



# THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

Vol. 7, No. 2

Summer 1990

## Education is the Issue

In this issue of *The Portfolio*, we highlight the increasing variety of educational offerings sponsored and supported by The Norman Rockwell Museum and profile some of the people who make these programs happen. From a college art scholarship and competition and our co-sponsored high school art show, to storytelling performances in elementary schools and lectures by experts on Rockwell and the field of illustration, educational programs which use our collections in new ways are being held both at the museum and off-site.

While some programs have been in place for a number of years, we are now experimenting with many new educational activities, testing ideas in order to create exciting educational opportunities for our new museum building. We are striving to reach a broad range of audiences with such new offerings as our wintertime family days and gallery talks and our elderhostel program for senior citizens. Sponsoring ongoing research and making our collections accessible to scholars is another way the museum is involved in education.

We are also continuing with what have become old favorites: our annual illustration bus trip and the Tour de Rockwell bicycle trip. Together, these two events take participants to Norman Rockwell's Stockbridge and the world of illustration, of which Rockwell was such a vital part. Since our current space is small, you'll frequently find us "off campus," using Linwood House for exhibitions, the Red Lion Inn for lectures and meetings, and supporting the Society of Illustrators college-level scholarship competition and exhibit in New York City. We are also interested in sponsoring Rockwell-related events in regions around the country. We'd appreciate hearing from members interested in helping to organize a lecture or an event.

Our guided tours of our exhibitions are more popular than ever, and if you haven't experienced one, we invite you to do so. Then, try one of our new programs and let us know how it went. Your comments help us develop future activities that will be meaningful and enriching to you. The museum welcomes your suggestions in the arena of educational programs and invites your feedback on the events you attend.

Laurie Norton Moffatt



PHOTO BY DOLIG MUNSON

*Foreground:* Robert A. M. Stern, architect of the new museum building, inspected the building site at Linwood in June. *Background, bottom to top on scaffolding:* architect Bill Georgis, trustee Charles Schulze, and construction coordinator David Slingerland. The special scaffolding was constructed so Stern could get a sense of the views from the terracé of the new museum.



# Encounters: Learning and Teaching About Rockwell

## Four Profiles: Guides in Action!

The Norman Rockwell Museum is a special place in which to learn and teach. Through our collections, exhibitions and programs, we make the life and work of Norman Rockwell accessible to visitors of all ages. Shaped by Rockwell's optimistic spirit, every program provides learning experiences that are informative and enjoyable. At the heart of the museum's education programs are eleven full-time and seven part-time guides. They come from a wide variety of backgrounds and range in age from 16 to over 70. All share the remarkable talent of being informative, entertaining and enthusiastic. Guides give tours to the general public, prepare special gallery talks, and conduct school programs. Since 1987, more than 5,000 students from New York, Connecticut and Massachusetts have participated in programs for students from kindergarten through high school.

### Barbara Glassman

Her work as a guide, particularly her involvement with the school programs, enables Barbara to combine her interest in art and education. Before joining the museum staff in the fall of 1989, she had done everything from teaching nursery school and working as a puppeteer to making and selling dolls. Barbara brings extensive background in art and early childhood education. This experience has quickly made her an important part of developing and doing school programs.

### Claire Williams

As a former model for Rockwell, Claire adds invaluable personal insights and memories to her wealth of knowledge about the artist. Claire became a guide six years ago. She particularly enjoys working with the elementary school students. "I always learn something from them," she admits. As the museum's resident expert on flower arrangements, Claire's creations always add a special touch to The Old Corner House.

### Lillian Smith

Like many of the guides, Lillian has a background in education. Her undergraduate and graduate education prepared her for teaching students from elementary through high school. Lillian enjoys utilizing her teaching skills through her work with school children at the museum. Lillian considers herself lucky to have had the opportunity to meet Rockwell and his wife, Molly. She describes him as a wonderful, gentle, low-key man.

### Jane Salvatore

Previous to joining the museum as a guide in 1980, Jane had a home drapery business. She has been head guide for the past three years and is responsible for scheduling, hiring, and training guides. Overseeing the daily operations at The Old Corner House, with 150,000 visitors annually, is no easy job. Despite her many administrative responsibilities, Jane is never far from the "front lines." A visitor can see Jane giving tours, working at the admissions desk, and even helping in the shop when needed.



Barbara Glassman with one of the school groups



Jane Salvatore, head guide



Claire Williams at work



Lillian Smith often handles visitor admissions when she's not giving tours



# CURATOR'S CORNER

Maureen Hart Hennessey, curator



During World War II, as American men left to fight in Europe and the Pacific, American women came forward to fill the vacancies. Five million women entered the workforce and took a variety of jobs which had previously been held only by men in mills and factories. Women worked as machinists, welders, and riveters building ships, tanks, airplanes, and weapons.

"Rosie the Riveter" became the nickname for all working women during the war. There was no one "Rosie"; rather, there were Rosies in all parts of the country, of all races, religions, and ethnic backgrounds, doing a variety of jobs necessary for the war effort. The image of "Rosie the Riveter" became so popular that The Four Sergeants, a singing group, sang a ballad about her.

Norman Rockwell produced his own version of *Rosie the Riveter* in 1943 for the cover of the *Saturday Evening Post*. This painting, currently on view at the museum until October 15, 1990, presents us with an idealized "Rosie" who is strong and muscular enough to do the job and yet retains her femininity. Her body was actually modeled on Michelangelo's *Prophet Isaiah*, a burly Old Testament prophet on the ceiling of the Sistine Chapel. For Rosie's face, Rockwell used an Arlington, Vermont girl, Mary Doyle, as his model. To emphasize that, despite her muscles, Rosie is definitely a lady, Rockwell gave her neatly manicured fingernails painted deep red and a lacy hankie and compact peeping out of her overalls pocket. With her foot firmly planted on *Mein Kampf* and the American flag as a backdrop, it's clear that Rosie

is doing her part to help her country, and her halo makes it clear that Norman Rockwell sees the Rosies as secular saints.

The whereabouts of the painting *Rosie the Riveter* was unknown for many years, and, when the museum published *Norman Rockwell: A Definitive Catalogue* in 1986, although the image was documented, there was no information about the painting itself. The owner of the painting contacted the museum in 1989 and has graciously allowed the museum to borrow the painting and share it with our visitors. Loans of artwork from private individuals allow the museum to explore aspects of Rockwell's work that may not be included in our collection and allow the artwork to be shared and appreciated by the public. We are most grateful to those who have lent their original paintings and drawings to the museum, both on a short- and long-term basis.

*Rosie the Riveter* © Copyright 1943 Curtis Publishing Company

## Rosie and Friends

In May and June, the museum completed its first major community-school outreach effort with *Rosie and Friends*. This special two-part program was designed around our exhibition *Looking Back: Rockwell Paints the Twentieth Century*, which includes *Rosie the Riveter*, a Rockwell painting that is on loan to the museum through early October. In a program sponsored by the museum, professional storyteller Judith Black, who dressed in factory overalls, gave special in-school "Rosie" performances at elementary schools in Stockbridge, West Stockbridge, Housatonic, and Great Barrington. Black captivated youngsters with stories about the work that many women did during World War II. More than 750 students and their families were then invited to come to the museum on Sunday, June 10, to participate in games, songs, and other activities that children would have been involved with in 1944. This type of program, which combines our collection with community performances, will become an annual event.

*Right*, professional storyteller Judith Black performs her rendition of Rosie, the patriotic riveter, at a local elementary school.

*Far right*, Mrs. Mary Doyle Keefe, who modeled for *Rosie the Riveter* in 1942, saw the finished painting for the first time during a recent visit to the museum.



BY DOUG MUNSON



## Extending The Museum's Walls



PHOTO BY MIKE D'AMORE

### Confessions of a School Program Guide

by the School Program Staff

The sidewalk fills with enthusiastic youngsters outside The Norman Rockwell Museum. The combination of a lengthy bus ride and too early a breakfast results in students itchy to get inside. I wish they had time to run around the block and eat a snack.

Name tags have fallen off or are hidden by a half-turned body. Too bad the names weren't written larger so I can more easily call each child by name.

They need some time to warm up, and get to know me, then suddenly there is no stopping them. Different words and expressions come out of their mouths. I love it when they point out things in the paintings that I've never noticed.

A sea of hands waving in my face. The questions, even from the littlest ones, are so perceptive. It always amazes me.

Shouts of "look at this" and "look at that" come out as they dart around each gallery. They want to jump right into the paintings. What a challenge to channel all the energy.

Each group is unique. One quickly assesses their many needs and changing desires. I had all boys in a group. They gave rambunctious a new meaning!

Hands are raised in response to my questions. Many times it is the same hand which is raised first. The greatest reward is when the quiet, shy child (the one who never answered) opens up and, near the end of the tour, confidently gives an insightful response. What a feeling to know you have reached someone. Oh, how wonderful are young minds.

If only Mr. Rockwell could hear some of the children's comments. "Mr. Rockwell was a funny man." "I liked the different sizes of his paintings." "I wonder how much he would pay me to be a model?" "Boy, was this fun!"

At the end of the tours, we are like old friends saying good-bye. While being a school program guide can be exciting, uplifting and at times trying, it is never dull!

### Fourth Annual Berkshire County High School Art Show

Out of a field of 148 entries from 14 Berkshire County high schools, judges selected five pieces for Awards of Excellence, seven pieces for Awards of Merit, and eight works for Honorable Mention in "The Berkshire County High School Art Show." Co-sponsored for the past three years by the museum and the Pittsfield Art League, the show is open to any student enrolled in a Berkshire County school in grades nine through twelve. The Honorable Sherwood Guernsey presented the awards at an opening reception for students, parents, and teachers held on March 31, 1990, at Linwood. The show was open to the public through April 6, 1990.

Awards of Excellence, the highest awards, were presented to the following students: Peter Brett of Berkshire School; Shane Siegler and Dean Sothen of DeSisto School; and Peter Cardillo and Dawn Costerisan of Monument Mountain Regional High School. Pieces having a high technical merit or other striking qualities were given Awards of Merit: Alex Baez of DeSisto School; Sonya Fedotowsky of Hoosac Valley High School; Lakey Pryjma and Liz Sullivan of Monument Mountain; Jimmy D'Aniello and Lisa Ostellino of Pittsfield High School; and Steve Astore of Taconic High School. Honorable Mentions were given to the following students: Erin Day of Berkshire School; Jen Smith of DeSisto School; Matt Lane of Monument Mountain; Tyler Moore of Mount Everett Regional High School; Jenna Canfield, Tina Marie Melle and Neil Seppa of Pittsfield High; and Amy Mercier of Taconic High.

Judges for the show were sculptor Robert Andrews Bartle; Robert M. Boland, retired chairman of the Fine Arts Department at Berkshire Community College; and Thomas E. Leigh, an illustrator and photographer from Sheffield.



PHOTO BY JOSEPH HENNESSEY

High school art show winners at Linwood House





Cary Austin, Columbus College of Art



Jacquelin K. Dyer, Kendall College of Art & Design

## Student Conversations: From Paintings to Ideas

by Maud Coyle, assistant director for education and programs

The Norman Rockwell Museum's collection of original paintings, sketches, photographs, and ephemera is the heart of what we preserve and present. It is with these wonderful "real things" that we provide students of all ages with an enduring portrait of an artist and lively encounters that help people more fully understand America as a way of life.

The 1989/90 academic year has been one of exciting expansion, and we now offer programs for kindergarten through high school. Two new programs began this year: "Looking Closer" for grades K-2, and "Getting Into Illustration" for grades 8-12. During May and June, we offered special mini-tours to schools, allowing classes to visit in our hectic time and be creatively involved in the learning process. Work in progress includes a new program, "Portraits of America's Past," designed for grades 6-8; a school loan kit and teaching materials to enhance and amplify every school program. These new initiatives are being developed by Robyn Kampe, coordinator of programs; guides Ellen Baise, Peri Caverly, and Barbara Glassman; and classroom teachers.

More than 1,800 students and teachers came this past year to "see" Rockwell's artistic legacy in programs that were informative, enjoyable, and challenging. As one student put it, "I had a GREAT time—I hope I can be like him when I grow up!"

## Norman Rockwell Museum Scholarships

Each year, the Norman Rockwell Museum at Stockbridge sponsors two scholarship programs to encourage young people pursuing careers in art, as Norman Rockwell was encouraged as a young man. In 1990, four students, two in each program, have been named scholarship recipients.

*The Society of Illustrators Annual Scholarship Competition* features works by the brightest young talents in the field nationally. The exhibition is exceptionally competitive: 125 works by 110 students were selected for inclusion in the competition out of 4,750 entries. Of these 110, 24 were further chosen to receive cash grants ranging from \$2,500 to \$500. Winners of "The Norman Rockwell Museum at Stockbridge Award" are Cary Austin from the Columbus College of Art and Jacquelin K. Dyer from the Kendall College of Art and Design.

Graduating seniors and alumni of Monument Mountain Regional High School in Great Barrington, MA, are eligible to compete for "The Norman Rockwell Art Scholarship." Held annually, the Scholarship competition is open to students pursuing further training/education in art. Trustee and Director of Chesterwood Paul Ivory, Museum Director Laurie Norton Moffatt and Curator Maureen Hart Hennessey served on the 1990 jury, which awarded two scholarships: Rebecca Kat Vining, Class of 1990, who will be attending Clark University, and Heather Pelle, who will enter her senior year at Syracuse University in September.

Congratulations and good luck to these talented young people.



PHOTO BY MIKE D'AMORE

## Hats! Hats! Hats!

Children and their parents learned how Norman Rockwell used hats to tell stories in his paintings, when the museum presented *Ordinary Things*, the final program in a three-part family series held on Sundays this spring.

Museum guides employed a variety of theatrical techniques, storytelling, and participatory activities focusing on hats found in Rockwell's work to involve families in a first-hand investigation to learn how Rockwell created a picture.

Norman Rockwell used many different props and costumes to create his storytelling pictures. He had amassed a large collection of period costumes which were worn by his models in many of his earlier paintings to evoke a period or historic setting. Unfortunately, this collection was lost in his studio fire in 1943. One of his most famous hats, the brass helmet featured in his *Triple Self-Portrait* painting, remains atop his easel in his studio today.



## What Will It Cost To Build The New Museum?

\$1	One pound of nails One linear foot of redwood clapboard siding
\$5	A 2 x 4
\$10	A sheet of 3/4" plywood
\$25	A square yard of carpeting, a square foot of slate
\$100	10 gallons of paint
\$1,000	Archive shelving
\$2,500	Main door to museum
\$5,000	Window caulking
\$10,000	Plumbing fixtures
\$50,000	Art storage equipment
\$75,000	Security system
\$100,000	Elevator for handicapped access
\$150,000	Fire protection sprinkler system Construct a gallery
\$250,000	Lighting fixtures
\$300,000	Stonework
\$500,000	Art storage vault
\$1,000,000	Construct and maintain <i>The Four Freedoms Gallery</i>

Help complete The Campaign for Norman Rockwell by calling (413) 298-4239, or send a tax-deductible contribution today to:

The Campaign for Norman Rockwell  
The Norman Rockwell Museum  
Stockbridge, MA 01262

## Archival Acquisitions — Spring 1990

by Linda Szekely, assistant curator

Warren Hyman of Huntington Station, New York, has given a 1932 Sears, Roebuck catalog that pictures a Norman Rockwell painting as its cover illustration.

Louis P. Schmitz of Stockbridge, Massachusetts, has donated a 1943 issue of the *Saturday Evening Post* and a 1937 issue of *Women's Home Companion*. Each magazine contains Norman Rockwell story illustrations.

Marjorie Moore of Bridgewater, Massachusetts, has donated two 1921 issues of *Literary Digest* with Norman Rockwell cover illustrations.

Lorraine M. Rockwell of Seminole, Florida, widow of Jarvis Rockwell, Norman Rockwell's brother, has donated several articles of baby clothing that belonged to Norman Rockwell. The gift includes two baby bonnets, baby booties, and baby mittens. Mrs. Rockwell also donated a small watercolor by Clyde Forsythe of sailboats in a harbor, signed and dated March '21. In 1915, Rockwell shared a studio in New Rochelle with Forsythe, who was then a working cartoonist. Also part of the gift were several family photos of Vermont that relate to Rockwell's home in Arlington. The personal nature of these objects makes this a very special addition to the archive.



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## Get Ready for *Flops!*

New Exhibition to Open November 8, 1990

Norman Rockwell, in his autobiography *My Adventures as an Illustrator*, devoted a chapter to "Flops!" The impressions and stories recounted in this chapter serve as the inspiration of a new exhibition, *Flops!*, which will be on view at the museum from November 8, 1990, through January 1, 1992. Mark your calendars now for a members' opening reception, which will be held on November 8 from 5:30 to 7:00 P.M. at The Old Corner House.

A flop is most simply described by Rockwell as "a good idea gone bad." In his autobiography chapter, Rockwell discusses both pictures abandoned before they were finished and completed works that were not successes with the public. In some cases, the reasons given are specific to the individual picture; in others, these reasons are more general; in still others, the illustration itself is pleasing and popular but was unsuccessful in its originally commissioned use. The chapter "Flops!" raises issues concerning what makes an illustration work and why does one picture succeed in delivering its message and another fail to reach its audience. Rockwell also questions his own ability to "paint the BIG picture ... handle world-shattering events."

The museum's exhibition will focus on those images which Rockwell discusses in his chapter. The originals of virtually all the unfinished flops are in the museum's collections. Tearsheets and archival material will be used to cover the specific images not included in the museum's collections. Photographs of Rockwell working with models will also be a part of *Flops!* These photographs will be of assistance in interpreting some of the studies, which are fairly rough, and, since they will be the only working photos on exhibit, can be used to interpret Rockwell's process of creating an illustration.





# SKETCHES

(Being a miscellany of odd but perhaps interesting items)

Three generations of **Mary Doyle Keefe's** family came from as far away as Nashua, New Hampshire, to visit the museum and see *Rosie the Riveter*. Mrs. Keefe modeled for the piece, which is currently on loan to the museum, in 1942 but had never seen the finished painting. Now a retired dental hygienist, Mrs. Keefe was a telephone operator in Arlington, Vermont, at the time she modeled for Rockwell. By the way, she liked *Rosie the Riveter* "very much" and was "thrilled" to see the original.

**Margaret Batty**, who served as assistant director of the museum for 17 years before retiring last year, was one of two Berkshire County residents to receive Hospitality Awards from Governor Michael Dukakis during ceremonies at the third annual Conference on Travel and Tourism held in Springfield, MA, in May. Mrs. Batty was among 13 tourism supporters from around the state who were honored for being "unsung heroes" of the tourism industry. She was nominated for the award by the Berkshire Visitors Bureau.

Facilities manager **Bill Boyer**, his assistant **Brian Cannon**, and curator **Maureen Hart Hennessey** attended *An Open Dialogue: Issues and Solutions for Cultural Protection in the '90s*, a seminar sponsored by the Federation of Historical Services.

**Maud Coyle**, assistant director for education and program, was a panel member at *Meeting the Needs of Learners*, part of a two-day conference sponsored by the Pennsylvania Federation of Historical Organizations and held in Buck Hill Falls, PA. Maud discussed successful ways to design multi-purpose programs for youth, families, and older adults.

Personnel and office manager **Jean Drees** has joined the Berkshire County Personnel Group.

Museum director **Laurie Norton Moffatt** spoke in Tyringham, MA, at the Hop Brook Club on "Norman Rockwell: America's Illustrator."

The annual conference of the American Association of Museums, which was held in Chicago, was attended by **Laurie Norton Moffatt**, **Maud Coyle**, and **Robyn Shields Kampe**. While there, they met with museum member **Thomas McQueen** of Chicago.

## Rosamond Sherwood Studio Garden Fund Tops \$5,000

Following the death in January of long-time trustee Rosamond Sherwood, the decision was made to seek support to establish a garden in her memory. A planted area near Norman Rockwell's studio will be known as The Rosamond Sherwood Studio Garden. To date, gifts totalling \$5,465.00 have been received. One of the gifts is a very special "in-kind" gift of landscaping services received from Tom Farley, a Berkshire County landscaper who worked on Strawberry Hill, Ros Sherwood's home.

Gifts to date have been received from:

### BENEFACTORS

Tom Farley  
Mr. & Mrs. John H. Fitzpatrick

### PATRON

Mr. & Mrs. John C. Morris

### SUPPORTERS

Dr. Jonathan R. Aronoff  
Margaret & John Batty  
Dr. Beatrice Bishop Berle  
Lila W. Berle  
Adele R. Brennan  
Mr. & Mrs. Richard Brown  
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John J. Tommaney  
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### OTHER GENEROUS GIFTS WERE RECEIVED FROM THE FOLLOWING:

George Abdalla  
Catherine B. Barrett  
Sally S. Bergmans  
Mr. & Mrs. Gary Burger  
Caroline N. Church  
John Cronson  
Mr. & Mrs. C. Manning Davis  
Mr. & Mrs. Theodore Evans  
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Eleanor D. Wilson  
Mr. & Mrs. Michael T. Zanin

Donations for this project are still being sought.

The Rosamond Sherwood Studio Garden Fund

The Norman Rockwell Museum at Stockbridge

Post Office Box 308

Stockbridge, Massachusetts 01262

(413) 298-4239

## Crosby and Petricca Join Board of Trustees

Bobbie Crosby of Tyringham, MA, and Perri Petricca of Lenox, MA, have joined the museum's board of trustees. The board now has 28 members.

Mrs. Crosby is the owner/operator of Crosby's, a highly successful catering business located in Lenox, MA. Crosby's often caters museum functions. In addition to her interest in food services and special events, Mrs. Crosby has also worked as a picture editor for *New York Magazine* and for various periodicals in England.

Perri Petricca is president of Unistress Corporation, Dodge Construction Company, and Berkshire Concrete Corporation of Pittsfield and vice president-corporate counsel for Petricca Industries, Inc., of Pittsfield. He is a contractor and developer, as well as an attorney.



New trustee Bobbie Crosby



New trustee Perri Petricca

PHOTO BY MIKE DAMORE





Norman Rockwell's great-grandson, little Peter Rockwell, visited the museum recently and was most interested in his famous relative's collection of paint brushes.

## POST OFFICE BUILDING SOLD

On May 4, 1990, The Norman Rockwell Museum announced the sale of one of its principal assets, the building behind The Old Corner House on Elm Street, which is leased to the United States Postal Service for use of the Stockbridge Post Office.

The buyer, the Owens Group Limited, Inc., Defined Benefit Pension Plan of Englewood Cliffs, New Jersey, paid \$300,000 for the property with intentions of maintaining the building as the Stockbridge Post Office.

Its continued use as the town's post office makes the sale especially pleasing for the community and brings the ownership to a firm interested in the museum and the town.

At the same time it was decided not to sell The Old Corner House building because a sale would have involved expensive leaseback arrangements, necessary to assure the continued use of the building to house the collection until the new gallery at Linwood is ready. At that time the future of The Old Corner House will be reconsidered.

# The Norman Rockwell Museum at Stockbridge Stockbridge, Massachusetts 01262

Non Profit  
Organization  
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Permit No. 33  
Stockbridge, MA 01262

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NORMAN ROCKWELL MUSEUM  
REFERENCE CENTER



# CALENDAR

## SPECIAL EVENTS

August 5

**Sundays at 3** gallery talk  
The Old Corner House, 3 P.M.

August 19

**Sundays at 3** gallery talk  
The Old Corner House, 3 P.M.

September 2

**Sundays at 3** gallery talk  
The Old Corner House, 3 P.M.

September 9

Grandparents' Day  
All grandparents will be admitted to the museum free of charge.

September 16

**Sundays at 3** gallery talk  
The Old Corner House, 3 P.M.

October 7

**Sundays at 3** gallery talk  
The Old Corner House, 3 P.M.

October 21

**Sundays at 3** gallery talk  
The Old Corner House, 3 P.M.

November 4

**Sundays at 3** gallery talk  
The Old Corner House, 3 P.M.

November 8

Members' Opening Reception for *Flops!*  
The Old Corner House, 5:30 to 7 P.M.

November 18

**Sundays at 3** gallery talk  
Curator Maureen Hart Hennessey will discuss a *Flops!*-related topic.  
The Old Corner House, 3 P.M.

November 29

*Flops!* lecture

In conjunction with the exhibition *Flops!*, the museum is sponsoring a lecture: *The Critical Eye: A Conversation with Jeffrey Borak*. Borak is the arts and entertainment editor and theater critic for *The Berkshire Eagle*. View the exhibition *Flops!* at The Old Corner House from 6 P.M. to 7:15 P.M. and then attend the lecture at 7:30 P.M. at The Red Lion Inn. Admission is \$3.00 for non-members; free for members.

Please note: Our *Sundays at 3* gallery talk series continues on the first and third Sundays of each month. Talks begin at 3 P.M. and investigate different perspectives on Rockwell as artist and social historian. Gallery talks are free and are held at 3 P.M. at The Old Corner House.

## 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

## NEW EXHIBIT

November 8, 1990-January 1, 1992

***Flops!***

The Old Corner House

Norman Rockwell, in his autobiography *My Adventures as an Illustrator*, devoted a chapter to "Flops!" The impressions and stories recounted in this chapter serve as the inspiration of a new exhibition, *Flops!* A flop is described by Rockwell as "a good idea gone bad." The exhibition will focus on those images which Rockwell discusses in his chapter. The originals of virtually all the unfinished flops are in the museum's collections, and tearsheets and archival material will be used to cover the specific images not included in the collections. Photographs of Rockwell working with models will also be a part of *Flops!*

The Old Corner House is located on Main Street in Stockbridge.

Linwood House is located on Route 183 in Stockbridge.

The Red Lion Inn is located on Main Street in Stockbridge.

Call (413) 298-4239 for further information on these events and exhibitions.



## Overheard on an Imaginary Party Line In Stockbridge



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Have you gone to any of the new programs at the Norman Rockwell Museum? I have been going to all their Sundays at 3 gallery talks. They are so informative.

I took the kids to a family program there called *Ordinary Faces, Places, and Things*. The kids were amazed to find out that museums can be so much fun . . . .

Oh, yes, we went to the *Ordinary Places* program. I loved making the Main Street game. We even got to take it home.

Don't forget about their wonderful lectures. I went to one and heard James MacGregor Burns . . . .

This has been a good year for them. They did their first Elderhostel program.

Elder what? . . . .

Elderhostel runs programs all over the world for retired people. My mother-in-law was in a group that stayed nearby. The museum did a program for them. They had a special tour, a slide show and acted out the paintings. . . .

I can just imagine your mother-in-law acting out a Norman Rockwell painting!

Well, my kids usually hate museums, but they loved the family tours offered during school vacation. It was so nice to go through the museum and have the whole family involved in the experience . . . .

I always enjoy their tours. The guides are so warm and welcoming . . . .