

The Portfolio

Volume 10, No.1 Spring 1993 The Norman Rockwell Museum at Stockbridge



Photo by Peter Aaron/Esto

On April 3, 1993, a decade-long dream comes true when the new Norman Rockwell museum opens. With the opening of the doors, the museum will have completed a long journey—from origins in the charming, but modest, six-room Old Corner House museum to evolution into a full-service 36-acre museum complex.

This special issue of the *Portfolio* celebrates this dream and some of the visionaries who made this project a reality. Our newsletter's fresh new look symbolizes the new opportunities and exciting programs which will be offered at The Norman Rockwell Museum. We hope you enjoy the *Portfolio's* new format, which was designed by Karen Lewis of Cambridge, Massachusetts.

From the time the museum began operations in The Old Corner House, our core mission has been to provide a secure home for

A Dream Come True

Laurie Norton Moffatt,
Director of the Museum

the museum's extraordinary collections of original Rockwell art and artifacts. At long last, these treasures are safely stored under appropriate conditions in a modern facility.

Although The Old Corner House has many limitations as a museum building, all of us have great affection for this old structure and appreciate the important role it plays on Main Street in Stockbridge. I was delighted when the museum's trustees arranged the sale of this building to a local physician who will convert The Old Corner House into his professional offices.

The new Norman Rockwell Museum is the centerpiece of the museum's celebration of the centennial of Rockwell's birth. Our hundreds of thousands of annual visitors will be able to see their favorite images on display—*The Four Freedoms*, the *Triple Self-Portrait*, *Girl at the Mirror*, *Main Street Stockbridge at Christmas*, and much more.

In addition, the new building and its country site enable us to do much more. Works never before seen will be on display; innovative programs and studio experiences will be offered; Rockwell's studio will open to the public on May 1;

and visitors will be free to explore the grounds, which were once part of the Linwood estate, one of the great nineteenth-century "cottages" of the Berkshires.

The highlight of the grand opening for the new museum is a day-long Norman Rockwell-style country fair, which will be held on Saturday, June 12. Plans are underway and include such fun activities as a parade, music, food, ceremonies, and even a display of antique fire engines. Local residents and any of our readers who are in the area are welcome to celebrate Stockbridge Day on April 3.

With all this excitement and activity, it is important to remember why we are opening a new museum—to preserve and share Norman Rockwell's special vision of American society and his insightful and affectionate portrayals of our country and people. When all is said and done, the "dream" is more than a wonderful new building or a new site. The dream is a celebration of the commonplace. Norman Rockwell found meaning in the everyday experiences of his friends and neighbors. The new Norman Rockwell Museum will help insure that this legacy is enjoyed now, and for generations to come.

A Message from the President of the Museum

Lila Berle, *President*



Photograph by Abby Pratt.
Norman Rockwell Museum Archives photo

On behalf of The Norman Rockwell Museum's board of trustees, I am honored to thank everyone who has made the dream of a new museum such a wonderful reality. This special project has come to a successful conclusion because of the incredible generosity of thousands of supporters.

Donors to The Campaign for Norman Rockwell provided the financial support which has enabled us to acquire our new 36-acre site and to design and construct a magnificent new building. These individual contributions have ranged from dollar bills tucked in envelopes to major donations to name galleries. Corporations and foundations from this region, as well as national and international organizations, have supported the project.

While financial support is always important, it takes more than money to complete a dream. Members of the board of trustees, past and present, have devoted endless hours of their special expertise. Volunteers have staffed special events, stuffed envelopes, and helped with the myriad other jobs required. The museum's staff have been magnificent in providing professional guidance throughout, and staff members have ensured that the future plans for the museum are exciting and multifaceted.

It is impossible in a letter of this sort to thank individually those responsible for making the new museum a reality, and I am not even going to try! You know what you have contributed, and for this, all of us associated with The Norman Rockwell Museum are profoundly grateful.

There is one person who should be thanked by name, Norman Rockwell. It was his love for Stockbridge which led him to help save The Old Corner House and then to donate his paintings for display. It was his farsightedness which ensured that his work would be held in trust in perpetuity. And, ultimately, it

was his vision and his affectionate regard for humanity which amused and inspired people throughout his lifetime and which continues to define American society today.

In this exciting year, the 99th since Norman Rockwell's birth, we open this museum devoted to his art, the times in which he lived, and the honorable profession of illustration. The enjoyment of future generations is our way of saying thank you to Norman Rockwell for all he has given us.

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The *Portfolio* is published three times a year by The Norman Rockwell Museum, Inc. and is sent free to all members. Questions or comments may be directed to *Portfolio* Editor, The Norman Rockwell Museum, P.O. Box 308, Stockbridge, MA 01262.

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A Word from Tom Rockwell

My father always wondered what would happen to his art and his studio after he was gone. In his wildest dreams, he would never have imagined that an entire museum would be built to house his work and that his studio would be moved from his property to the site. Since he was a shy and modest man, I think he would have been a bit overwhelmed; he would also have been extremely pleased.

He would be pleased not so much by the honor and enormity of it all, but by the need that generated this new building. Fifteen years after his death, more and more people come to see his art. The interest in his work continues to grow, and new generations seem to enjoy his work as much as their parents and grandparents did. The

fact that The Old Corner House just wasn't big enough to accommodate visitors coming from near and far to view his art would have thrilled my father.

Pop's studio, his beloved second home, will now be preserved and shared with the public. Since fire destroyed much of the contents of his Arlington studio, he worried what would become of his cherished Stockbridge workplace. I think he would have been delighted that the studio will once again be alive with the voices of art lovers.

My brothers and I congratulate the board and staff of the museum upon the completion of this mammoth project and look forward to seeing the museum continue to grow and develop in new and exciting ways.



(Left to right) Tom Rockwell, Museum President Lila Berle, Museum Director Laurie Norton Moffatt, and member Larry Alvord put their backs into groundbreaking, April 13, 1991.

Photograph by Doug Munson. Norman Rockwell Museum Archives photograph.

The Norman Rockwell Museum at Stockbridge: A Brief History

The Old Corner House 1969 - 1993

The Norman Rockwell Museum at Stockbridge is one of the few museums in the country to have grown literally out of popular demand. In 1967, an historic home on Main Street in Stockbridge was threatened with demolition. A group of local citizens, including Norman and Molly Rockwell, joined the effort to save the classic white clapboard building. By 1969, the Stockbridge Corner House Corporation had raised sufficient funds to purchase the building. That same year, The Old Corner House became The Stockbridge Historical Society, and an historical collection from the town's public library was exhibited.

Norman Rockwell agreed to lend some of his paintings to be displayed as part of the Historical Society's offerings. Primarily through word of mouth, people began to hear about the original Rockwells on display in Stockbridge and attendance began to swell. Soon, The Old Corner House became identified primarily as a center for the exhibition of Rockwell's works.

In 1973, Norman Rockwell left his personal collection of art in trust to the museum for the advancement of art appreciation and education. This collection, known as The Norman Rockwell Art Collection Trust, became the foundation of The Norman Rockwell Museum collections. In 1976, Rockwell



Norman Rockwell poses outside The Old Corner House in 1971.

Photograph by Louie Lamone. Norman Rockwell Museum Archives photograph. Reproduced courtesy of The Norman Rockwell Family Trust.



Molly Rockwell (right) waits to enter the town meeting, held May 21, 1984, during which Stockbridge residents voted to allow the museum to move to the Linwood Estate.

Photograph by Abby Pratt. Norman Rockwell Museum Archives photograph.

placed his studio and its contents in trust to the museum.

In 1980, Laurie Norton Moffatt was named curator of the museum at The Old Corner House. As curator, she inherited a research project begun in 1976 to catalogue Rockwell's work. Moffatt authored what became a 4,000-image, two-volume set entitled *Norman Rockwell: A Definitive Catalogue*. The catalogue was published in 1986, the same year Moffatt was appointed director of the museum.

Since her appointment as director, museum attendance has grown from 110,000 a year to the current 160,000 per year. During this same period, the museum's staff has grown from a core of four full-time employees to the current full-time professional staff of 20 who manage a wide range of educational, curatorial, administrative, and development programs. Today, The Norman Rockwell Museum at Stockbridge is a full-service educational institution serving a broad constituency of local, national, and international members and visitors.

The Development of the New Museum Complex 1980 - 1993

By 1980, the museum's annual attendance had grown from 5,000 (in 1969) to 90,000 visitors. It became clear to the board and staff that the museum would outgrow its present location, and the search for a new site was undertaken. Lila Berle, president of the museum since 1985, was appointed as chairman of the site committee and spearheaded a three-year search for an appropriate property.

In 1983, the museum secured Linwood, the former Butler estate, a 40-acre site located two miles west of Stockbridge center. Controversy soon developed within the town of Stockbridge over zoning laws that would prohibit the new museum from being built on the site. A community group, The Concerned Citizens, was quickly formed by Mrs. Berle, and a tightly organized, citizen-based campaign was begun. A captain was selected for each of six homes in town, and neighbors began to inform neighbors about

the zoning issue. On the day of the town meeting when the final vote on the issue was to be held, a record 935 people turned out for a meeting which usually drew about 300. The Concerned Citizens garnered 75% of the vote, and the new museum was allowed to move ahead with majority support within the Stockbridge community.

Activity at the site proceeded immediately when architect Warren Platner of New Haven was hired to create the original master plan for the development of the Butler estate. The site included Linwood House, a nineteenth-century Gothic Revival mansion and one of the historic Berkshire "cottages," built in 1859 for New York attorney Charles Butler. Platner restored Linwood House for the museum's administrative offices, as well as a Victorian carriage barn to house visiting scholars, interns, and an on-site facilities manager. This work was completed in early 1986. Also in 1986, Rockwell's studio was carefully moved and installed at the new site. *continues on page ten*



Former Directors David H. Wood and Margaret L. Batty stand in front of the Red Lion Inn in the painting Main Street Stockbridge. They laid the foundation plans for Norman Rockwell's new museum.

Special Events

May



Berkshire County Month

Norman Rockwell's Studio, moved to the site of the new museum in 1986, opens to the public for the first time on May 1, 1993.

In honor of the loyal support of Berkshire County residents, May has been designated as Berkshire County Month. During the month of May, all adult residents of Berkshire County will be admitted to the museum for half price. We want to welcome our neighbors in advance of the heavy tourist season and hope they will take advantage of this special invitation.

June



Grand Opening Celebration

Celebrate with us the grand opening of the new Norman Rockwell Museum on Saturday, June 12, 1993.

10 am-5 pm A Rockwell-Style Country Fair
Music, antique cars and fire engines, children's parade and more. Visit the Rockwell studio. Food available. Picnickers welcome.

2 pm -Grand Opening Ceremony

8:30 pm-midnight "Moonlight and Roses"
Dessert, champagne and dancing. \$25 per person.

Yes, I will attend "Moonlight and Roses" 8:30-midnight, Sat. June 12, 1993.

Enclosed is my check for _____ people (\$25 per person) Total \$ _____

Name _____

Address _____

City _____ State _____ Zip _____

The Norman Rockwell Museum at Stockbridge
Stockbridge, Massachusetts 01262

Opening Exhibitions

My Adventures as an Illustrator

The core of the new museum's galleries is a 2100-square foot permanent installation entitled *My Adventures as an Illustrator*. The 60-plus paintings in this display cover Rockwell's 60-year career from the 1910s to the 1970s. The exhibition combines familiar old favorites such as *Triple Self Portrait* and *Stockbridge Main Street at Christmas* with lesser-known works, photographs and personal artifacts to depict Rockwell's special role as an acute social observer and shaper of America's self-understanding. Autobiographical quotations form a narrative story line throughout the collection, offering a glimpse of the man behind the art.

A Mirror on America

Rockwell's canvases captured the events of the turbulent years from World War II through the 1960s. Beginning with the Four Freedoms and continuing with issues such as civil rights and world peace, Rockwell put issues of the day into the human terms of individuals, families, and communities. His "mirror" shows us as we saw ourselves and allows for reflection on the ideals and events that have shaped life in America today. This exhibition explores the impact of Rockwell's role as a chronicler of American society and political and social ideals using original artwork, photographs, and artifacts.



This newspaper clipping focusing on Rockwell's vertical bifocals can be seen as part of My Best Studio Yet.

Reproduced courtesy of The Norman Rockwell Family Trust. Norman Rockwell Museum Archives photograph.



Rockwell painting an abstract for The Connoisseur, 1962

Photo by Louise Lamone. Norman Rockwell Museum Archives photograph. Reproduced courtesy of The Norman Rockwell Family Trust.

My Best Studio Yet

Developed as an extension of Norman Rockwell's studio, this exhibition explores the business, personal, and social aspects of Rockwell's daily, working life. Archival material, on display for the first time, as well as original artwork and other items from the studio collection, are shown in the context of Rockwell's personal and professional relationships with family, neighbors, and business colleagues, including those who served as models for his portraits of American life.

From Idea to Illustration

A unique look at Rockwell's painstaking work process, this is the museum's first major changing exhibition. Using idea sketches, photographs, charcoal drawings, color studies, objects from the studio and final paintings, the exhibition examines Rockwell's role as a creator, storyteller, researcher, director and artist.



A Peek into Norman Rockwell's Studio



Rockwell at work in his Stockbridge Studio in 1971.

Photograph by Louise Lamone. Norman Rockwell Museum Archives photograph. Reproduced courtesy of The Norman Rockwell Family Trust.

The Studio on Display

In keeping with Norman Rockwell's wish that his Stockbridge workplace be preserved for the public, his actual studio has become part of The Norman Rockwell Museum at Stockbridge. In this simple barn, Rockwell created some of his best-loved works, including *The Triple Self-Portrait* and *The Runaway*.

The artist's studio appears as it was during the last years of Norman Rockwell's life. On view in the studio, as he left them, are Rockwell's personal 500-volume art library, his furnishings and other decorative items, ethnographic objects and mementos collected on his travels, and artwork sent by admirers. These objects form the museum's studio collection.

The studio is reached by a short walk from the museum terrace.

History of The Studio

In 1957, the nineteenth-century carriage barn at Rockwell's Stockbridge home was renovated to become his last studio. Rockwell hired Ejner Handberg, a carpenter known for doing "special jobs," to help design and build the studio. Features from the interiors of Rockwell's Arlington, Vermont studio, a building which had been completely destroyed by fire in 1943, and his New Rochelle and West Arlington workplaces, were incorporated into the new structure. No architect or formal plans were used. In 1962, a wing containing a storage space was added to the building. The studio remains a model of a simple, yet highly functional, artist's workplace.

In 1976, Rockwell placed his studio and its furnishings and equipment in trust to The Norman Rockwell Museum. In 1986, after the contents of the studio had been inventoried and photographed, packing and other preparations began for moving the studio to the

site of the museum's proposed new building.

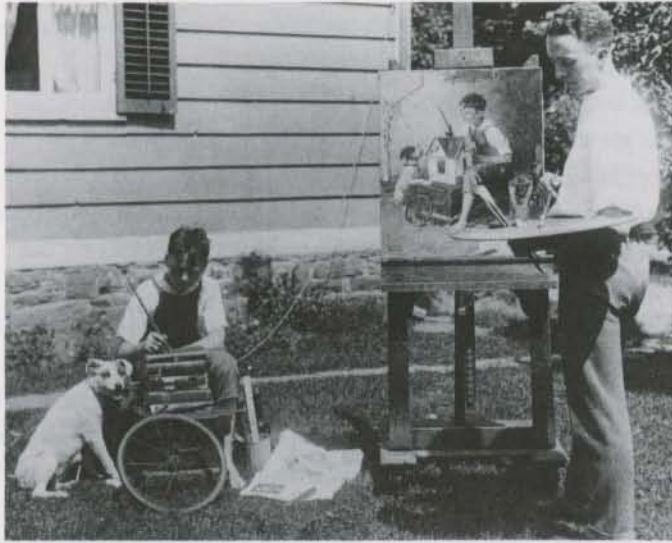
Moving the studio was a carefully planned event. The building was separated into two sections, raised from its foundation, and mounted on dollies for the three-mile move. The studio was placed on a new foundation with its expansive windows once again facing the steady light of the north. In the summer of 1986, finish work, interior and exterior painting, and revarnishing of the floors was completed. Care was exercised to select authentic colors and preserve the patina of age on the floor. Norman Rockwell's telephone list, penciled on the wall, was left intact. In the spring/summer of 1988, the studio objects were unpacked and put back precisely in the places they had been when the studio came under the care of the museum.

The move, renovation, and reinstallation of the studio was funded by a generous grant from Kraft General Foods.



Norman Rockwell's studio being moved from his Stockbridge home to the site of the new museum on March 4, 1986. Photograph by Laurie Norton Moffatt. Norman Rockwell Museum Archives photograph.

Six Exhibitions Celebrate Norman Rockwell Centennial



Rockwell Painting Little House in 1921.

Norman Rockwell Museum Archives photograph. Reproduced courtesy of The Norman Rockwell Family Trust.

In observance of the 100th anniversary of Norman Rockwell's birth, The Norman Rockwell Museum has highlighted works drawn from its extraordinary holdings, which comprise the largest collections of Rockwell materials in the nation, including hundreds of original works of art, photographs, personal papers, props, costumes and ephemera.

A series of four exhibitions during the museum's inaugural year showcase the richness of Rockwell's talents as a master illustrator who had an original and yet recognizable vision of American culture. Two subsequent exhibitions round out the museum's centennial offerings.

Upcoming Exhibitions

Subsequent to the opening of the new museum, two special exhibitions will be mounted during the centennial year, 1994. The first exhibition, jointly developed with The Delaware Art Museum, will explore the work of Howard Pyle and Norman Rockwell. Howard Pyle, one of the central figures of the Golden Age of Illustration (1890 - 1911), was one of Rockwell's most revered heroes. This exhibition will

explore in depth the work of both artists, illuminating their abilities as master illustrators. The exhibition will be on display at The Norman Rockwell Museum from July through October, 1994. It will then travel to The Delaware Art Museum in Wilmington, Delaware. The second exhibition will be a chronological retrospective of Rockwell's entire career, highlighting little-known work from private collections.



Rockwell in his West Arlington, Vermont studio circa 1950.

Norman Rockwell Museum Archives photograph. Reproduced courtesy of The Norman Rockwell Family Trust.

Rediscovering Rockwell: Something for Everyone

Maud Ayson, Assistant Director for Education and Program

Whether you come by yourself or with family and friends, the new museum and beautiful grounds offer memorable ways to explore Rockwell's art. At the new facility, visitors will enjoy more artwork and opportunities for both leisurely viewing and informative tours in spacious, well-lit galleries. Inaugural exhibitions and programs invite everyone to rediscover Norman Rockwell, and new galleries and public program spaces enable the museum to serve more audiences than ever before.

Dedicated to scholarship surrounding Rockwell and the field of illustration, The Norman Rockwell Museum continues to be a special year-round resource. While collections remain the heart of what the museum is, education is the spirit that shapes and defines our public dimension. Programs offer stimulation, understanding, and awareness, so that people of all ages, abilities, and backgrounds will

return again and again to see, do, and enjoy.

A diverse program of gallery talks, lectures, seminars, and art studios will demonstrate the breadth of Rockwell's work and the complexity of illustration and will promote artistic expression and creativity.

In 1993, elementary and secondary school students will be able to participate in expanded guided and self-guided programs focusing on aesthetics, art history, criticism, and studio art. Teachers will be offered professional development seminars and conferences that examine ways to use visual arts in the classroom. Families can join specially-designed weekend gallery activities and tours developed to encourage children and adults to use the museum as a life-long learning center.

In 1994, to celebrate Rockwell's 100th birthday and honor his wish to promote art appreciation and

education, new public programs will extend the exploration and understanding of what art can be.

The Studio School, a program which will start out small and grow over the years, will provide studio art instruction by experienced, professional artists. Courses will be organized around drawing, painting, and design and will be available for adults and children. Offered to the general public, art students, illustrators, and scholars, A *Rediscover Rockwell Symposium* will examine Rockwell's drawings, materials, and methods and his influence on American popular culture.

Whether you are young or old, an art connoisseur or someone who just wants to spend an afternoon doing something different, there should be a program at the new museum to meet your interests and needs.



Do visit the *Across the Generations* exhibition of student and senior artwork displayed on the lower level of the museum. This intergenerational outreach project developed by the museum serves Berkshire County schools and senior centers. Working with artists and storytellers, participants share and express the continuity of family customs and traditions. With corporate funding, this innovative program will be extended to interested schools and community centers throughout New England.

Seniors and students spent museum visits together as part of the *Family Traditions* program.

A Brief History

continued from page four



Photo by Michael D'Amore

In 1987, the museum's trustees held an invitational architectural competition for the new museum building. Robert A. M. Stern's design for a 27,000-square foot facility was selected. Based on the theme of a New England town hall, Stern's wood, slate and fieldstone building references local architectural traditions in an innovative context suitable for a contemporary museum.

Funding for the new museum complex was raised through The

Campaign for Norman Rockwell, a fund drive with a goal of five million dollars. A major gift received from producer/director Steven Spielberg in conjunction with Time Warner, Inc., led the museum's trustees to name the museum building the Steven Spielberg/Time Warner Building.

Ground was broken for the new museum building in April of 1991, and construction was completed in July of 1992.

The Architect Reflects



Architect Robert A.M. Stern

Robert A.M. Stern, architect of the new Norman Rockwell Museum, has achieved international recognition for his imaginative and sensitive design work. His buildings can be found in the United States, the Netherlands, France, and Japan. For the Walt Disney Company, he has designed many buildings including the following: The Casting Center, Yacht and Beach Club Resorts at Walt Disney World in Florida, and The Newport Bay Club Hotel at Euro Disneyland, France. In September of 1992, Mr. Stern was selected as head of a design team which will oversee the revitalization of New York City's 42nd Street district.

An art museum is a very important building type for architects. A museum is a place of learning, of course, but it is preeminently a place of contemplation; a sacred space, almost, and certainly a place of the heart. No matter how often people go to a museum, their visits must always be special.

Even though the new Norman Rockwell Museum is a mile or so out of town, in the country on the former Butler estate, I wanted visitors to feel a part of the Stockbridge scene. One of the first

decisions I made was that the new museum, though sited in the country, should resemble the kinds of public buildings that were traditionally built in New England towns. Buildings such as a country meeting house or town hall stuck in my mind—buildings which resonate deeply with what we feel about Stockbridge and other New England towns, about our colonial experience, and about ourselves as Americans.

The Norman Rockwell Museum complex is designed to be experienced as a sequence of events incorporating building, art, and landscape. Visitors arriving by car or bus will come to it along a country road.

Like so many New England buildings, The Norman Rockwell Museum combines formal and informal aspects. The entrance presents a very frontalized, formal face to the green. From the terrace overlooking the lawn and the river valley, the design is more relaxed—a seemingly casual piling up of stone walls and chimneys and porch-sheltering slate covered roofs suggest a building that has evolved over time.

In The Norman Rockwell Museum we have created a building with *rooms*, rooms which relate to each other in a sequence. There is a clear articulation of floor, baseboard, wall, cornice, ceiling. The planning is good classical planning.

Rockwell's art mirrors our world—or at least an ideal, slightly lost version of that world. We all hunger after that "lost" world and, in some way we each do find that world for ourselves in Rockwell's art.

There is a healthy tendency among thoughtful people to suspect that what is clear and compelling is also simpleminded. Rockwell's vision was not static. His was a modern sensibility, but he was not a stylistic modernist. Rockwell responded to the times as they evolved.

So...The Norman Rockwell Museum seeks to be both American and universal. If my ambitions for so small a building seem high—that seems in keeping with Rockwell, who sought to define the grandeur of our civilization by illuminating us at our most modest and least pretentious.

The Big Move

Maureen Hart Hennessey, *Curator*

The collections of original art and archival material are now safely ensconced in their new quarters in the new Norman Rockwell Museum building.

The Norman Rockwell Archive of photographs, fan mail, and other documents, as well as other archival material and ephemera (advertisements, tearsheets, and magazines) were the first objects to be moved. Beginning in late August, Curatorial Department staff, along with volunteers Carol Raymond and Margery Hall, carefully packed all archival material. Each box was inventoried and numbered. A total of 361 boxes were packed.

On September 22, 1992, Mullen Brothers Moving and Storage, the company responsible for moving the museum offices, equipment, and inventory, moved the Curatorial Department offices, including

the files containing all *Definitive Catalog* records, and the archives. Curatorial staff spent the next several weeks unpacking and organizing the archives.

In late October, the Fine Art Division of Mullen Brothers returned to The Old Corner House to move close to 500 artworks stored in the vault there. While the vault had been specially constructed in the early 1970s to hold the museum's collection and was fire proof, the collection had long ago outgrown this space. Under the direction of Marty Mullen and with curatorial staff supervision, each work of art was wrapped first in glassine, a very smooth paper with a waxy surface, and then in bubble wrap. Finally, each work was boxed. An inventory sheet was completed on each box, and each box was labeled with the name(s) of

the artwork inside. The paintings were moved inside climate-controlled vans designed to carry works of art.

During the annual January shutdown of The Old Corner House, the final phase of the collection move took place. All artworks that had been on exhibit during 1992, including the *Four Freedoms* and *Stockbridge Main St. at Christmas*, were carefully packed and moved by Mullen's Fine Art Division.

A collection in transit is a collection at risk. When a work of art is on the move, it is at its most vulnerable to accidental damage, environmental shifts, and theft. The museum is grateful to Mullen Brothers Moving and Storage for their professionalism and expertise, which made possible a safe and successful move of our collections.

Campaign Approaches Successful Conclusion

Philip S. Deely, *Director of Development*

At the time this article is being written, all indications are that The Campaign for Norman Rockwell will meet its \$5 million goal. Two recent major gallery naming donations have brought the amount remaining to be raised to under \$200,000. The major gifts were received from Curtis Publishing, owners of *The Saturday Evening Post*, and Neil and Jane Golub of Schenectady, New York.

The Curtis donation was announced recently by Joan SerVaas Durham, president of Curtis Archives, a subsidiary of Curtis Publishing. Durham, an attorney, is a member of the

museum's board of trustees and is the daughter of Dr. Beurt SerVaas, who was chairman of the National Committee of The Campaign for Norman Rockwell.

The Golub Gallery was given in memory of William and Estelle Golub. Neil and Jane Golub have been longtime supporters of the museum. Neil Golub is president of Price Chopper Supermarkets.

Donations for the campaign are still being sought, and donors of \$1,000 and above will be recognized on the main donor plaque, which will be located permanently in the lobby of the new building. In addition, special plaques will be

designed for donors of \$2,500 and above on benches or other named spaces.

Readers wishing to support The Campaign for Norman Rockwell may send contributions to:

*The Campaign for Norman Rockwell,
The Norman Rockwell Museum,
P.O. Box 308
Stockbridge, MA 01262*

If further information is required, please contact Philip S. Deely, director of development, at (413) 298-4122.

Museum Receives 2 millionth Visitor



The Worboys family

On December 31, 1992, at about 2:30 in the afternoon, Mary Lee Worboys of Fairfield, Connecticut became the 2 millionth visitor to the museum since it opened in 1969. She and her husband Roger and their two children, Thomas and Elizabeth, were given free admission, a year's membership to the museum, free invitations to all the upcoming opening events and a framed reproduction of Rockwell's famous *Main Street* painting.

"We've driven through Stockbridge a number of times, but we've never really

stopped. But my wife decided this time to visit the museum. It was very spur-of-the-moment," said Mr. Worboys.

Although the Worboys family did not have to pay admission, they donated their admission fee to the museum's building fund. "We should do something," they said. "Everyone's been so nice."

The museum welcomed the 1 millionth visitor August 5, 1985. That was 16 years after the museum opened. It has taken less than half that time to pick up another million.

The
Norman
Rockwell
Museum
at Stockbridge

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