.

My Adventures as an Illustrator by Norman Rockwell as told to his son, Tom, is the autobiography of America's most popular illustrator. This edition is reissued in paperback by Harry N. Abrams, Inc., Publishers. This adventure takes the reader from the early family life of the illustrator, through his years in art school, to his work for the *Saturday Evening Post*. Written with humor, humility, and high spirits, it leaves the readers feeling that they have personally met the author.

These books and other items are available for purchase by calling The Norman Rockwell Museum at Stockbridge at (413) 298-4114.

The
Norman
Rockwell
Museum
at Stockbridge

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