

The Portfolio

Volume 11, No. 1 Spring 1994 The Norman Rockwell Museum at Stockbridge

Celebrating a Century of Norman Rockwell

Laurie Norton Moffatt,
Director of the Museum

One-hundred years after Norman Rockwell's birth and sixteen years since his death, the artist's popularity has never been greater. By every measure—museum visitors, public inquiries, requests for exhibitions, international interest, art-auction sales, press reviews and critical acclaim—his work is enjoying record appeal. The values of community, family and goodwill expressed in his paintings are imbued with a sense of humor and gentle *bonhomie* that have a timeless quality, which is gaining appreciation as the century draws to a close.

Norman Rockwell was born in Manhattan in 1894, and at a young age started painting the people and sights around him. Stories read aloud as the family gathered around the table in the evenings triggered the young artist's imagination, and he painted Dickensian scenes as he listened to his father read *David Copperfield*. From this early pastime, he began his career creating adventure scenes of the "Wild West" for children's magazines. Throughout his life, he never lost his childlike delight and rich imagination even as he confronted the world around him and saw the difficult social issues of war, racism, poverty, and fear. When he died in



Norman Rockwell in his West Arlington, Vermont studio, circa 1945.

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1978 at the age of eighty-four, he left us his interpretation of an extraordinary century—a legacy that will prove more valuable and important over time. There is no painted presentation of twentieth-century America quite like the one Norman Rockwell recorded.

To celebrate the 100th anniversary of Rockwell, the museum has planned an array of activities for all ages and interests. On February 3rd, a quiet birthday party was held in Stockbridge with his friends, neighbors and family members. Over the July 4th weekend, the entire nation will celebrate Norman Rockwell as the United States Postal Service releases five commemorative stamps in his honor. The stamps will feature the *Four Freedoms* and *Triple Self Portrait*. First-Day Issues will be made from the museum over that weekend,

followed by the Pittsfield Hometown Fourth of July Parade, which will be dedicated to Rockwell and televised on PBS. That same weekend the exhibit *Howard Pyle and Norman Rockwell—Lasting Legacies* will open with a members' reception, Friday evening, July 1st.

Throughout the year, artists and illustrators will present art programs for adults and children, from beginners to the more experienced. Two exhibitions will take a look at Rockwell's place in illustration, and present a retrospective of his career that will feature artwork drawn largely from private collections.

If you haven't yet had a chance to visit the museum in its splendid new quarters, please mark a date in your calendar for a trip during the centennial. If you have visited, return, as there will be much to see and do in this exciting year.

Artists Inspiring Artists

Julie Schwartz, *Visitor Services Assistant*

What do a London photographer, a South Dakota prison inmate, and a prominent cartoonist have in common? All three are artists who cite Norman Rockwell as a major influence on their careers. Norman Rockwell's work reached a broad spectrum of people. His influence was as widespread as the circulation of the *Saturday Evening Post*.

Norman Rockwell was a strong supporter of art education. Although he did not teach formal classes, he consistently was involved with aiding other artists. From guest lectures at the Art Student's League to advising correspondence students through the Famous Artists School, to classes at the Los Angeles County Art Institute in 1949, Rockwell continually shared his talents with students. It is the spirit of this devotion to education that has produced *Artists Inspiring Artists*, a museum program from February

through June of 1994. Prominent guest artists are here to lecture, teach, and carry on Rockwell's commitment to art education and appreciation. Five noted artists and illustrators will conduct a workshop one Saturday each month.

All of the artists featured in the *Artists Inspiring Artists* series have a special connection to the program. Tom Patti, an internationally renowned sculptor, began the series in February. As a young student, Patti was befriended and encouraged by Norman Rockwell. Patti's dual interests in architecture and the environment are brought together in his work.

Nick Meglin, guest lecturer in the month of March, is the senior editor of *Mad Magazine*. An illustration historian and author of *The Art of Humorous Illustration*, Meglin corresponded with Rockwell during the preparation of the book. Meglin believes that the Rockwell legacy to illustrators is "his heart, his mind and his hand," meaning that Rockwell combined his heart-felt emotions with his intellect and his craft.

Jim Schantz, guest for the April workshop, is a painter currently focusing on Berkshire landscapes. Schantz has taught at several local schools and colleges, and sees Rockwell's legacy in the new generation of painters through the recent resurgence of the figurative tradition and interest in realism.

Pat Cummings, the May lecturer, is an illustrator and author of several books including *Clean Your Room*, *Harvey Moon!* and *Talking With Artists*. In discussing her work, Cummings recalls an

individual who helped her at the beginning of her career. "The most important thing I learned... was that we have to help each other... I never forget that when someone who wants to illustrate calls me."

Peter Rockwell winds up the series in June. Rockwell, a sculptor and son of the illustrator, is the resident artist in May, June, September and October. As an art historian, Rockwell explains that the complexities of Velazquez and the subtleties of Rembrandt were influences on his father—"Although an artist who worked outside of modernism, he was not unquestioning about the nature of his own work. Artists of simple pictures are not necessarily simple people."

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Studio programs inspire artists of all ages.

Photo by Robyn Shields Kampe

Curator's Corner

Maureen Hart Hennessey, *Curator*

Norman Rockwell considered the development of an idea for a cover story as probably the most important element of an illustration, and coming up with fresh ideas was one of the hardest parts of his work. Although readers sent suggestions

for cover illustrations, Rockwell usually developed his own story theme. By his own admission, he accepted only four contributed suggestions in forty-three years. One of those suggestions, however, became responsible for *Saying Grace*, the *Saturday Evening Post* cover that a popularity poll conducted among *Post* readers voted the most popular Norman Rockwell cover ever.

Basic idea for most popular cover I ever did was given me by a woman from Philadelphia. She'd seen a Mennonite family saying grace in an automat. Starting with that, I painted my Thanksgiving cover of an old woman and a little boy saying grace in a railroad cafeteria, watched by the people around them....

The Norman Rockwell Museum is very pleased to announce the recent donation from Joy Edgerton Freisatz and Robert Freisatz of an oil study for *Saying Grace*. The Edgertons were Rockwell neighbors in Arlington, Vermont, and Joy Edgerton Freisatz was given the study by Norman Rockwell when she returned home from college over Christmas vacation 1951. The painting has hung in the Freisatz's home and was enjoyed and loved by them for many years. They now have decided to share this wonderful study with the museum's many visitors. The Norman Rockwell Museum at Stockbridge is most grateful for their generosity.

Saying Grace—oil on photographic paper, 1951, by Norman Rockwell.

Copyright ©1951 The Curtis Publishing Co.



Donations of Artwork



Museum director Laurie Norton Moffatt with Joy Edgerton Freisatz and Robert Freisatz, donors of the museum's recent acquisition.

According to Joy Edgerton Freisatz, the decision to donate an original sketch of *Post* cover *Saying Grace* to The Norman Rockwell Museum at Stockbridge was simple, "Very few people were seeing it in our home and my husband and I wanted it shared with other people. A donation to the museum seemed like the right thing to do. The museum had copies made for us and the children, and did a beautiful job!"

The tradition of donating art to the museum began with Norman Rockwell in 1973. The Norman Rockwell Art Collection Trust was established "for the purpose of art education and appreciation" with the understanding that a secure and permanent home for these treasures would be provided in a non-profit

museum open to the public. Over the years, the museum has been the beneficiary of a variety of pieces ranging from finished works to sketches and studies. Also, the museum's archives has been given scrapbooks, Rockwell correspondence, and many other objects related to the artist's career.

Donors of artwork enjoy a full tax deduction up to thirty percent of their income, without being affected by the Alternate Minimum Tax. They also receive the satisfaction of knowing that their generosity helps further the work of The Norman Rockwell Museum. Anyone interested in donating artwork is invited to contact Maureen Hart Hennessey, Curator at 413-298-4100, ext. 206.

The Norman Rockwell Museum Reference Center

Cris Raymond, *Curatorial Volunteer*

One of the many exciting plans for the centennial year is the February 3rd opening of The Norman Rockwell Museum Reference Center. The center is comprised of two distinctive parts—the library and the archives.

The library is a beautifully appointed room that will be open to the public three afternoons per week. It contains subscriptions to many art-related professional periodicals, art catalogues from the important worldwide auction houses, volumes on American and international artists, and most of the books written by, on, or about Norman Rockwell, including the two-volume *A Definitive Catalogue* by museum director Laurie Norton Moffatt. In addition, the library will display exhibits from the museum archives that never before have been made available to the public. Each of these library exhibits will be of six weeks duration. The inaugural exhibit focuses on Rockwell's childhood.

The archives houses over 100,000 items covering the broad spectrum of the life of Norman Rockwell. Of great importance is the collection of letters. This material contains



Assistant Curator Linda Szekely preparing the library for opening.

Photo by Maruic Boardman

personal correspondence to family and friends; business letters related to Rockwell's magazine work, advertising commissions, and book illustrations; and his voluminous fan mail. Also in the archives is a collection of awards and documents—personal calendars, citations, checkbooks, marriage and death certificates. Particularly interesting are the several thousand black and white photographs of models, scenes and props used by the artist in the development of his illustrations. Corollary to the photographs is the large collection of negatives. The *Saturday Evening Post* magazines, with the Rockwell covers, along with magazine tear sheets, books illustrated

by the artist, and audio and video tapes on Rockwell are also part of this immense collection. Because of the delicate nature of the archival material and its present organization, it will be available to students and researchers by appointment only. However, an exhibit case displaying this material will be on view in the library.

The library and archives are two integrally important parts of the principal purpose of The Norman Rockwell Museum, which is to collect, preserve, study, interpret, and present to the public material pertaining to the life and career of Norman Rockwell. We look forward to welcoming you to this important and interesting reference center.

Museum Acquisitions

Linda Szekely, Assistant Curator



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

Henry H. Williams, Jr. presented the reference center with an important collection of Norman Rockwell related business and personal material that includes handwritten notes from Norman to Molly and marriage and death certificates. Also given was a series of art pamphlets and a book on Aubrey Beardsly.

In memory of Calvin and Marion Young, a donation of 16 *Saturday Evening Post* magazines was made by Lou Russo of Hanson, Massachusetts. This gift enabled the museum to provide a photo to the National Archives for their film "Powers of Persuasion" showing how *Freedom to Worship* originally appeared in the magazine.

An anonymous donation of 91 *Saturday Evening Post* magazines from 1961 to 1963 now provides us

Norman Rockwell with his older brother Jarvis, ages thirteen months and two-and-a-half years.

Photo by Bostwick, New York



with a record of the *Post's* transition from illustration to photography.

An 1885 photo of Rockwell and his brother Jarvis, taken in New York City, was presented by Mary-Amy Orpen Cross of Harvard, Massachusetts.

An anonymous donor gave an assortment of *Saturday Evening Post* tear sheets, newsclips, Rockwell stamps, and five out-of-print books about Norman Rockwell for our library.

Arthur Griffin of the Arthur Griffin Center for Photographic Art in Winchester, Massachusetts donated a color photo of Rockwell in his West Arlington studio, at work on *Boy Who Put the World on Wheels*. The photograph and painting were commissioned by Ford Motor Company for its 50th anniversary.

Ken D. Russell of Richland, Washington has donated a copy of the sheet music *Over There* illustrated with a Rockwell image that also was used for a *Life* magazine cover in 1918.

Illustrator and teacher, Murray Tinkleman of Peekskill, New York donated a brochure from the 1947 Society of Illustrators Lecture Series for a lecture by Rockwell.

The Society of Illustrators in New York City has donated a rare and unique publication, *The Illustrator's Almanack*. Several mentions of Rockwell appear, including the following: "After the unfortunate

fire which completely destroyed Norman Rockwell's studio at Arlington, Vermont, the members of the Society contributed from their own scrap files of Norman's work. He reported that the only blessing which the fire brought was the fact that now the file of his own work is more complete than it had been before."

We received an important look at Rockwell's studio with a film by Louie Lamone, Norman Rockwell's "Man Friday," of a 1968 interview by Hartford's Channel 3. Anne Lamone White of Pittsfield, Massachusetts has donated this important studio documentary material to our reference center.

Harvey A. Clark of Pebble Beach, California donated a "carry-bag" from 1930. It is the actual bag he once used to deliver the *Saturday Evening Post*, *Country Gentleman*, and *Ladies Home Journal*.

Our local bookseller, Erik Wilska of The Book Loft in Great Barrington, Massachusetts has donated five volumes of plays by Henrik Ibsen that were previously owned by Norman Rockwell during his New Rochelle years.

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

Rockwell in Paris

Ann Sterlin, Secretary to the Director

When I first joined the museum staff, I was struck by a picture hanging above the mantel in director Laurie Norton Moffatt's office—Norman Rockwell's watercolor of *Pont Neuf*, the oldest bridge in Paris. Later, I was surprised and intrigued to see a French fireman's helmet among the treasured memorabilia in Rockwell's studio. What a fitting opportunity, then, for the museum to rekindle Rockwell's Franco-American ties when the first Norman Rockwell exhibition opened in Paris.

The exhibit, which ran from November 17 through December 31, was part of a French campaign entitled *Joyeux Noel en Nouvelle Angleterre* co-sponsored by Massachusetts Port Authority and Printemps, one of France's oldest department store franchises. Northwest Airlines underwrote the exhibition and provided the transportation to Paris.

Curated by The Norman Rockwell Museum, the exhibit included museum archival material of tear sheets of the 322 *Saturday Evening Post* covers illustrated by Rockwell, photos of the illustrator at work, and seventeen Norman Rockwell original works on loan from the American Illustrators Gallery in New York City.

Maureen Hart Hennessey and Gary Eveland did an impressive job as they met the unique challenges of international transportation of artwork, communication with carpenters in a foreign language, and installation of the exhibit over a tight time frame. The curating

team of Linda Szekely and Marnie Boardman were in charge of de-installation. They oversaw and assisted in re-creating the works, and couriered the exhibit back to the States. *Tout est bien qui finit bien*, and indeed from beginning to end the result was *fantastique*.

We were all awed at the breathtaking impact of seeing the enormous expanse of Norman Rockwell's *Post* covers framed and installed in an area more than 100 feet long. The French were not familiar with Norman Rockwell, and were absorbed with the detail in his pictures and genuinely seemed to appreciate his work. A special *Bravo!* to Laurie who addressed 1200 guests in French at the opening and later was interviewed by French radio on the role of Santa Claus in American culture.

Another highlight of the promotion was the opportunity to

meet with members of the French travel industry. Bea Snyder, the museum's Manager of Public Affairs, Laurie and I joined representatives of the New England Tourism and Trade delegation at a breakfast meeting at Printemps. Lively discussions with tour operators, travel-trade press and airline industry leaders were quickly sparked by a stunning book of photographs prepared by the Berkshire Visitors Bureau. Massachusetts currently ranks sixth among states as a United States destination choice for French tourists, and Western Massachusetts surely will see more of our French friends thanks to this exhibit, attended by 35,000 people.

The museum was honored to have the opportunity to introduce Norman Rockwell in France, and to build our own "new bridge" leading to the Berkshires.



Museum director Laurie Norton Moffatt with Steve Tocco of Massachusetts Port Authority and consultant Debbie First at the opening of the Paris exhibit.

Norman Rockwell Stamps

In honor of the centennial of Norman Rockwell's birth, The United States Postal Service will issue five new stamps. The stamps



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will be issued from the museum over the July 4th weekend. A twenty-nine cent stamp will feature Rockwell's *Triple Self Portrait*, which originally appeared as a *Saturday Evening Post* cover on February 13, 1960, and a set of four fifty-cent stamps will bear the *Four Freedoms* images.

The theme of this year's new stamp issues is heroes, legends, and traditional figures of the United States. "We are proud to honor such a diverse group of people and events that have made profound contributions to our nation's heritage," said Postmaster General Marvin Runyon at the unveiling ceremony at the National Postal Museum in Washington, D.C.



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The Museum Welcomes a New Board Member

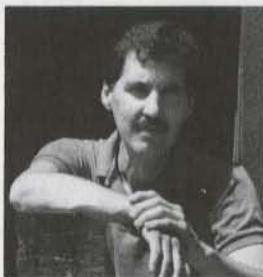


Photo by Paul J. Rochelau

Thomas Patti, the newest board member of The Norman Rockwell Museum, is a native of the Berkshires. As a young man in pursuit of a career in art, he was inspired and encouraged by his friend Norman Rockwell.

In the 1960's, Patti studied fine art and design at the Pratt Institute, and graduated with a masters degree in industrial design. As his interest in art and science merged, he continued his studies in architectural theory with Sybil Maholy-Nagy and perception theory with Rudolph Arnheim at the New School for Social Research. In 1966, he became involved with Experiments in Art and Technology (EAT), an avant-garde group of multi-disciplined artists co-founded by Robert Rauschenberg. A

scholarship in glass studies at Penland School of Crafts in North Carolina led Patti to explore the sculptural potential of glass. He created small-scale, fused-glass forms with an optical imagery that altered the viewer's perception of size and scale so that a relatively small work seems larger than it is.

In 1982, the General Electric Company commissioned Patti to create a large-scale plastic site-specific sculpture. This piece was developed with GE scientists and engineers. *Genic Doran Divider* was completed in 1984 and is the focal point within a sixty-foot-high atrium at GE Plastic's Technology Center in Pittsfield, Massachusetts.

Patti's work is in many major museums and private collections throughout this country as well as

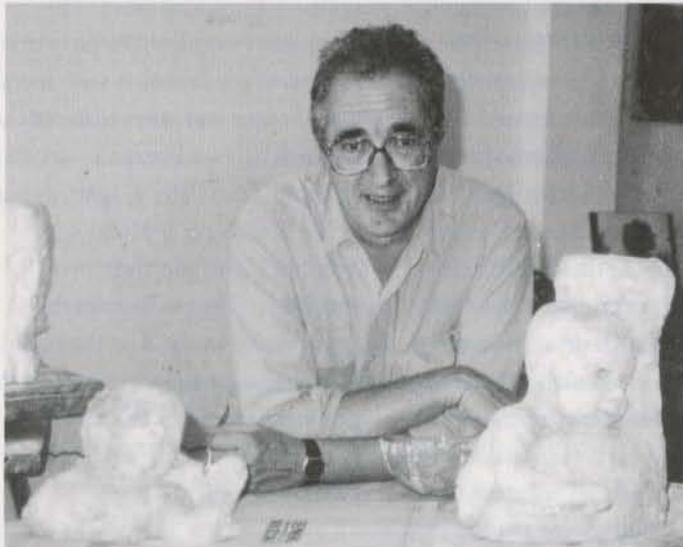
in many European cities. He continues to explore the properties of glass in combination with metal, stone, water and other materials as he fuses his two interests—art and science. Tom Patti is again living in the Berkshires with his wife Marilyn Holtz and their two daughters. Tom welcomes the opportunity to serve on the board. "It is an honor to be involved in the preservation of Mr. Rockwell's work and his vision of American life through his art."

We're Creating a Monster!

Cris Raymond, Curatorial Volunteer

Does that mean that life at The Norman Rockwell Museum is out of control? On the contrary, it means that we are joyously anticipating the on-site creation of a monster sculpture by Peter Rockwell to celebrate the centennial birthday of his father Norman Rockwell. Peter Rockwell is an internationally acclaimed sculptor who has made his home in Rome, Italy. In 1961, he received a fellowship from the Pennsylvania Academy of Fine Arts in Philadelphia to study abroad, and that led him to Rome. His work flourished in a country where art and artists are revered, where there were foundries for his bronze sculptures, and many stone quarries that could provide him with a ready supply of materials for his sculptures.

In the early 1970's, Rockwell was



Sculptor Peter Rockwell at work in his Rome studio.

Photo by Laurie Norton Moffatt

asked to create some gargoyles for the National Cathedral of Washington. This led to his fascination with sculpting monsters. *Webster's Dictionary* defines a monster as "an animal of strange or terrifying shape." Noah Webster and Peter Rockwell definitely disagree on the subject of monsters. By his own account, Rockwell is incapable of creating anything frightening. His monster works are meant to be climbed-on-and-through, touched, and inviting to all children. They are designed to be part of a child's play-world and interact with the child's own imagination. Rockwell believes that children are attracted to monsters, and certainly generations of children brought up on tales of the brothers Grimm agree.

Rockwell's working residency at the museum will be a four-month project, from May through June and from September through October. During this time he will be carving the sculpture on the museum's grounds near the copse of trees by the picnic tables. A covering of some type will be set up to protect the artist from the Berkshire weather, but not to shield him from the public. Interested viewers, adults as well as children, are invited to participate in the work-in-progress. The playful monsters will arise out of Indiana limestone, a relatively soft stone that requires a different carving

technique and tools than those used on harder stones. The artist does not adhere to a strict design in his approach. He always works in relation to the stone at hand. "If the stone develops a split, then I change the design....I get looser and more relaxed as I go," he explained. He believes that one of the advantages of doing an on-site sculpture is the reciprocal relationship that develops between himself and his audience. Once, a group of third-graders inspected a three-toed-monster he was working on. Rockwell asked if anyone could imagine why the monster had such a deep scowl on its face. The sage remark of one eight-year-old was that Rockwell also would scowl if someone repeatedly hit him on the head with a hammer and chisel.

The Norman Rockwell Museum will be sharing the talent and creativity of Peter Rockwell with Monument Mountain High school in a two-week sculpture program with students at the school. On May 7th, he will be giving a special museum tour during our first annual Education Day for teachers, and also lending his expertise to our staff training during his time here. All of us at the museum are looking forward to having Peter Rockwell in residence, and we feel certain that the enjoyment of monsters will not be exclusive to children.

Programs & Events

April

3 Sunday 3pm

Gallery Talk

Rockwell's Use of Photographs
Free with museum admission.

9 Saturday

Artists Inspiring Artists

Join Berkshire County landscape artist Jim Shantz for the third in the series of *Artists Inspiring Artists*.

General art class from 9-10:30am. Advanced adult class from 1-2:30pm. Lecture and discussion at 3:30 pm. Pre-registration required.

General class fees: Adults \$15, Seniors \$12, Members & Children \$10. Advanced class fees: Adults \$25, Seniors \$22, Members \$20. Lecture fees: Adults \$10, Members free.

An all day fee includes advanced studio class and lecture; Adults \$30, Seniors \$28, Members \$20.

10 Sunday 3-5pm

High School Art Show Reception

Opening reception of an exhibition of artwork by local high-school students. Awards will be presented.

10-13 Sunday-Wednesday

High School Art Show

Exhibition of local student artwork.

17 Sunday 3pm

Gallery Talk

Give Rockwell a Hand
Free with museum admission.

24 Sunday 1-4pm

Family Day: Color Your Mood

Families tour the galleries with a special activity guide and examine the colors in Rockwell's paintings. After viewing the galleries, families will participate in art activities in studio classrooms. Adults with children are admitted at half price.

May

1 Sunday

Opening the Studio!

Norman Rockwell's studio opens for its 1994 May through October season.

1 Sunday 3pm

Gallery Talk

Learning about Rockwell
Free with museum admission.

1 Sunday 2-4pm

Family Traditions Reception & Exhibit

All Family Traditions participants and their families are invited to a reception and exhibition of their illustrations.

7 Saturday

Annual Education Day: Getting into Illustration

In honor of Norman Rockwell's centennial, the museum proudly announces its first annual Education Day for teachers K-12. The conference begins with a provocative keynote by noted author/illustrator David Macaulay and includes a tour by Rockwell's son, internationally renowned sculptor, Peter Rockwell. Sessions investigate exciting approaches to illustration, creativity and popular culture. Fee, \$50, includes museum admission, refreshments and materials. Pre-registration required.

14 Saturday

Artists Inspiring Artists

Join illustrator Pat Cummings in the fourth *Artists Inspiring Artists* program. Cummings' books include *Clean Your Room*, *Harvey Moon!* and *Talking with Artists*. See April 9 listing for details and fees. Pre-registration required.

15 Sunday 3pm

Gallery Talk

Rockwell's Influences
Free with museum admission.

19 Thursday 3pm

Afternoon Amble

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

25 Wednesday 11am

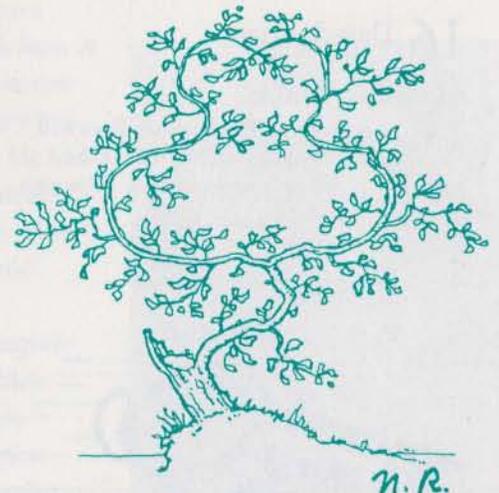
Artful Topics

Participate with Peter Rockwell, sculptor and art historian, in a discussion on Norman Rockwell's creative process. A \$10 fee for adults includes admission to the museum. Members free.

29 Sunday 1-4pm

Family Day: Getting into Shapes

Families tour the galleries with a special activity guide to take a closer look at the shapes in Rockwell's illustrations. After viewing the galleries, families will participate in art activities in studio classrooms. Adults with children are admitted at half price.



June

5 Sunday 3 pm

Gallery Talk

My Adventures As An Illustrator
Free with museum admission.

8 Wednesday

Director's Outreach

Museum director Laurie Norton Moffatt will speak at the National Scouting Museum, in Murray, Kentucky on Rockwell's place in American art. For more information, contact the National Scouting Museum at (502) 762-3383.

11 Saturday

Artists Inspiring Artists

Join sculptor Peter Rockwell in the final program of the *Artists Inspiring Artists* series. As an artist and son of the illustrator, Peter will discuss the artists who influenced his father.

General art class from 9-10:30am. Advanced adult class from 1-2:30pm. Lecture and discussion at 3:30 pm. Pre-registration required.

General class fees: Adults \$15, Seniors \$12, Members & Children \$10. Advanced class fees: Adults \$25, Seniors \$22, Members \$20. Lecture fees: Adults \$10, Members free.

An all day fee includes advanced studio class and lecture; Adults \$30, Seniors \$28, Members \$20.

12 Sunday

Idea to Illustration Closes

The current exhibition *Idea to Illustration* closes. Installation begins on *Howard Pyle and Norman Rockwell—Lasting Legacies*.

16 Thursday 3 pm

Afternoon Amble

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

18 Saturday 10 am

Tour de Rockwell

Follow Rockwell's favorite biking tours through Stockbridge. A museum guide will lead the three mile tour, which lasts approximately two hours. Meet with bikes in front of the museum. Reservations required. Adults \$12, Children \$6, Members free. Not recommended for children under ten.

19 Sunday 3 pm

Gallery Talk

Meet Rockwell's Models
Free with museum admission.

26 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 will participate in art activities in studio classrooms. Adults with children are admitted at half price.

29 Wednesday 11am

Artful Topics

Participate with Peter Rockwell in a discussion of his work and career as a sculptor. Several of Peter Rockwell's works are installed on the museum landscape. A \$10 fee for adults includes admission to the museum. Members free.

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.



Save the Date!

July 1

Members Opening

A reception for the exhibit featuring works by Howard Pyle and Norman Rockwell.

July 2 - October 23

Howard Pyle and Norman Rockwell—Lasting Legacies

In collaboration with The Delaware Art Museum, this exhibit features 95 works of two of America's most influential illustrators.

July 2

Stars and Stripes Dance

Dessert dance celebrating the centennial of Norman Rockwell and the new Norman Rockwell stamp issue.

July 4

Parade Day

The Pittsfield Hometown Fourth of July Parade will be dedicated to Norman Rockwell, and PBS will televise the event for the entire nation to see.

August 6 & 7

Art in the Yard

Juried art show/sale on the grounds of the museum.

November 5

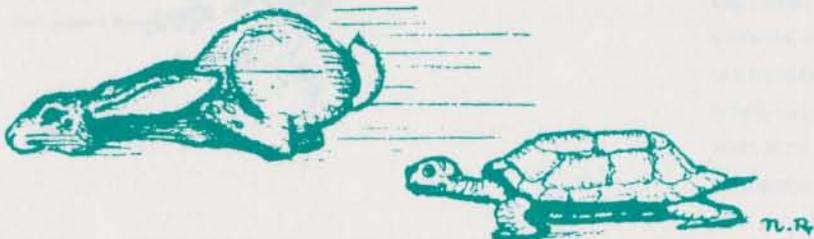
Members Opening

A reception for *A Centennial Celebration*, a unique exhibition of Rockwell illustrations.

November 5, 1994 - November 5, 1995

A Centennial Celebration

A retrospective exhibit celebrating the centennial of the illustrator's birth. This exhibit presents sixty rarely seen works from private collections which offer a comprehensive survey of Norman Rockwell's life and career.



Special Exhibition—Lasting Legacies



"Pen" and the Major in St. James Street—oil on canvas, 1907, Howard Pyle. This Harper's illustration is one of several Pyle originals owned by Rockwell.

On July 2, 1994, The Norman Rockwell Museum will present *Howard Pyle and Norman Rockwell—Lasting Legacies*. This exhibit, which represents the museum's first collaborative exhibition, is being co-sponsored by the Delaware Art Museum. Work began on this show in June, 1990 when Rowland Elzea, then Chief Curator and Associate Director of the Delaware Art Museum, approached us with the idea of a joint exhibition. Over the past four years, in between planning our inaugural exhibits and preparing to open the new facility, we have been meeting with the Delaware Art Museum staff, selecting paintings, and developing several programs to augment the *Lasting Legacies* exhibition.

Howard Pyle and Norman

Rockwell represent the best in American illustration. They were the most popular illustrators of their respective eras. Pyle influenced a generation of illustrators, including Rockwell who considered Pyle his "hero of heroes." Yet, their works seldom have been exhibited together. Now, the public will have the opportunity to see these titans of American illustration side by side. This juxtaposition will allow the viewer to compare, examine and contrast large segments of the artists' works. *Lasting Legacies* will be on view at the museum through October 23, 1994. After, it will be at the Delaware Art Museum from November 18, 1994 through February 5, 1995. We hope that you will take the opportunity to visit this important exhibit.

An Astronaut & The Norman Rockwell Museum

Bea Snyder, Manager of Public Affairs

It is not because Story Musgrave is the veteran of five shuttle missions that hundreds of thousands of people make a pilgrimage each year to the former dairy farm in Stockbridge where he spent his boyhood. It is because Linwood farm is now home to The Norman Rockwell Museum at Stockbridge.

Musgrave, one of the four astronauts aboard the space shuttle Endeavor, was part of a team sent to repair the Hubble space telescope. According to an Associated Press article, Musgrave credits part of the success of his role in the mission to the skills he learned growing up on the Stockbridge farm repairing tractors. "I got used to tools and wrenches, I got used to making do, keeping things

running....So here I am now, a Hubble mechanic," he said.

Lila Berle, president of the museum's board of trustees, was a childhood friend of Musgrave and helped persuade the Musgrave family to sell 40 acres of the farm to the museum as the site for its new building. "I remember Story was full of energy growing up. He had two brothers and all of them liked to do everything fast. Even when he was young, he liked a little danger," she recalled.

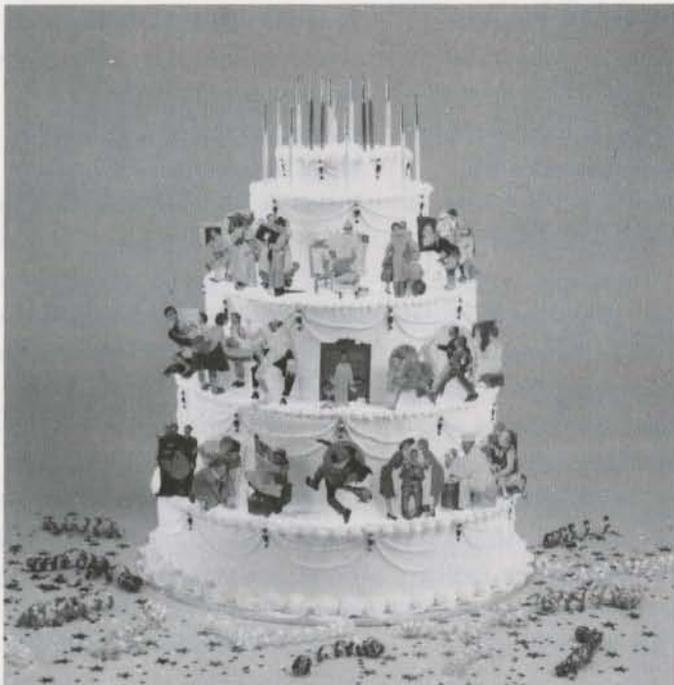
Linwood House, the Musgrave family home, was built in 1859 by Charles Edward Butler, a New York Attorney. It is now the administrative office for the museum. Linwood farm stayed in the Butler family until 1954. After

the death of Charles S. Butler, the farm was inherited by Story's father, Percy Musgrave, Jr. The museum purchased the land in 1983 from Musgrave's widow.



Linwood House is the former home of astronaut Story Musgrave.

Celebrate 100 Ways



The museum's exclusive centennial design incorporates many favorite Norman Rockwell images. Watch for items carrying this design in the museum store.

Photo by David L. Ryan Photography

How does one celebrate the centennial of Norman Rockwell's birth? Our staff survey revealed more than 100 ways: read *Four Freedoms Images that inspire a nation*; put together a Rockwell puzzle; give someone a museum membership or gift certificate; enjoy Norman Rockwell's favorite oatmeal cookies; wear a Rockwell T-shirt; buy *Norman Rockwell a Centennial Celebration*; send a Rockwell postcard. The museum store and gift catalog offer all of these items, along with many other ways to share in the celebration. Commemorative gifts that include posters, cards, mugs, and T-shirts will be introduced throughout the year. Remember, museum members receive a 10% discount.

The museum is pleased to announce that Jo Ann Losinger has been appointed the new Director of Marketing—Retail & Mail Order operations. She is a graduate of the Art Institute of Pittsburgh. Prior to joining the museum, Jo Ann was marketing manager for Glennpeter Jewelers, a twenty-store retailer and manufacturer based in Albany, New York. She also held the position of marketing & development director of the Clemens Performing Arts Center, and was the community-relations director for the Arnot Art Museum. Jo Ann Losinger recently has moved to Stockbridge.

The
Norman
Rockwell
Museum
at Stockbridge

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