

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

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SUMMER 1991

MACAULAY ON ROCKWELL

ONE OF THIS GENERATION'S MOST POPULAR ILLUSTRATORS REFLECTS ON NORMAN ROCKWELL

When

David Macaulay

was a young lad, he dreamed of being an artist. Sometimes, after looking at a Rockwell *Saturday Evening Post* cover or two, he even experimented with the signature he would use on his work one day... when he was famous. That signature bore a striking resemblance to Rockwell's.

Today, more than 25 years and decades of fame later, the grown-up illustrator David Macaulay can still recreate this early, never-used signature and can remember making his own versions of *Post* covers throughout the 1960s, in homage to Rockwell.

Macaulay did not become aware of Rockwell until around 1960, when the Macaulay family moved to the U.S. from England. Young David started selling *Saturday Evening Post* subscriptions, and his parents bought one from him. From that time on, he never missed an issue, and the covers were "very important to him."

Although he didn't know why he liked the covers so much back then, Macaulay knows why now. The craftsmanship, the design, the characterization, the quality of the ideas and the storytelling, the execution, the color, the way figures are used in composi-

tions, and the unique approach and style of the covers still appeal to him today. As a kid with a good eye, he just knew that he loved Rockwell.

Macaulay, one of the most successful illustrators working today, recently visited the museum to participate in our self-study and deliver a lecture. While he was here, he saw Rockwell's original paintings for the first time.

When he saw the paintings, he was



Macaulay signs books after his lecture, sponsored by the museum in February. We look forward to bringing more illustrators on site. Photo by Don Victor

"bowed over" by the quality of what he called, "these perfect illustrations." The illustrator also enjoyed visiting Rockwell's studio and looking at the books on the shelves there. Macaulay often works with books spread before him. Books offer "glimmers or clues" to help solve problems, he said. Viewing Norman Rockwell's library within Rockwell's working environ-

ment made Macaulay think that Rockwell may have consulted books for research in much the same way.

An interest in research is not all Rockwell and Macaulay have in common. Macaulay is at the top of the competitive field of illustration and, like Rockwell, enjoyed success at a young age (beginning with the publication of his first book, *Cathedral*, in 1973).

In researching, writing, and illustrating his books, Macaulay most often focuses on making what many consider "dry or technical" material accessible and fun. His best-selling *The Way Things Work* illustrates how common objects are built and function. In his work, Rockwell was also greatly concerned with making his pictures and subject matter accessible to a wide audience.

Interestingly, through illustrator Thomas Sgouros, Macaulay's teacher and mentor (a recent lecturer at the museum), Sgouros's teacher Harve Stein, and Stein's teacher Harvey Dunn, Macaulay can trace his training back to Dunn's teacher Howard Pyle, father of American illustration and one of Rockwell's biggest heroes.

Norman Rockwell certainly would have been pleased that the great tradition of illustration, of which he is such a vital part, lives on through illustrators such as David Macaulay.

This feature is part of a Portfolio series on contemporary illustrators and their thoughts on Rockwell.

DIRECTOR'S PREFACE



Laurie Norton Moffatt DIRECTOR OF THE MUSEUM

What do Red Grooms, Robert Rauchenberg, I.M. Pei, and Norman Rockwell have in common? They are all recipients of the prestigious National Arts Club Artist Award.

At the ninety-second annual Artists Award Dinner of The National Arts Club held on May 9, 1991 in New York City, The Norman Rockwell Museum was honored for its role in preserving

ful Rockwell paintings, which were graciously loaned by Judy Goffman American Illustrators Gallery for a two-week exhibition at the club. The exhibition and evening were made possible through the work of Helga Orthofer, cochairman of the club's exhibition committee, and a Stockbridge neighbor. Bill Georgis of Robert A.M. Stern Architects and Nancy



(Left to right) Helga Orthofer, cochairman of The National Arts Club's exhibition committee; master of ceremonies Thomas Hoving; museum Director Laurie Norton Moffatt; John James of The National Arts Club; museum President Lila Berle; an unidentified guest; and Judy Goffman of Judy Goffman American Illustrators Gallery at The National Arts Club event. Photo by C. Zumwalt

the artistic legacy of Rockwell and his unique vision of American life. Joining the museum on this special evening were master of ceremonies Thomas Hoving, architect Robert A.M. Stern, and more than 150 museum members, friends, and members of the National Arts Club.

Guests were surrounded by beauti-

Nirenberg of The Norman Rockwell Museum organized an exhibit about the museum and its new home. A special commemorative poster was underwritten by Financial Federal Corporation

Remarks followed a reception and dinner. Thomas Hoving spoke on realism as the new frontier in the art world

and recognized Norman Rockwell as a master communicator. Robert A.M. Stern described his design and paired Rockwell with Walt Disney as American icons. Laurie Norton Moffatt spoke on the artist in the context of the illustration field. Museum President Lila Berle accepted the National Arts Club Award on behalf of the museum.

Norman Rockwell has been celebrated in many ways, including the Presidential Medal of Freedom. It is a great honor for him and for the museum to join the ranks of the many creative greats recognized by The National Arts Club. The beautiful illuminated plaque hangs proudly on display in the museum.

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With the exception of the sketch with New Gallery News, the small line drawings that appear with standing features are by Norman Rockwell. Drawings used by permission of The Norman Rockwell Family Trust.

ILLUSTRATION STUDENTS AWARDED SCHOLARSHIPS

Linda Szekely
ASSISTANT CURATOR

In May, The Society of Illustrators, a New York City-based organization comprised of the country's foremost illustrators, held its annual juried competition of student artwork.

This year, students from 80 colleges across the country submitted more than 4,000 works, from which 123 were selected as exceptional and 23 were awarded scholarships.

Scholarships, which ranged from \$500 to \$2,500, were sponsored by such organizations as The Norman Rockwell Museum at Stockbridge, the Reader's Digest Association, and Jelly Bean Photographics and by foundations and individual memorials.

The winning artwork was exhibited at The Society of Illustrators Museum in New York for three weeks, and a special awards presentation was held for recipients.

The Norman Rockwell Museum

awarded two \$1,000 scholarships to students Terry Wetmore, from San Jose State University in San Jose, California, and Dawn James, a student at the Kendall College of Art and Design in Evanston, Illinois.

Each year, seeing the exhibition is a truly stimulating experience; the exceptional quality of the work and the creativity of the material make this a very special show. Works are judged on technical skill, originality, and creativity of concept, perhaps the most striking characteristic of the students' work.

Although most students who enter the competition are technically capable of executing a professional-quality rendering of a subject, each of the award-winning illustrators showed his or her capability to go beyond the mundane.

Much of their work seems to transcend its purpose of delivering a mes-

sage, becoming an expression of the artist's human experience.

"Some illustrators feel that their commercial work is just a way of making a living—nothing more," wrote Rockwell. "Their serious painting, the painting by which they hope to be remembered and into which they pour their talents, ideas, and energies, they do in their spare time. I don't feel that way. A *Post* cover, an ad, an illustration, is never just a check to me. It means a whole lot more than that. Whatever talents, energies, and ideas I have go into the painting of it."

By Rockwell's standard, expressed in this passage from the *Norman Rockwell Album*, the students represented at this show have shown that they have poured "their talents, ideas and energies" into their work

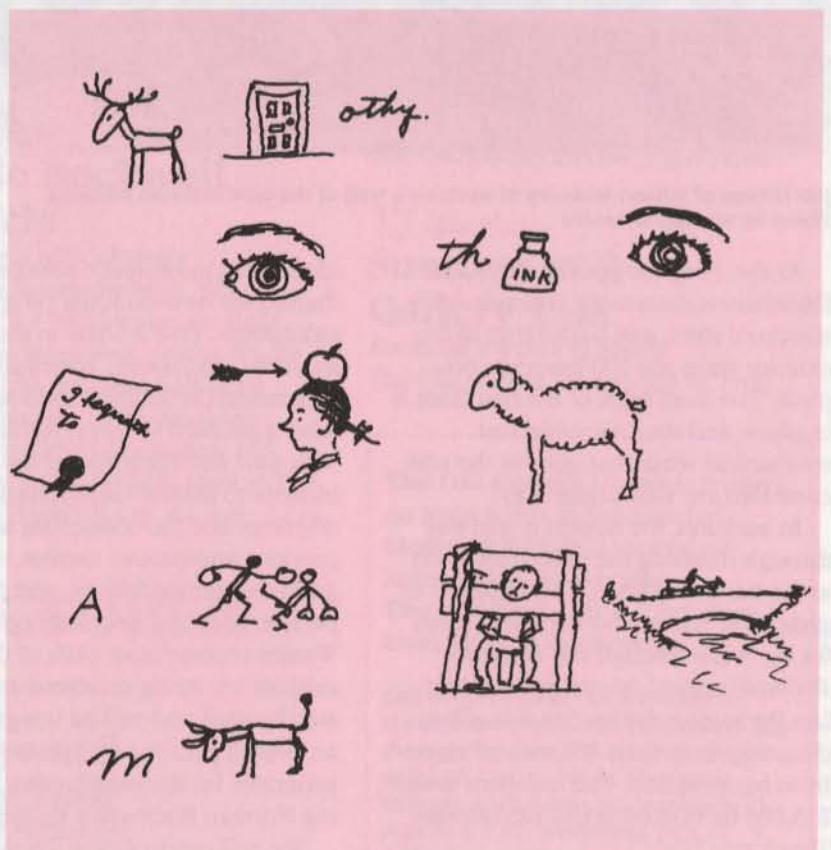
Norman Rockwell would have been proud of them.



ROCKWELL ARTYFACTS

Rockwell sometimes embellished his personal letters with delightful little drawings. This letter goes even further. It is comprised of miniature ink drawings which represent words. Along with the occasional letter, these pictures form a complete sentence. A solution on a separate page accompanied the pictograph. Can you solve the pictograph? The solution (in Rockwell's own handwriting) and further information on the pictograph, appear on page 4.

This new feature will appear in each issue and will focus on little-known or unusual information about Rockwell and his work. If you would like to share a Rockwell Artyfact, please write to Janet Tobin, Box 308, The Norman Rockwell Museum, Stockbridge, MA 01262.



SOLVE THE PICTOGRAPH



The new museum building is coming to life before our eyes! Construction Project Coordinator David Slingerland reports that we are on schedule and on budget at this time.

members are hard at work planning exhibitions and programs that will take place inside the building.

This spring, the museum hosted a two-day colloquium, which focused on



Jim Milano of Milano Masonry at work on a wall of the new museum building.
Photo by Michael D'Amore

As the *Portfolio* goes to press, the foundations, basement concrete walls, structural steel, and backfilling of the exterior walls are 100-percent complete. The steel deck of the first floor is in place, and the plumbing and mechanical work that goes in the concrete slab are well under way.

In addition, the mason is midway through finishing the fieldstone walls at the basement level. The museum is grateful to those who donated stones for the walls through the *Rocks for Rockwell* appeal. Museum President Lila Berle took the lead in this effort, donating more than 100 tons of stone from her property. The museum saved \$35,000 by obtaining donated stones. Thank you Lila!

As the construction of the new building progresses, museum staff

identifying interpretive ideas and themes for new-building programs and exhibitions. Five leaders in the fields of museum exhibitions, education and illustration (including David Macaulay, who is profiled in this *Portfolio*) met with staff and members of the board of trustees to review current museum offerings and the collections and to propose interpretive themes, new program recommendations, and their own perspectives on the collections. Written reports from each of the consultants are being reviewed and evaluated by staff and will be integrated into an overall plan for interpretation and programs for the new facility, including Norman Rockwell's studio.

We will report to you on the progress of the new building in the next issue of the *Portfolio*.

ROCKWELL ARTYFACTS



PICTOGRAPH SOLUTION

*Dear Dorothy
I think I
will tell you
about Stockbridge
Mass.*

In 1987, the museum purchased several letters (among them the pictograph) written by Norman Rockwell to a person named Dorothy. The letters are undated, and all we learn about Dorothy from their contents is that she had a husband named Bill who had been an English teacher and an author. In one of the letters, Rockwell writes, "...it is difficult for me to write you, knowing as I do, you, [sic] are the wife of an English teacher. Let alone that he's an author of note."

"To date, this is the only cipher by Rockwell contained in our archive," notes Linda Szekely, assistant curator at the museum. "It is a wonderful example of how Rockwell thought in pictures even when he wrote letters. In a previous issue of this newsletter, we featured three letters by Norman and Mary Rockwell that were decorated with tiny ink drawings, also an indication of his inclination to communicate in picture form."

ARCHIVAL ACQUISITIONS



Linda Szekely
ASSISTANT CURATOR

The last listing of archival acquisitions appeared in our spring 1990 issue. Here, we are including the objects donated or purchased for the museum's archive in the past year. Through purchase, we have acquired a 1939 issue of the *Saturday Evening Post* from SHIRLEY WAITE of Cheshire, Massachusetts. By purchase from DAVID H. WOOD of Stockbridge, Massachusetts, former director of the museum, we have acquired Norman Rockwell's personal copy of *The Adventures of Tom Sawyer*, a 1917 Harper & Brothers edition. Rockwell annotated this working copy of the story in preparation for illustrating the tale for Heritage Press in 1936. MR. WOOD has donated numerous personal notes and ephemera from Norman and Molly Rockwell. We have

purchased 40 *Saturday Evening Post* magazines with Rockwell illustrations from ESTHER CHASE of Grosse Pointe Woods, Michigan. These are valuable for replacing copies of the present archival collection that may have imperfections. MARTIN AND HARRIET DIAMOND have donated a copy of the Rockwell -illustrated sheet music *Little French Mother, Goodbye* and 11 color snapshots taken at Rockwell's funeral. The museum purchased seven photographs of Norman and Molly Rockwell at the Hollywood Roosevelt Hotel in California in the early 1960s from MARGARET R. BARKER of Ojai, California. We have acquired the Doubleday edition of *Norman Rockwell: My Adventures as an Illustrator* from JEFFREY LEBERT of Glastonbury, Connecticut. This edition was printed in 1960 and is decorated with the chapter headings that Rockwell did specifically for this volume. ARTHUR DUTIL of Stockbridge has donated seven original Boy Scout calendars from the 1950s and 60s. MR. AND MRS. THOMAS D. PERRY of West Stockbridge have donated a 1976 issue of the *Saturday Evening Post* containing the piece "The Face of the Nation: A Tribute to Norman Rockwell." LAWRENCE E. AND KATHERINE M. ALVORD of Middletown, Pennsylvania have donated four framed puzzles that depict images Norman Rockwell created for Ford Motor Company as adver-

tisements. RICHARD LONDON ASKINAS of Smithtown, New York has donated a pastel portrait of Rockwell by artist Angelo Calamuso. The portrait was commissioned by Mr. Askinas in 1987 as a gift for the museum and was presented during our groundbreaking ceremonies. HELEN S. PALMQUIST of Lincolnshire, Illinois has donated a 1942 issue of *Family Circle* containing a piece on Norman Rockwell. Lastly, FRED M. BAKER, JR. of Pawtucket, Rhode Island has donated a photo of himself, his brother Bill Baker, and Rockwell in Rockwell's studio.

TAX LAW FAVORABLE FOR DONATING ART IN 1991

The 1991 tax year is a good one for donating art to museums. Congress has passed a temporary change in the tax law to encourage donations of some types of appreciated property, such as art. Donors who are covered by the alternative minimum tax can deduct the fair market value of appreciated personal property donated to museum collections. The I.R.S. ruled that the excess value of such a deduction can be carried forward to succeeding years. To qualify under the temporary tax law change, a donation must be completed on or before December 31, 1991.

The museum is grateful to have received donations of art, including *Football Hero*, an oil donated in 1975 by Connie Adams Maples; an illustrated poem, done in watercolor, given in 1988 by Mary C. Schafer; and *Becky Sharp*, an oil donated by Donald E. Kraemer in 1989, as well as many other fine works. If you have a work of art that you wish to donate to the museum, this is the year to do it. Please contact museum Director Laurie Norton Moffatt at 413-298-3869 or Curator Maureen Hart Hennessey at 413-298-3539.



Richard Askinas (left) commissioned Angelo Calamuso (far right) to craft a pastel double portrait of Rockwell, which Askinas has donated to the museum. Photo by Doug Munson

EXHIBITIONS

Flops!

THROUGH JANUARY 1, 1992

In his autobiography, Norman Rockwell devoted a chapter to flops. He describes a flop as a "good idea gone bad." The impressions and stories recounted in the autobiography chapter serve as the inspiration of this exhibition, which focuses on those images which Rockwell discusses. At The Old Corner House.

Off His Walls Selections from the Personal Art Collection of Norman Rockwell

THROUGH DECEMBER 31, 1992

An exhibition of illustration art from the personal collection of Norman Rockwell. These pieces were part of a study collection from which Rockwell drew inspiration and enjoyment. Works by Charles Edmund Brock, Thomas Fogarty, A.B. Frost, John Held, Jr., J.C. Leyendecker, Maxfield Parrish, Edward Penfield, Howard Pyle, Arthur Rackham, and Hugh Thomson. At The Old Corner House.



Ob to see the worthy wheeler carry the gown ... (1893) by Hugh Thomson is one of the works on view in *Off His Walls*.

CURATOR'S CORNER



Linda Szekely
ASSISTANT CURATOR

In 1938, Norman Rockwell visited British story illustrator Arthur Rackham in his London studio. Rockwell greatly admired Rackham, who is known for his fantasy illustrations for children's books like *Grimm's Fairy Tales* and *Alice in Wonderland*. Rackham's characterizations of Dickensian personalities in books such as *A Christmas Carol* are much like Rockwell's characters done for Hallmark cards or the *Post*. Rockwell included the Rackham



Rackham's *Three Spinners*

drawing *The Three Spinners* (1917) in his personal art collection, testimony to his respect for the British illustrator.

Rackham manages to beguile with his characters, whom he makes both grotesque and appealing. His drawings of people seem to be a combination of the real human form and the exaggerated physical traits that we might

attribute to a character because of our feelings about their inner traits.

In his illustration for the Grimm's tale *The Three Spinners*, we see three almost grotesque women in their party dresses and finery. Rackham puts on paper the distortions created in a child's vivid and impressionable imagination. His drawing is a depiction of the three spinners' physical abnormalities acquired from their occupation of spinning flax. "The first of them had a broad flat foot, the second had such a great underlip that it hung down over her chin, and the third had a great broad thumb."

The *Three Spinners* tale is about a girl who doesn't like work who, by accident, finds herself in a queen's palace expected to spin flax into thread. She is promised the queen's son as a husband as a reward for her industry. She doesn't know how to spin but finds three women who promise to spin the flax for her on the condition that they be invited to her wedding. When the women are later at the wedding dinner with the bridegroom, he asks them why they are so

hideous. The women explain that their appearance is the result of their occupation as spinners, whereupon the queen's son declares that his bride shall never again touch a spinning-wheel! The spinners are like fairy godmothers though their appearance may suggest a more macabre role.

Having had an ancient (or so it seemed at the time) great-aunt, who was bent over at the waist from working in her gardens, whose hair was held back by a kerchief, and whose hands were gnarled from work, I can

relate to the imaginative license taken by Rackham with his spinners. If I were as facile an artist, my great-aunt Mary would be drawn in the same subjective way as the three spinners.

Though the illustrator's (or child's) imagination may exaggerate the form and features of an old woman, she may be no less familiar or kindly or, as in this case, beneficent.

CALENDAR



AUGUST

12 Monday Summer Lecture Series

The Art of the Newspaper: A Closer Look at Your Fishwrap
What's behind those political cartoons that go into your recycling bin? Join Robert Selby, cartoonist and caricaturist, for a look into newspaper art. Preregistration is advised. Call (413) 298-4065 for details and reservations. Tour/Lecture fee: \$8.00. Lecture-only fee: \$5.00. Museum members: \$3.00. After-hours tour of the museum, 5:30 p.m. Lecture: The Red Lion Inn, 7 p.m.

18 Sunday Sundays at 3 Gallery Talk

The Shaping of an Artist
The Old Corner House, 3 p.m. Free

24 Saturday (25 rain date) Tour de Rockwell Bike Trip

Explore Rockwell's favorite Stockbridge bike routes. Picnic to follow at Linwood, site of our new museum. Bring your lunch or we will supply a lunch for \$10.00 per person.

Reservations required for tour and lunch. For information and reservations, call (413) 298-4065. Not recommended for children under eight. Tour fees: adults, \$5.00; children, \$2.50. Museum members: free. Meet at Linwood, Route 183, 10 A.M.-noon

SEPTEMBER

1 Sunday Sundays at 3 Gallery Talk

Cover Illustrations: Instant Stories
The Old Corner House, 3 p.m. Free

8 Sunday Grandparents' Day

All grandparents admitted to the museum at half-price in honor of this special day. Enter a *Remember When? Trivia Contest*.

15 Sunday Sundays at 3 Gallery Talk

The Adventures of a Rockwell Model
The Old Corner House, 3 p.m. Free

21 Saturday Tour de Rockwell Bike Trip

Explore some of Rockwell's Stockbridge haunts by bike. Not recommended for children under eight. Reservations requested. Adults: \$5.00; children: \$2.50. Includes half-price admission coupon to the museum. Members: free. For information and reservations, call 298-4065. Meet at The Old Corner House, 9 a.m.-11 a.m.

OCTOBER

6 Sunday Sundays at 3 Gallery Talk

Stockbridge Influences
The Old Corner House, 3 p.m. Free

19 Saturday Tour de Rockwell Bike Trip

Explore some of Rockwell's Stockbridge haunts by bike. Not recommended for children under eight. Reservations requested. Adults: \$5.00; children: \$2.50. Includes half-price admission coupon to the museum. Members: free. For information and reservations, call 298-4065. Meet at The Old Corner House, 9 a.m.-11 a.m.

20 Sunday Sundays at 3 Gallery Talk

The Birth of an Idea
The Old Corner House, 3 p.m. Free

NOVEMBER

1 through 30
Every Wednesday, from November 1 through April 30, senior citizens will be admitted two for the price of one.

3 Sunday Sundays at 3 Gallery Talk

Smiles and Chuckles
The Old Corner House, 3 p.m. Free

17 Sunday Sundays at 3 Gallery Talk

Rockwell's World of Sports
The Old Corner House, 3 p.m. Free

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) 298-4065 for information about these events and exhibitions. May through October, the museum is open daily, 10 A.M. to 5 P.M. November through April, hours are weekdays 11 A.M. to 4 P.M.; weekends, 10 A.M. - 5 P.M. During school vacation weeks, the museum is open 10 A.M. to 5 P.M. daily.

BRINGING ROCKWELL AND VISITORS TOGETHER

Maud Ayson

ASSISTANT DIRECTOR FOR EDUCATION AND PROGRAM

During the past year, staff, trustees and advisors of the museum have worked together to expand public services and programs. The museum celebrates its vital place as an informal learning center and reaffirms education as a top priority.

Staff from across the institution, whether paid or volunteer, are the bridge-builders that enable people of diverse backgrounds, interests, and ages to understand and "see" Rockwell's work as a path to life-long learning. This institution-wide dedication to excellence and equity is reflected in new public programs designed to serve underserved audiences more effectively.



Mark Andermatten, a third grader at Stockbridge Plain School, took first place in a hula-hoop contest sponsored by the museum in anticipation of our 1950s style family day held on May 19. Mark outlasted 18 other students to win a print of *The Runaway* by Rockwell.

More than 7,000 members of the museum and general public participated in programs throughout the year. Expanded educational opportunities for adults, students, families, and youth included gallery talks, lectures, school programs, workshops, and special event days. These programs offer a different experience and perspective

on America's most popular illustrator.

During the past academic year, 4,000 students from 73 schools participated in school programs. This dramatic 38% increase included 15 "first-time" middle and high school classes. Gallery talks and lectures served 400 people. To strengthen our ties to local Berkshire County residents, a variety of reduced admission days were held. Eight hundred people attended. More than 900 older adults visited the museum on our winter "two-for" Wednesdays or had presentations in area nursing homes. Programs designed for families and youth, including a Boy Scout weekend and *Families '50s Style*, were enthusiastically attended by 1,000 adults and children.

While some contemporary art is difficult to appreciate, and the art of distant ages often seems removed from our lives, Rockwell's art possesses an immediacy that reaches across generations and economics. The museum's accessible collections offer endless opportunities for innovative programs to keep Rockwell's artistic legacy alive and well for many years to come.

Cousin Reginald Spells Peloponnesus by Norman Rockwell

© 1918 C.P.C.



MEMORIES OF A FIELD TRIP

Kerry Ross

SECOND-GRADE TEACHER

"I liked everything! I liked the pictures. I liked the games we played, acting out the pictures." After four months away from The Norman Rockwell Museum, my second graders at Stearns School in Pittsfield still had memories of favorite paintings and activities.

Kim Conley started our in-class presentation by dramatizing Rockwell's painting *Going and Coming*. Chewing bubble gum and blowing gigantic bubbles like the girl in the picture made quite an impression, especially as gum-chewing is forbidden in our classroom. When we discovered that painting in the museum, it was fondly remembered as "The Bubble Gum Picture." Our ordinary

field trip blossomed into an exciting treasure hunt as we found more and more paintings that Ms. Conley shared with us during her classroom visit.

Rockwell's paintings were brought to life as students shared their memories in words, body language, and pictures. They learned to "read" paintings, look for details, and to understand and empathize with the people in the pictures. The detail and richness of the second-graders' recollections was overwhelming.

My students learned far more than I realized at the time. Months later, they could still talk about the paintings as if they had just visited the museum. I was amazed. But then, The Norman Rockwell Museum is a very special place. My students reminded me how special it is.

"It was cool and awesome. You felt like you were right in the painting. It was my favorite field trip!"

REACHING OUT

Arnold Blackmur

MUSEUM GUIDE

Forty faces looked up as we walked in the door. This was the start of our new outreach program for nursing and retirement homes, bringing a taste of the museum to those unable to come to us. Since we can't bring original art, we shared slides, prints, and stories.

As Guide Bob Leahey and I presented slides, we were often interrupted by someone in the audience who recognized a *Post* cover or wanted to discuss his or her personal memories of the picture on the screen. After the slides, as the lights were turned on, the residents' applause and expressive faces made us feel special. Many people lingered to shake hands and tell us how much they loved Rockwell and his paintings. What a wonderful feeling to know we helped bring back happy memories and cheer!

Other guides who participated in this program had similar experiences and reactions. Training, which included a "what to expect session" led by Dolores Rocha, program director at Valley View Nursing Home, prepared us well to serve this new audience.

Thank you to the 200 older adults who participated in this pilot program. The museum's walls were extended to seven retirement communities—Valley View, Kimball Farms, Ashmere Manor, Springside Manor, Berkshire Retirement Home, Fairview Manor, and Mt. Greylock.

SPECIAL THANKS

to the Esther and Joseph Klingenstein Foundation of New York for a \$10,000 grant used to support the development of our new secondary school programs. Judging from the enthusiastic response from teachers and students, these programs are a welcome addition to our offerings.

TODAY'S STUDENTS, TOMORROW'S ARTISTS

Robyn Shields Kampe

COORDINATOR OF PROGRAMS

Few people are aware that Norman Rockwell left high school at age 16 to study at the National Academy of Design and the Art Students League. By the time he was 18, Rockwell was a full-time professional illustrator. The museum wants to help students further their artistic training while in school. To this end, we are increasing our educational programs and remain deeply committed to nurturing the careers of future artists.

More than 300 students participated



This group of award-winning student artists participated in the annual Berkshire County high school art show.

in *Getting Into Illustration*, our new high school program that asks students to put themselves in Rockwell's shoes. Students considering illustration as a career welcome the opportunity to study Rockwell's original art. Along with participating in an in-depth examination of artistic process, students discuss the discipline and perseverance needed to succeed in the field of illustration.

One twelfth-grade art class participated in a *Getting Into Illustration* session that featured classroom presentations and demonstrations by William Langley. Langley, a working illustrator, taught students about the complexity of Rockwell's process. Each student worked on an illustration project that was exhibited in his or her school.

Another new program begun this year is *Portraits of America's Past*, a middle school history program. Social

studies teachers were delighted to see their students investigating history through Rockwell's artwork.

In addition to special programming, high school students who are serious about entering the art field need experience in exhibiting their work. In April, the museum hosted the fifth annual Berkshire County High School Art Show, which was cosponsored by the museum and the Pittsfield Art League. This year, 125 students from 15 area schools submitted work. The

breadth of subject and media represented in the show impressed judge and viewer alike. "The degree of technical skill displayed went well beyond the high school level," said a judge. Teachers and students appreciated the opportunity to participate in a juried exhibition. While it was a new experience for some students to have their work judged in a competitive and critical manner, it was important to those considering a career as a commercial artist.

commercial artist.

In addition to high school programs and cosponsoring the art show, the museum offers two scholarships to art students. Seniors or graduates of Monument Mountain High School in Great Barrington, Massachusetts can seek funds for art training by applying for the annual Norman Rockwell Art Scholarship. This year's recipient is Rebecca Kat Vining, a 1990 graduate of Monument Mountain and an art student at Clark University. Another article in this issue focuses on our Society of Illustrators scholarship and lists this year's recipients. Congratulations winners!



MEMBERS' REPORT

BEA SNYDER
MANAGER OF MEMBERSHIP

We know our members are devoted, and you proved us right. The response to our recent survey was excellent. Our thanks to all who participated.

Many people wrote letters indicating how important Norman Rockwell is to them. Some gave personal accounts of experiences they had with Rockwell.

We heard from members in 28 states and four foreign countries. The average age of those who responded is evenly divided between 30 and 70. Of those responding to the question on the number of adults in their households, 60% indicated that they are part of a two-adult household, and 29% are part of a single-adult home. Half of those with children at home have one child and half have two. Many members indicated that their children are grown; some told of grandchildren.

We were impressed with the other museums and cultural institutions our members are involved with. You are an active group. The majority of those surveyed have been members of the museum for one to four years. Some indicated membership of just a few months, while others have been with the program from the beginning.

We found how members learned about membership to be particularly interesting, as this helps us to formulate plans to attract new members. The

overwhelming majority, 44%, indicated that they first became members during a visit to the museum. When we learned this, we decided to add new membership signs at the admission desk of the museum.

Membership benefits were important to all those who responded. Most important was learning more about Rockwell, which was followed by receiving the mail-order catalogue, and receiving discounts for purchases and programs. Even though many people are not able to attend functions at the museum due to distance, they still feel that it is important to receive advance notice of museum events. Those who are able to attend functions indicated that they like meeting people interested in Rockwell and participating in exclusive membership events.

A surprising statistic was that 53% of members who answered this survey said that they did not visit the museum at all during the past 12 months, and 31% visited only once during that period. The overwhelming majority of the people in these two categories wrote that they were too far away to make a visit possible. Many jokingly said that they wished we could bring the museum to them. We hope to do just that someday with a traveling exhibition. The responses to this question proved how important Norman Rockwell's art and the museum are to people around the world. Our membership is comprised of people living in all fifty states and nine foreign countries.

When responding to the question of what would increase the frequency of their visits, some people requested

more temporary exhibitions and different tours of the collections, but most wished for more time to visit the museum and to have the museum closer.

We asked if people would be interested in forming regional members' groups. Approximately 20% responded that they would like to join.

Of those responding to questions about the *Portfolio*, 76% rate this publication as very informative. We are most appreciative of the many suggestions given to us for future articles.

We received many suggestions for the new museum building. Some indicated that they would like us to keep the charm of The Old Corner House while expanding our facilities. We are very conscious of this sensitivity on the part of our friends and are making every effort to translate to the new building the warm feeling so many people experience at The Old Corner House. We thank you for your continued support.

ENERGY GRANT

The museum recently received a check for \$37,000 from Massachusetts Electric as part of an energy grant for \$102,000. The grant will help fund design and installation of a state-of-the-art energy conservation system and energy-efficient lighting for the new museum. This is the second grant we have received this year from Mass. Electric. The first was used to fund a new lighting system for the galleries and administrative offices at existing facilities.

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