

THE PORTFOLIO

Special
New Building Issue

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

Vol. 7, No. 1

Spring 1990

Your Visit to the New Museum Might Be Something Like This . . .

Imagine a warm Sunday morning in July. You and your family decide to take a day's outing to the Berkshires to see the newly opened Norman Rockwell Museum. You enter the museum grounds, called Linwood, of 36 acres with magnificent views of the Housatonic River and rolling hills. As you park, you get your first glimpse of the new museum building.

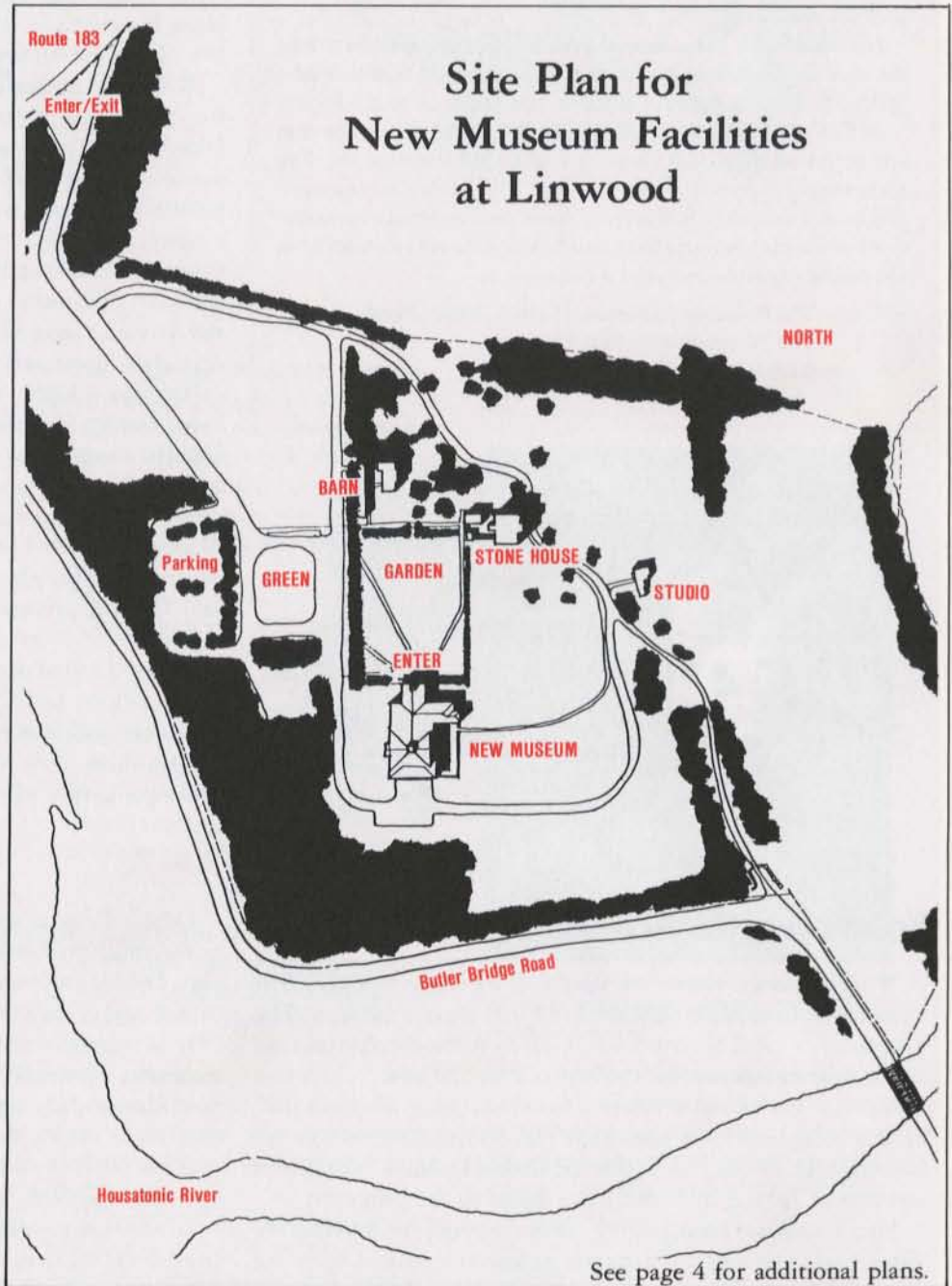
Your daughter tells you all about her recent school trip here as she proudly leads you to the path to the museum's entrance. You pass through a line of pine trees bordering what was once Linwood's formal garden. At the far corner of this peaceful common stand small easels belonging to an outdoor art class. The instructor moves easily between model and students. Picnickers on colorful blankets dot the ample grassy slopes.

After a relaxing stroll around the grounds, you reach the museum steps. You can't help but recall your last visit to The Old Corner House, with its small parlor-galleries and tiny corridors. You are struck by The Corner House's similarity to this new home, with its white clapboard exterior and graceful columned doorway. This new building is as familiar and welcoming as any New England meetinghouse.

You enter a bright foyer with seating, restrooms, and telephones. Eye-catching informational panels tell you about numerous nearby attractions, shops, and restaurants. The foyer opens into a spacious reception lobby. You are greeted by gracious museum staff members seated around a central desk for admissions and program information. A glance beyond this roomy welcoming hall reveals bright galleries that seem to blend into one another. A large gift shop beckons you with colorful displays.

Continued on page 4

Site Plan for New Museum Facilities at Linwood



See page 4 for additional plans.

The Latest from the Drawing Board

Our architects and staff have been working hard to bring the new Norman Rockwell Museum building to life. We are proud to publish the floor plans of the new museum in this special issue of *The Portfolio*.

Continued on page 4

From The Director

by Laurie Norton Moffatt

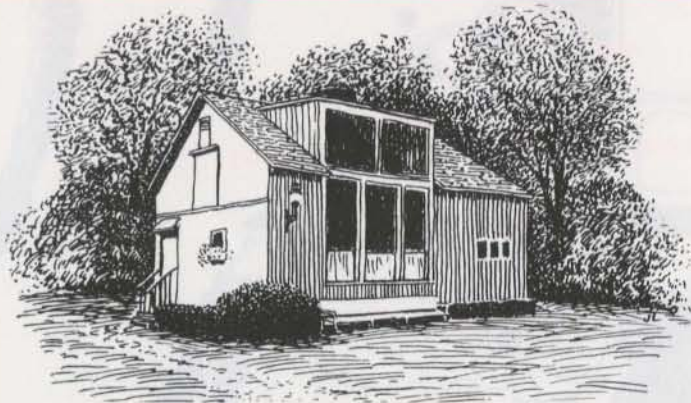
With the passing of honorary trustee Rosamond Sherwood, we say good-bye to one of the visionary founders of our museum. Active in many community organizations, Ros was a driving force in saving the Old Corner House building, which would become The Norman Rockwell Museum. Her infectious enthusiasm, zest for life, love of gardens and beauty, and strong civic-mindedness, are a few of the qualities we remember about her.

A member of the board of trustees since its inception, Ros will be keenly missed. Her spirit will continue to imbue all we do as we plan for the future.

Her dedication lives on in today's board, as its members lead the way to preserving Norman Rockwell's collection in a new gallery building and give thoughtful consideration to the future.

In Ros's memory, the museum has designated the garden that will surround Norman Rockwell's studio at its Linwood site, *The Rosamond Sherwood Studio Garden*. This garden represents a permanent tribute to Ros and memorializes her unique contributions to the museum and her love of nature. Please join with Miss Sherwood's friends and send a donation to:

The Rosamond Sherwood Studio Garden Fund
The Norman Rockwell Museum
Stockbridge, MA 01262



Rosamond Sherwood Remembered

by Pat Deely, trustee of the museum

My fondest memory of Ros is her banging away "Am I Blue" at the piano with a group of us hanging over the piano trying to accompany her. Ros loved parties, and they usually included all ages; the young as well as her contemporaries adored her.

Her house was always open to friends stopping in at any hour, and she would thrust tea, cookies, drinks upon you. The living room was cheerfully cluttered, and every table and mantelpiece held flowers or plants, so that the room radiated like a rainbow. With hardly any transition, one stepped out onto a small trellised porch located between six magnificent tulip trees. A not-very-large, but exquisite, border of annuals and perennials divided the lawn from the distant rolling Berkshire Hills.

When the gardening bug caught me (I was a late bloomer), I would go frequently to seek Ros's advice. But no matter how hard I tried, I could never achieve the same effect: a brilliant pattern of various flowers which spilled over like an impressionist painter's palette. Ros's garden was like her personality — generous, full of vitality, diversity, warmth, informality and invitingness. She encouraged and inspired me and never let me leave without giving me a flat of assorted plants. Lame as she was the last few years, she devised a long-handled tool which enabled her to set out her annuals without getting down on her knees.

Ros was a highly competitive person, and when the annual Lenox Garden Club show was on, she participated with enthusiasm. Eagerly, she counted her ribbons and surreptitiously checked to see whether a certain friend had outdone her.

My last visit to Ros was on Christmas with my black poodle, Skippy. Ros loved poodles, and until the last few years always owned one. Though weak, Ros insisted on cuddling Skippy on her lap. The dog promptly gave her several affectionate licks.

Ros was involved in everything in the community and served on every board at some time over the years.

Ros helped found The Old Corner House and continued to encourage and inspire us.

I can think of no more appropriate way to honor her than by naming a garden after her at the new museum.

Volunteers in Action

What do you do when confronted with a group of energetic first graders you have never seen before? If you are in a gallery at The Norman Rockwell Museum, you make them feel comfortable and share your excitement for the artwork around you.

Museum guides and volunteers have been doing this since 1987. School programs have been expanded to include kindergarten through high school. Joan Pisani and Debbie Douglas, two talented volunteers, have contributed many hours to the programs.

Joan Pisani has been guiding classes through the museum for three years. Although she travels extensively, enjoys spending time with her family, and volunteers at Berkshire Medical Center, Joan still makes time to work on programs at the museum. Younger students are her favorites. "I think it is most exciting to see their enthusiasm develop. It is a wonderful experience to introduce children to our museum," she said. Enthusiasm is something the students will always see in Joan.

Debbie Douglas is completing her second year of volunteering at the museum. No stranger to museums, before coming to the area, Debbie volunteered at the Smithsonian, the Miami Museum of Art, and at the John Ringling Museum. She has also been on a Florida museum's steering committee which researched children's museums. When asked about her experience at The Norman Rockwell Museum, she says she is impressed with the guides and how they make the visitors feel comfortable and welcome. She feels that her job is to plant the seed of museum going in children and to encourage them to come back for more in the future.

In addition to volunteering at the museum, Debbie helps decorate local historic houses, volunteers at her sons' schools, and works at Canyon Ranch as an outdoor sports guide. With all her commitments, Debbie still has time left over to be with her husband Ned, who is assistant headmaster at Berkshire Country Day School, and her three sons.

The school program is very fortunate to have such dedicated and experienced people as part of our team.

CURATOR'S CORNER

by Maureen Hart Hennessey, curator

American museums have relied, throughout this century, on the generosity of individual and corporate donors who have supported a variety of programs—from exhibitions, to capital drives, to endowments. This support has historically been most important in the area of donations of artwork. Whether the gift consists of a major art collector's entire collection or a single work of art, these gifts have made it possible for museums to acquire important works despite limited financial resources and, in many cases, have actually helped to shape the direction and focus of the nation's public art collections.

Since the mid-1980s, however, gifts of artwork to museums have been declining in number. Skyrocketing prices for art combined with the 1986 rewriting of the tax laws, which destroyed most incentives for the donation of artworks, have hit museums with a "double whammy." The American Association of Museums has estimated that numbers of donations of artworks to museums have fallen by as much as 66% since 1986, and directors of such major institutions as the National Gallery in Washington, D.C., and the Metropolitan Museum of Art in New York City have lamented the present inability of museums to compete in the marketplace or to attract donations of art.

The Norman Rockwell Museum, then, is especially pleased to announce two gifts of artwork received in December 1989. While the works of art themselves are very different, they are alike in that they have come to the museum through the great generosity of donors.

Having a Smoke, a charcoal drawing on paper, was given by the Estate of Florence Whaley. The drawing is signed and inscribed "To Del" and was a gift from Norman Rockwell to Delevan Edward Whaley, who was Rockwell's friend and assistant in his studio in Westchester Co., New York. *Having a Smoke* is from an early period in Rockwell's career that is not well-represented in the museum's collections.

Donald E. and Christina F. Kraemer presented *Becky Sharp* to the museum. This unpublished oil on canvas is one of seven known studies of the heroine of *Vanity Fair*. The addition of this painting to the museum's collection brings to three the number of *Becky Sharps* in our collection and adds to the series showing the illustrator's working methods and the development of an illustration.

Donations of artwork bring the experience of art to the public and assist museums in their mission of public education and enlightenment. Norman Rockwell himself established this tra-



Having a Smoke, circa 1920, by Norman Rockwell. © Copyright 1920 The Estate of Norman Rockwell



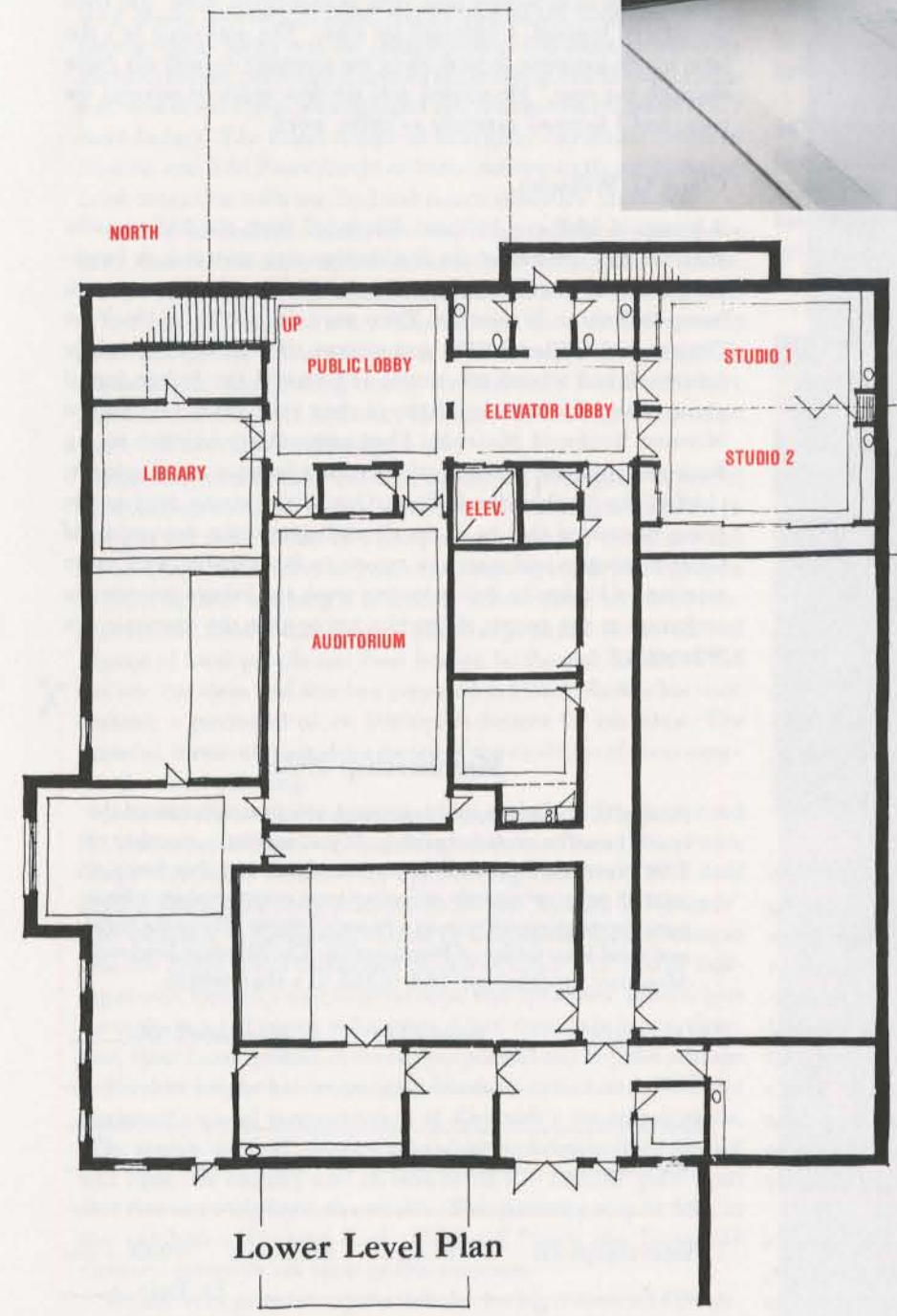
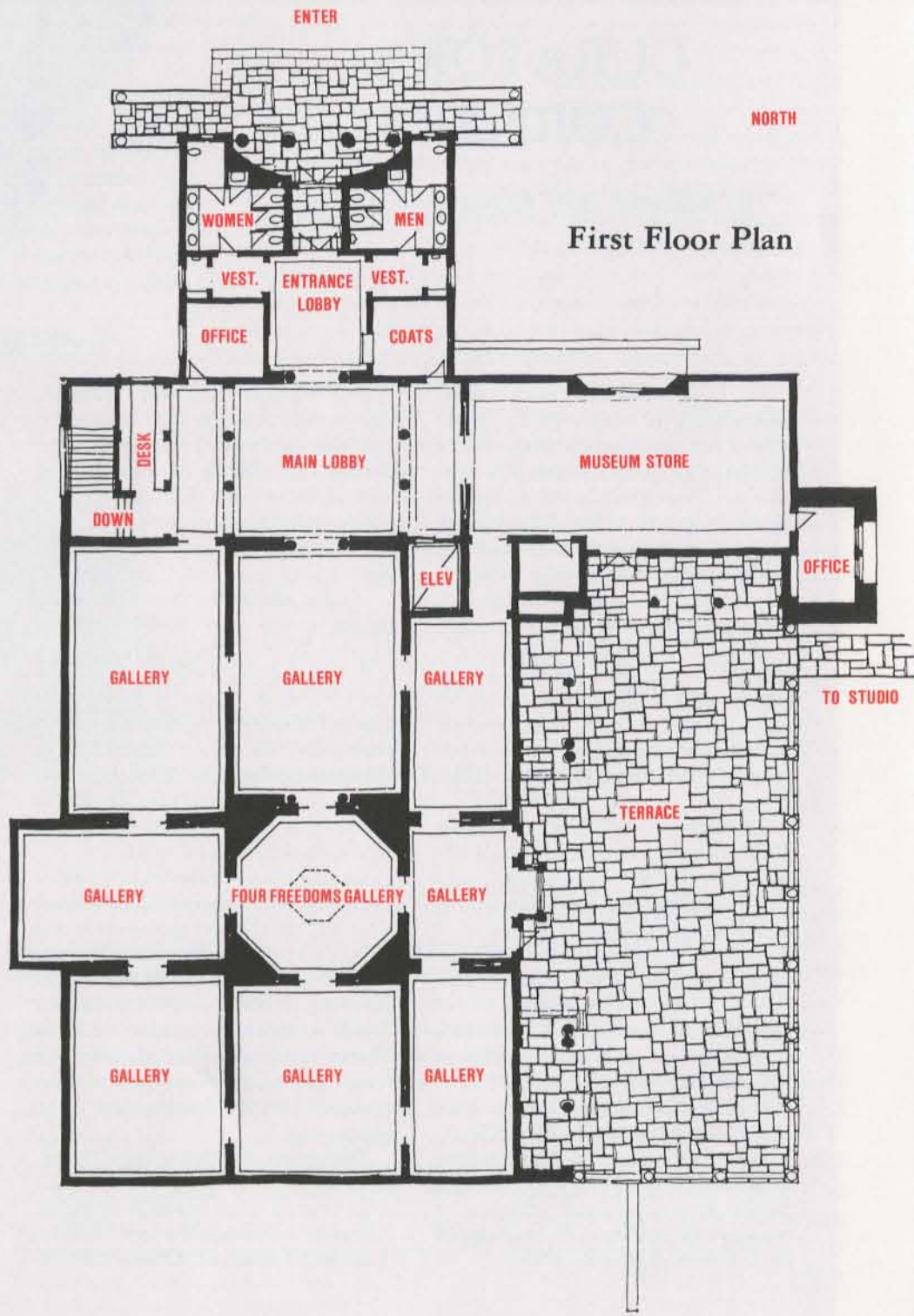
Becky Sharp, circa 1965, by Norman Rockwell. © Copyright 1965 The Estate of Norman Rockwell

dition for The Norman Rockwell Museum at Stockbridge with his creation of the Norman Rockwell Art Collection Trust, establishing this museum as the primary repository and center of study for Rockwell artwork. We are pleased and honored to add the heirs of Florence Whaley and Mr. and Mrs. Kraemer to those who have previously enriched the museum's collection.

Taking a Closer Look at the New Building



The museum is fortunate to have registered architect and construction specialist David L. Slingerland as its on-site construction project coordinator for the new building. As such, he serves as a liaison between the museum and its architects, engineers, and contractors during the construction and design of the \$7.2 million building. Slingerland drafted the floor plans seen here based on architect Robert A. M. Stern's design. Stern and his associates are currently working on the more than 100 finely detailed drawings needed for construction.



Everyone in the family talks at once as you plan your afternoon around the many museum offerings. You choose a guided "Highlights" tour for yourself and your daughter but promise her that she can show you the public auditorium, library, and studio classrooms found on the lower level. Your college-age son announces that he prefers to be on his own and selects an audio-tour accompanied by a printed gallery guide. Together you make reservations for an outdoor tour of Linwood buildings, children's sculptures, and Rockwell's studio for later that afternoon. You agree to meet on the museum steps at 3 pm.

Your "Highlights" tour is with a knowledgeable guide who takes your group of 15 visitors to three galleries. You learn about some of Rockwell's best-loved paintings. At the tour's conclusion, you consult your map and decide to see the remaining galleries on your own. Another hour evaporates as you both meander through spacious galleries that show Rockwell's contributions to art, popular culture, and society. Easy-to-read signs and labels are both informative and entertaining.

By 2:45 you rush out of the shop to meet the guide for the outdoor tour. As people slowly gather, you read a brochure that describes a variety of programs that include gallery talks; members' events; lectures; performances; family tours and workshops; assorted guided tours by foot, bike, and bus; and extensive studio art classes for children and adults. Your daughter reminds you that there was no time to see "downstairs" and tells you all about her school field trip with its special tour and studio activities. She asks if both of you can return soon. You realize that an afternoon was not enough time as there is much more to see and do at the new Norman Rockwell Museum. Your son arrives, waving a book on illustration, and your walking tour begins. Your guide weaves you a fascinating story of past and present, old and new. Your day ends at Rockwell's studio, where you decide that you most definitely want to come back again and again.

SKETCHES

(Being a miscellany of odd but perhaps interesting items)

The Federation of Historical Services (FHS) has asked Maud Coyle, assistant director for education and program at the museum, to serve on its Education Committee. Coyle will help in the planning of professional development training and assist with short and long range planning. The FHS is committed to preserving the region's rich historical past and serves historical organizations, museums, libraries and archives for 13 counties in New York State, western Massachusetts, Vermont, and northern Connecticut. As part of the FHS's seminar series, Coyle presented a full-day workshop on March 26. Entitled *The Psyche and Learning Styles of Adolescents*, the workshop focused on effective ways of designing programs for teenagers.

Curator Maureen Hart Hennessey served on the panel for *The Spitting Image*, a workshop on photographic reproductions and copyrights, sponsored by the Federation of Historic Services.

Assistant Curator Linda Szekely Russell attended *Bits and Pieces: Getting Started in Museum Computerization*, a workshop sponsored by the Federation of Historic Services, in Troy, New York, on December 4 of last year.



The happy couple—Joyce Joseph and John Mundt

On Saturday, February 24, 1990, Joyce Joseph accepted John Mundt's proposal of marriage at the museum after uncovering a print of Rockwell's *The Marriage License* with the message "Joyce — will you marry me?" written on the back. John, an IBM executive from Connecticut, was determined to make this important occasion into an unforgettable event. He arranged this unusual proposal with Jane Salvatore, head guide at the museum. Saturday staff were happy to oblige and presented the happy couple with a nosegay and a museum membership. Joyce and John are long-time admirers of Rockwell and visit the museum each year. They plan to wed in the summer of 1991 in the Lorimer Chapel at Colby College in Waterville, Maine.

Please note the new address for the American Institute for Conservation of Historic and Artistic Works (AIC): 1400 16th Street, N.W., Suite 340, Washington, DC 20036. The address given in the "Conservation Tips" article, which appeared in the winter 1989 issue of *Portfolio*, is now incorrect.

Guides Report on Unique Museum Visitors

Elna Nugent

My biggest challenge as a tour guide at The Norman Rockwell Museum occurred in late August. My favorite television interviewer, Brian Lamb (well known to C-Span fans), walked into my tour. At first, I thought it must be someone who looked like him. But who looks like Brian Lamb, with those riveting eyes and steady gaze? As we walked from room to room, this incisive interviewer asked me penetrating questions. The voice clinched his identity (a tinge of Southern accent). He asked about Norman Rockwell's politics and his background. At the end of the tour, I went to him and told him how much I enjoyed his interview style on television. The woman next to him said, "Oh, is that really him?" He then introduced himself. I followed up with, "Yes, and since he's the best in the business, it took all of my strength to hold my poise through the tour." He smiled, told me how much he enjoyed the tour, and I listened carefully to every word.

Claire G. Williams

A group of Mohican Indians, descended from the Indians who were the first settlers in the Stockbridge area, travelled to Stockbridge the weekend of August 23, 1989 from their reservation home in Bolder, Wisconsin. They were the guests of the First Congregational Church. The group spent time at the Stockbridge Library, hiked a local mountain, and visited the Indian burial ground. An additional highlight of their visit was a visit to The Norman Rockwell Museum. They particularly enjoyed seeing Rockwell's painting of the missionary John Sergeant and Konkapor, chief of the Stockbridge Indians. One of the young men in the group discovered that he is the eleventh-generation descendant of Chief Konkapor and wants to return to Stockbridge with other members of his family. Before leaving town, the Indians extended an invitation to the people of Stockbridge to visit the reservation in Wisconsin.

Membership 1990

Portfolio, the museum's triannual newsletter, is one of the many benefits of membership. If you are not a member of The Norman Rockwell Museum, please use this form to join. If you are already enjoying your membership, please pass the opportunity on to a friend. Simply fill out the form and send it to: Office of Membership; The Norman Rockwell Museum; Stockbridge, MA 01262. It's that simple.

Individual \$25 _____ Family \$45 _____ Illustrator \$100 _____

Name _____

Address _____

State _____ Zip _____

Tel: _____

Please charge my Visa _____ MC _____ Amex _____

Acct # _____ Ex. Date _____

Signature _____

Archival Acquisitions

by Linda Szekely Russell, assistant curator

"In the fall of 1964 Norman Rockwell and his wife Molly visited Ethiopia, where I was teaching English along with six colleagues. He came to Ethiopia and to Debra Markos because he needed to find some Peace Corps volunteers in Africa and knew me and knew I was in Debra Markos. . . . I was in Debra Markos from September 1963 to June 1965. Debra Markos is the capital of Gojam Province, a day's drive on a dirt road (in those days) from Addis Ababa. It's located at 9,000 feet near the source of the Blue Nile."

This is a partial account of the background told by John C. Schafer of his recent contribution to the museum's archive. In 1964, Norman Rockwell was commissioned by *Look* magazine to paint four pictures of his impressions of the Peace Corps. Norman and his wife Molly traveled to Asia, Africa and South America to take photographs (Molly was the photographer) and make preliminary sketches for the paintings. Later, in his studio in Stockbridge, Rockwell would use these photographs and his sketches to paint *JFK's Bold Legacy*, *The Peace Corps in Ethiopia*, *The Peace Corps in Bogota*, and *The Peace Corps in India*, subsequently published in *Look* magazine with text by *Look* senior editor Ira Mothner.

One of the reasons Rockwell chose to go to Ethiopia may have been that he had known John Schafer from Arlington, Vermont, which was home for the Rockwell family from 1939 to 1953. John is the son of Chris and Mary Schafer, who came to Arlington in 1947 and quickly became friends of the Rockwells'. Later, in 1951, Chris Schafer began taking care of the Rockwells' business matters. He would continue to be Rockwell's business manager even after Rockwell moved to Stockbridge in 1953.

Last fall, John Schafer chose to donate his photographic record of Rockwell's visit to Debra Markos to this museum. Included in the gift are color slides of Ethiopian community members and Peace Corps volunteers in poses for painting ideas, photographs of John Schafer teaching a secondary school class, an initial concept for the *Look* commission, a photo of John and Rockwell, and photos of local people and their homes. In the end, Rockwell did not use the ideas and sketches prepared in Debra Markos but used, instead, a portrayal of an Ethiopian farmer by his plow. The material, however, provides a record of the evolution of the concept for the final painting.

John Schafer and his parents, Mary and Chris Schafer, posed for a number of Rockwell paintings. John and two other Peace Corps volunteers modeled for the painting known as *JFK's Bold Legacy*. The picture aptly portrays the phrase "los hijos de Kennedy" (the children of Kennedy), coined by Dominican Republicans to describe Peace Corps volunteers. Kennedy's face is in profile looking ahead, there is an air of great hope and optimism. Behind him are eight faces of young volunteers. All of them face in one direction, their faces uplifted in similar purposeful and hopeful attitude. A flood of bright but warm light blankets their faces. This was Rockwell's visual interpretation of Kennedy's inaugural words, "The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world. This painting may be seen in the exhibition *Looking Back: Rockwell Paints the Twentieth Century* currently on view in the museum.

We are very grateful to John Schafer for his donation of photographic material that helps us learn more about the painting of Norman Rockwell's Peace Corps pictures.



Archive contributor John C. Schafer (second up from the lower right corner) posed for Rockwell's *The Peace Corps* (*JFK's Bold Legacy*), which appeared in *Look* magazine on June 14, 1966. © Copyright 1966, The Estate of Norman Rockwell. This piece is on view at the museum in *Looking Back: Rockwell Paints the Twentieth Century*.

Five Ways to Support the Rockwell Legacy

Several years before his death Norman Rockwell began to develop the plan which would insure that his artistic legacy would live on. His foresight created The Norman Rockwell Museum.

Now your planning will help insure that Rockwell's vision will always thrive.

- I. Include a simple bequest in your will to continue your support for the museum.
- II. Endow a fund to insure that your current annual contribution to the museum will continue.
- III. Provide a guaranteed life income for a relative or a friend by funding a gift annuity with the museum as the beneficiary of the charitable remainder.
- IV. Establish a savings account in trust for the museum. You retain complete control of the assets during your lifetime and the savings will go as a legacy to the museum.
- V. Contribute your real estate now but retain the use of it for the remainder of your life. Enjoy an immediate tax deduction for the value of the charitable remainder interest.

You should seek independent professional advice as you plan your legacy for the future. The Development Office would be happy to provide you or your advisor with further information about planned giving.

Philip S. Deely, Director of Development
The Norman Rockwell Museum, Stockbridge, MA 01262
(413) 298-4239

CALENDAR

Spring 1990

Exhibitions

Through 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.

The Old Corner House

Through January 1991

Looking Back: Rockwell Paints the Twentieth Century

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

The Old Corner House

Special Events

Sunday, April 15

Sundays at 3 Gallery Talk. Spend a Sunday afternoon learning about Norman Rockwell and his art.

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

April 16-April 22

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.

Sunday, April 29

Ordinary Things

Involve your family in a first-hand investigation of everyday things captured by Rockwell in his art. This 45-minute program is recommended for families with children ages five to ten. No advance registration required. Free for museum members; nonmembers (adult and child), \$2.00 per person.

The Old Corner House, 3 p.m.-4:30 p.m.

Saturday, May 19 (Rain date: Sunday, May 20)

Tour de Rockwell Bike Trip. Pedal your way through the Berkshires on Norman Rockwell's favorite bike route, then relax at Linwood with a barbecue. Call 413-298-4239 for details and fees.

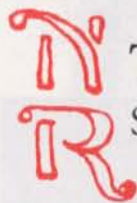
Linwood, 10 a.m.

Saturday, June 30, and Sunday, July 1

Art in the Yard

More than 20 artists from all over New England will exhibit and sell their original artwork in the yard of The Old Corner House. The Old Corner House, 10 a.m.-5 p.m.

The Old Corner House is located on Main Street in Stockbridge. Call (413) 298-4239 for further information on these events and exhibitions.



The Norman Rockwell Museum at Stockbridge
Stockbridge, Massachusetts 01262

Non Profit
Organization
U. S. Postage
PAID

Permit No. 33
Stockbridge, MA 01262

Board of Trustees

The Norman Rockwell Museum at Stockbridge

Lila W. Berle	President
David L. Klausmeyer	First Vice-President
Paul W. Ivory	Second Vice-President
Mark L. Selkowitz	Third Vice-President
William J. Napolitano	Treasurer
Jane P. Fitzpatrick	Clerk
Brian J. Quinn	Legal Counsel
George P. Adams	Henry Bassett Holt
Harry W. Albright, Jr.	Harvey C. Krentzman
John T. Batty III	Jorja-Ann P. Marsden
David Brooke	Linn Cary Mehta
Cong. Silvio O. Conte	Norma G. Ogden
Linda Day	Dorothy B. Perkins
John M. Deely, Jr.	Perri Petricca
Patricia Deely	Charles T. Schulze
Theodore H. Evans	Beurt R. SerVaas
William Goessel	Steven Spielberg

Laurie Norton Moffatt	Director
Janet Silverman Tobin	Editor

PROPERTY OF THE
NORMAN ROCKWELL MUSEUM
REFERENCE CENTER