

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

VOL. 9, NO. 2

SUMMER 1992

MUSEUM GATHERS ROCKWELL RECOLLECTIONS AS PART OF HOMECOMING YEAR CELEBRATION



Elaine Gunn wrote to the museum about her experiences with Norman Rockwell. Here, she poses in front of *The Problem We All Live With* with her cousin Linda, who modeled for the painting.

1960s, the door bell rang. Upon opening it, I came face to face with Norman Rockwell. He greeted me, then introduced himself. For a few seconds, I was totally without words. He said he was told that I had a daughter of an age that he was looking for to model in one of his illustrations. I told him that Anita would be home from school shortly, whereupon he asked if he could wait. I invited Mr. Rockwell in... Shortly, Anita came in from school carrying her violin. I introduced her to Mr. Rockwell, whereupon he asked her if she would like to earn some money to pay for her violin lessons by modeling for him. Anita didn't hesitate a moment; she was delighted. At that point, Mr. Rockwell said "Oh, I like the dress you're wearing, but I'd like it in white." He offered to take care of the expense of having two white dresses made, one for Anita and one for her cousin, Linda, whom he had also asked to model... Mr. Rockwell then invited my husband, Anita, and me to his studio for photos as soon as the dresses were completed. Rockwell greeted us at his studio on the appointed morning. He offered each of us a Coke, and then the photographer proceeded to take the photos. The little white dress worn by the girl in *The Problem We All Live With* was created from the pattern made from the blue dress worn by Anita. Anita's dress was worn years later by Tracey, our youngest daughter, when she modeled for *Moving Day*. Eventually, Mr. Rockwell chose to use Linda Gunn as the model for *The Problem We All Live With*.

Elaine S. Gunn
Great Barrington, Massachusetts

THREE NEW MUSEUM GALLERIES NAMED!

The Kay-Bee Toy Stores Gallery
Gift of Kay-Bee Toy Stores of
Pittsfield, Massachusetts

**The Mead Corporation
Foundation Gallery**
Gift of Mead Corporation Foundation
of Dayton, Ohio

**The Norman Rockwell
Family Gallery**
Gift of The Bradford Exchange/
Norman Rockwell Gallery
of Niles, Illinois in honor of
Norman Rockwell's family.

With these major donations and the proceeds from the July 11 gala, the museum has received more than \$500,000 in new gifts and pledges in 1992.

Over the past nine months, museum staff gathered first-hand remembrances from people who knew Norman Rockwell. These recollections from members, friends, and visitors range from memories of chance encounters with Rockwell to reminiscences about modeling for him. These stories celebrate Rockwell's personality and influence and offer a way to say good-bye to our home. Please "come home" and see Rockwell's paintings one last time, as they hang in The Old Corner House on Main Street in Stockbridge. The following is a sampling of the memories people have shared with us. These (edited) thoughts appear in color throughout this issue of the *Portfolio*.

An Unexpected Guest

While waiting for my daughter to come home from school in the early

DIRECTOR'S PREFACE



Laurie Norton Moffatt
DIRECTOR OF THE MUSEUM

Having spent the last 15 years of my career at The Norman Rockwell Museum, beginning as a summer tour guide and serving today as director, I was inspired by our *Homecoming Year* to reflect on change and continuity, the threads which time has woven together to form the fabric of a very special museum.

The museum is on the brink of an important transformation. In less than a year, we will leave the historic house that has been our home for the entirety of our 25-year history and move to a new building designed especially for the collections and our visitors. As the museum builds its future, the challenge will be to preserve the best of the past and remain faithful to the man and work that are responsible for the organization's success and growth.

There are elements of the museum which have been constants. Guided tours; intimate exhibitions; our old house; our single-artist focus; the village of Stockbridge; the powerful, enduring images Rockwell painted; loyal friends; members, trustees, staff, and volunteers; the neighbors and people Norman Rockwell painted; and visitors from all over the country flock-

ing to Stockbridge are aspects so central and unchanging that they have, in fact, helped define the museum.

Yet, this has never been a stagnant organization, and there are obvious manifestations of growth and change—a name change, the death of Norman Rockwell and his wife, an expanded collection, a new site, a new building, a studio moved, increased attendance, an enlarged board of trustees, an expanded physical plant, fundraising efforts, and enormous support.

There have also been internal and external shifts that have altered the complexion of the museum in more subtle ways and have made the 1993 opening of the new museum possible. Internally, our mission has broadened as we interpret and present Rockwell's art via new educational initiatives and programs to an ever more diverse audience. We have also developed a professional, highly trained staff and have diversified and enlarged our board of trustees.



LEFT Museum Director Laurie Norton Moffatt at the 1986 party celebrating the publishing of *Norman Rockwell: A Definitive Catalogue*, which she authored.

External trends have strengthened Rockwell's position in the art world and added to his popularity and accessibility and have also affected the museum indirectly through increased visitation and attention. The media's tendency to use the name Norman Rockwell as a generic term (to evoke a time, place, mood, or image); the emergence of major national collectors and museum collections of Norman Rockwell's art; increased critical interest internationally in illustration as an art form and in Norman Rockwell; trav-

eling exhibitions of Norman Rockwell's art; and the sustained market growth of Rockwell art in the auction and dealer world are examples of Rockwell-related phenomena that have touched the museum from outside its walls.

For me personally, it has been a fascinating, fulfilling, enriching, and challenging 15 years, as I watched the museum emerge as a national cultural treasure. It is testimony to Rockwell's popularity that though this change in stature is in part the result of the efforts of our leaders and planners, it is largely due to the never-ebbing public demand for Rockwell's images. I look forward to seeing the museum meet this demand for the next 15 years and beyond.

BOARD OF TRUSTEES THE NORMAN ROCKWELL 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.

ARTYFACTS



Kim Conley
MUSEUM ASSISTANT

"You know," Norman Rockwell used to say, "A painter's legs go first, just like a ballplayer's. Bicycling is my way to stay active."

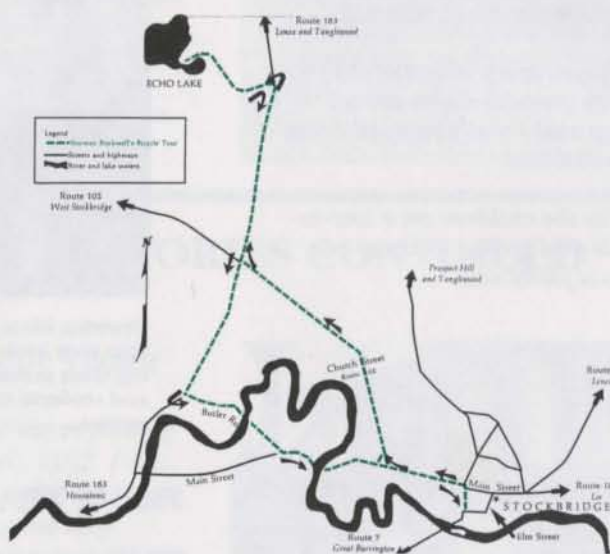
It is not known exactly when Rockwell became a cycling enthusiast, but in his autobiography he recounts a bike riding adventure that took place when he was but a preteen, "...the metal [was] biting into my insteps as I stood up to pump harder on the hill." This may have been the beginning of what became a life-long passion for Rockwell, bicycle riding.

During the Arlington, Vermont years (1939-1953), it seems that cycling was part of Rockwell's family and social life, and references to bicycling occur in his art of this time. If you take a look at *My Studio Burns* (1943) you will notice firefighters rescuing the "family bicycles." In *Stockbridge in Springtime* (1971), we see a septuagenarian Rockwell and his cycling companions travelling along what was a well-worn route for them.

When he lived in Stockbridge (1953-1978), Rockwell made cycling a part of his daily routine. In fact, he rode right by Linwood, which later

became the site of our new museum, each day. Photographer Louie Lamone remembers Rockwell's mid-day ritual, "Every day, about 11:30, if the weather was right, Rockwell would take a bike ride with me or Doug McGregor and his wife or whoever was around for about a five-mile ride," he said.

Norman Rockwell's Stockbridge Bike Route



The museum has not overlooked this very important part of Rockwell's life. In fact, one of his bicycles will be on display in the lobby of the new museum. The museum also organizes annual Tour de Rockwell bicycle tours.

RIGHT Mr. and Mrs. Cornelius Antoniazzi pose with the bike rack restored by Mr. Antoniazzi and donated to the museum by Mr. and Mrs. Thomas B. Haver.

TOP OF PAGE (Left to Right) Doug McGregor, Molly Rockwell, and Norman Rockwell take a break from a bike ride. Photograph (ca. 1961) by Louie Lamone.



Why not join us for our next one? See the calendar for details.

MUSEUM RECEIVES BIKE RACK

Years back, Norman Rockwell apparently admired a wooden bicycle rack for sale at Stockbridge's 7 Arts Antiques shop. Owner Harriet Sossner either sold or gave Rockwell one of the six identical racks she had at the shop. Unfortunately, the rack was later stolen from the illustrator's home. Now, one of the racks has come home to The Norman Rockwell Museum through the generosity of Mr. and Mrs. Thomas B. Haver of Montclair, New Jersey. Mr. Haver, who is Harriet Sossner's son, found the bike rack, which was in very poor condition. He then contacted Cornelius Antoniazzi of Glendale, Massachusetts, who restored the rack and presented it to the museum. The rack was given to us by the Havers in memory of Harriet Sossner.



THOUGHTS FROM ACROSS THE GENERATIONS

Students and older adults shared family customs, memories, and lifestyles in *Across the Generations*, an intergenerational program just completed by the museum in three area schools. This "joining" of the generations was very special. Here are some thoughts from participants.

FROM STUDENTS...

What new things did you learn about your own family?

That we planted a tree every time a baby is born.

I learned I'm 1/8 German.

My great, great, great, great uncle was a famous painter in Italy.

That my grandmother can trace her family back to Adam and Eve.

What did you learn about activities other families do together?

I learned that all families don't celebrate the holidays I celebrate.

I learned that a girl plays football with her dad.

Some families live close to their relatives, so they can spend more time together.

What new things did you learn about the elders you met?

That it isn't so bad being old.

I learned that seniors are really good storytellers and are really nice.

That one of them was a mother.



FROM SENIORS...

What did you enjoy most?

It was wonderful for me to think about traditions and reevaluate how important they are for my own family.

I just enjoyed every aspect of the program. My grandchildren are all grown up and I really enjoyed being with the children.

Talking to the children on a one-to-one basis and getting to know one individual fairly well.



Drawing ideas from the paintings they looked at together during their museum visit, seniors and students created family stories.

FROM TEACHERS...

What was the major impact of the program on your students?

The experience of interviewing their families as well as the seniors was very rewarding as well as educational. We started corresponding with one of the children's grandmothers in Canada, who mailed us several letters describing her life as a child attending a one-room school.



All generations enjoyed storyteller Davis Bates during *Families '50s Style* held at the museum. This celebration was the culminating event of the *Family Traditions Across the Generations* Program.

MORE ON WHAT'S HAPPENING IN EDUCATION

SUPPORTING TOMORROW'S ARTISTS

To continue to nurture the careers of future artists, the museum is proud to announce the following scholarship awards. The 1992 recipient of the Norman Rockwell Art Scholarship, given to an outstanding Monument Mountain High School art student or graduate pursuing an art education, is Rebecca Kat Vining. Ms. Vining, a graduate of Monument Mountain High School, is attending Clark University. The museum also participates in the Society of Illustrators Scholarship program. Manuel Rosario, from the Fashion Institute of Technology, and Diana De Santis, from the Art Students League, are this year's winners. Students from all over the country participated, and 132 works by 113 students were selected for the show held at the Society of Illustrators in New York. Scholarship recipients are chosen from among the exhibitors.



HIGH SCHOOL ART SHOW AND AWARDS

The front rooms of Linwood House, home of the museum's administrative offices, were filled with original and colorful student entries during the Sixth Annual Berkshire County High School Art Show. Winner of the Stuart Henry Award for Best of Show was Christine Macht of Mount Greylock Regional High School, who is shown here with her watercolor entitled *Surrealist Self-Portrait*. Ms. Macht was one of 127 high school students who entered this year's show.

HOMECOMING STORIES CONTINUED

Letter from a Happy Visitor

*Dear Friends,
Enclosed is a picture of me in front of your place on March 30, 1992. I was visiting my aunt in Copake, New York with my grandmother, and they brought me to your museum. I liked it very much. I especially like the picture called *The Runaway* and the one I believe is called *Going to the Beach*. This was my first trip to the East, and I liked it very much. My cousin, Leslie Belt, works for *Country Curtains* in your town. Thanks for making my visit memorable.*

Sincerely,

*Charlie Miller
New Haven, Indiana*



Young Charlie Miller poses in front of the museum during his March visit.

Thoughts on Rockwell

I had forgotten how much I loved Norman Rockwell's paintings and how much they belong to America. George M. Cohan, Thomas Jefferson, Norman Rockwell are as American as you can get. What makes Rockwell so special is that he was a man who had something to say to all of us about the way we act as a nation and as a people. He was a cheerleader, all right, but only for the good things. He was also an important social critic.

Alan S. Chartock
December 6, 1991

EIGHT MONTHS TO GO . . .

Maud Ayson
ASSISTANT DIRECTOR FOR
EDUCATION AND PROGRAM

In approximately eight months, the new museum will open its doors to the public. Much has been accomplished this past year, but there's still much to do to get the exhibition galleries, store, and staff ready for life in our spacious new museum. From now until opening, museum staff from all departments will juggle a dizzying array of planning meetings, design schedules, and "need this by tomorrow" deadlines. Steady progress moves forward while thousands of visitors and members continue to view Rockwell's paintings daily at The Old Corner House on Main Street.



The new museum as it looks today. Photo by Michael D'Amore

Construction of the wonderful Stern building is complete, but imagine planning all the furnishings of a 27,500 square-foot house containing both public and private rooms, a retail store, art studios, and ten bathrooms. Assisted by a talented interior and graphic design team, the staff and board are putting it all together in installation meetings that discuss exhibition, public and office space layouts; the writing and editing of signs, captions, and brochures; the development of public programs; and examination of design drawings for possible changes and improvements.

In 1993, the museum will present a unique new public face, with colorful path signs, welcoming lobbies, and an exciting and spacious store. All have been carefully designed to reflect Rockwell's personality and speak to his warmth and gentle humor.

Always keeping Rockwell's story at the heart of all planning, inaugural exhibits are entering their final phases of design. Exhibitions have progressed from ideas to storylines and from mock-ups to construction drawings. The first galleries that visitors see will provide a "first impression" of Rockwell's extraordinary life and career.

My Adventures As an Illustrator presents the illustrator's professional and personal life. Using some of his most popular and familiar works, this exhibition tells the story of Rockwell's role as observer, definer and shaper of America's view of itself.

"My Best Studio Yet!" provides an introduction to Rockwell's Stockbridge studio, which is reached by a short walk from the museum terrace. The exhibit shows the business, personal, and social aspects of life in the illustrator's studio. Many archival and ephemera objects (photos, correspondence and mementos) will be on display for the first time.

Watching the new museum come to life is an amazing process. While staff know that days will grow more hectic with opening deadlines, they approach what remains to be done with a sense of exhilaration and enormous accomplishment.

HELP BRING THE NEW MUSEUM TO LIFE! \$410,00 NEEDED BY MAY 1993

The Campaign for Norman Rockwell has to raise \$410,000 in cash and pledges to receive \$300,000 from the Kresge Foundation. This is not a matching grant—it is all or nothing! Help us meet our deadline. Every dollar counts towards the challenge. The names of all donors will be recorded in a permanent archival record which will be stored in the new museum. Donors of \$100 and above will receive an inaugural year V.I.P. card, which will entitle them to the following:

A V.I.P. invitation to the grand opening of the new museum in June 1993

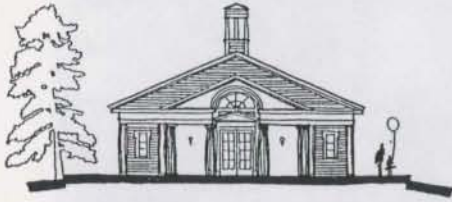
A donor recognition lapel pin

For further information about the Kresge Challenge and The Campaign for Norman Rockwell, please contact: The Development Office; The Norman Rockwell Museum; Stockbridge, MA 01262; (413) 298-4239.

Please fill out the form below, and include it with your tax deductible donation or pledge today in the envelope provided.

I/We are pleased to contribute
\$ _____ to The Campaign for
Norman Rockwell and to be part of the
Kresge Challenge. I/We would like to
pledge \$ _____ to the campaign to be
paid over a period of _____
beginning _____
Name _____
Street _____
City _____ State _____ Zip _____
Telephone _____
Please make checks payable to The
Campaign for Norman Rockwell. You may
also contribute by credit card.
 Amex Visa Mastercard
Card no. _____ Exp. date _____
Signature _____

NEW GALLERY NEWS



David Slingerland CONSTRUCTION PROJECT COORDINATOR

By the time this issue of the *Portfolio* goes to press, construction of the new museum will be complete, and Peabody Construction will have turned the building over to the museum. The building stands ready to accept the museum staff and Norman Rockwell's paintings, and by August, the first staff members will begin moving into the office areas. For those of you who have not seen the museum during construction, I believe it is everything you hoped it would be. The museum would like to acknowledge some of the hundreds of people who have been involved in bringing the building to life. Starting with the architect and his consultants:

Architects and Landscape Architects

Robert A.M. Stern, architect
Bill Georgis, project architect
Augusta Barone, assistant project architect
Robert Ermerins, landscape architect

Structural Engineers

Robert Silman Associates
Robert Silman, principal
John Nekrosis, structural engineer

Mechanical, Electrical, and Plumbing Engineers

John L. Altieri Consulting Engineers
Andy Sebor, principal
Vladimir Goldin, mechanical engineer
Joe Renzulli, electrical engineer
Sal Russo, security engineer

Civil Engineers

Foresight Engineering
Jack Cysz, principal
Jeff Collingwood, civil engineer

Clough Harbour and Associates
Raymond Rudolph, PE

Geotechnical Engineer

Haley and Aldrich
Scott Bamford, engineer
Greg Chase, field engineer

Lighting Design

Cline Bettridge Bernstein Lighting Design
Carroll Cline, principal
Michael Hennes

Thanks are due also to the town and state officials and inspectors who have answered our many questions and monitored construction operations.

Stockbridge Selectman John Beacco
Stockbridge Selectman
Norman Charbonneau
Stockbridge Selectman Mary Flynn
Chester Banak, wire inspector
Warren Haywood, building inspector
Peter Kolodziej, tri-town health inspector
Jorja-Ann P. Marsden, town clerk
Francis Pilling, plumbing inspector
Louis Peyron, fire chief
Helen Pigott, executive secretary
Don Schneyer, water commissioner
Rick Wilcox, chief of police



Some of the crew who worked on the building take a break to pose for a photo.

Ray Whalen, safety inspector
Sam Flanagan, elevator inspector

Where would we be without Peabody Construction and the many workers who participated in construction operations. Starting where field operations began, special thanks to Superintendent Robert H. Nason. Bob's personal commitment has been unsurpassed, and his special knack for putting things together has made the construction operation process move very smoothly. However, Bob did not accomplish everything by himself. The following contractors and subcontractors deserve our gratitude for a job well done:

Peabody Construction Company
Ted Fish, Jr., president
Ken Hoffman, vice president
Andy Moore, project manager

General Construction
Larry Hager, H&H Forms
Bill Kralik, Legendary Painting
Mike Milano, Milano Masonry
David and Doug Saunders,
Continental Framers of Rhode Island
Pete Serighelli,
Davenport & Brown Millwork
John Storey, HML Sheetrock
Gus, project mascot
Dan Macklin
Nelson and Kiki Barriere
Paul Wendling, Wendling Excavations

Pittsfield Pipers
Jim Moran, president
John Burzimat, plumbing foreman
Mario Santolin, mechanical foreman
Pete Means, RBM fire suppression foreman

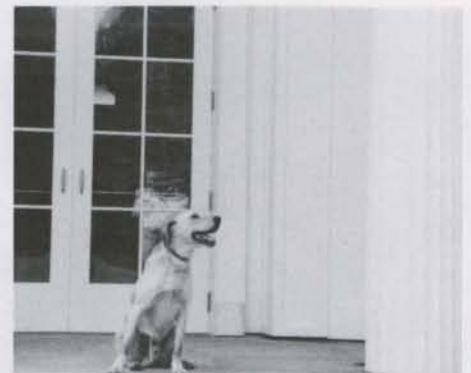
Turner Electric
John Divine, president
Rick Haley, foreman

Finally, there is Construction Consultant Peter D'Ambrosio. It is

Peter who has kept me and the museum on the straight and narrow path all these many months of design and construction.

After nearly three years at the museum, I will be moving on to new challenges in the fall. I want all of you to know that this project has been a wonderful experience, even though the Berkshires weather has proved totally unpredictable. The support from the board of trustees, the director, and the staff has been phenomenal.

Thanks for everything.



Construction mascot "Gus" cheered the crew on every step of the way. He is owned by John Storey of HML Sheetrock.

JULY 11 SNEAK PREVIEW BENEFIT GREAT SUCCESS MORE THAN \$100,000 RAISED



TOP LEFT Joyful museum board President Lila Berle and husband Peter A.A. Berle join guests at cocktails.

TOP MIDDLE David McKearnan receives his door prize, a signed Norman Rockwell Print, from museum trustee Jane Fitzpatrick.

TOP RIGHT Marge Champion entrances museum trustee Brian Quinn.



RIGHT Museum Director Laurie Norton Moffatt welcomes the more than 300 party-goers.



ABOVE Museum architect Robert A.M. Stern talks with patrons.

AT LEFT David Klausmeyer (center), cochairman of The Campaign for Norman Rockwell and president of Mead Specialty Paper, with guests during the silent auction.





ABOVE Honorary trustee Jack Deely and wife Barbara arrive at the Sneak Preview.



ABOVE Benefit Committee member Lincoln Russell greets actress Maureen Stapleton



ABOVE Trustee and Kay-Bee Toys President Ron Staffieri (center) talks with Barry Hollister during the silent auction.



ABOVE Former Assistant Director of the museum Margaret Batty is flanked by her son Jack (left), a museum trustee, and recent painting donor Larry Vaber.

RIGHT Neil Golub (right), president of Price Chopper Supermarkets, chats with Philip Deely, development director of the museum.



LEFT A watchful Bobbie Crosby, who is a museum trustee, co-chaired the successful event.

MUSEUM ACQUISITIONS



Linda Szekely
ASSISTANT CURATOR

The museum is pleased to list the following gifts and the generous donors who have given them to the museum between July 1991 and May 1992.

A personal scrapbook and a photograph album represent two important donations to the archives this spring.

The scrapbook is a gift of MRS. FRANKLIN H. LISCHKE of Litchfield, Connecticut. It is a potpourri of personal memorabilia of Franklin Lischke's career (1921 to 1928) as a model for Norman Rockwell. Mr. Lischke died last year at the age of 83.

The album begins with a record of all the paintings for which Lischke modeled — from the time he was thirteen, when he was pictured in *No Swimming*, to young adulthood at twenty, when he modeled as one of the hikers in the 1928 *Saturday Evening Post* cover, *Spring*.

Rockwell met Frank, as the illustrator called him, when he rented the garage on the property of Lischke's father in New Rochelle to use as a studio. Rockwell had begun his career as the "Boy Illustrator" in the nineteen-teens and was still featuring plenty of pictures of boys in his magazine cover and story illustration work in the twenties.

Frank was drawn into service as a model and around-the-studio helper for fifty cents an hour. "My duties were to keep the studio clean, run errands and occasionally answer the phone and say he was out when he was trying to meet a deadline."

In his autobiography, Rockwell remembers Lischke as "... a narrow-shouldered, stringy adolescent with a round head ... He was one of the most gullible kids I've ever known."

The album contains rare archival material including a number of early photos of Rockwell and Lischke, the studio in New Rochelle, an original "pictograph" letter, a set of Rockwell illustrated, hand-tinted, travel postcards sent to Lischke during Rockwell's European vacation in 1928, and a number of rare family Christmas cards made by Rockwell.

The gift helps to fill in some of the gaps in the museum's archival collection and is an important record of the experience of being a Rockwell model.

MARTIN AND HARRIET DIAMOND'S gift to the museum of a photo album of an exhibit of Rockwell paintings in Japan is important documentation of a notable event in the chronology of Rockwell's career.



Norman Rockwell poses with models Dorothy Chapman and Franklin Lischke in 1925. This photograph is from the scrapbook donated to the museum by Mrs. Franklin Lischke.

In 1975 Martin Diamond, a New York City art dealer who was at that time an associate of Bernard Danenberg Galleries in New York City, organized an exhibition of Rockwell artwork for a two-city tour where the pictures were displayed in department stores as cultural exhibitions. It was the first time original Rockwell paintings and sketches were publicly dis-

played in Japan.

In addition to bringing the art of a western society to Japan, the exhibit brought together members of the American consulate, the American embassy of Tokyo and the Mayor of Osaka in its opening ceremonies establishing a cultural tie between the two countries.

Other notable additions to the archives include the following: a gift of the sheet music for "Over There" illustrated by Norman Rockwell from GORDON F. CHRISTIE of Bridgeport, Connecticut; a gift of two letters written by Norman Rockwell in 1962 from RICHARD H. WALKER of Norwalk, Connecticut; a tear-sheet of the advertisement for the New American La France fire engine from JANE GUSSIS in Jamaica Plain, Massachusetts; a gift of seven black and white photographs of Linwood House (currently housing offices of the Norman Rockwell Museum) taken in 1982 from ART MORASCO of Lenox, Massachusetts.

NEW BUILDING WISH LIST

Your gift to The Campaign for Norman Rockwell can help outfit our new home. We need lots of things to make the building complete by next April, when we open to the public. Look what your donation will buy.

- \$5 Pamphlet file box for the archives
- \$10 Wall clock for an office
- \$25 Art supplies for a student in the education program
- \$50 A chair for the auditorium
- \$100 An easel
- \$500 A library shelving unit
- \$1,000 Purchase and installation of 10 square yards of carpeting
- \$2,500 A computer to help with publications
- \$5,000 Complete furnishings for an office

Every dollar you give will help complete the new museum, and your contribution will help us meet the Kresge Foundation Challenge, too!

GUTHRIE RECORDS SONG ABOUT ROCKWELL

Internationally renowned folk singer Arlo Guthrie premiered a new song, *Norman Always Knew*, during a July 4 concert at Tanglewood, the summer home of the Boston Symphony located in nearby Lenox, Massachusetts.

The song, written by Joe Manning and Steve Vozzolo, is a tribute to Norman Rockwell. It has been released as a single in a special limited-edition tape that has a fundraising as well as musical purpose. A percentage of the tape's royalties will be donated to The Norman Rockwell Museum and The Guthrie Center, a nonprofit community service and spiritual outreach organization located in Great Barrington, Massachusetts.

This is the first single Arlo Guthrie has released since *City of New Orleans*, his 1972 hit. *Massachusetts*, the official state song written by Guthrie, is on the reverse side of the tape. Guthrie, who lived in Stockbridge for many years, knew Norman Rockwell personally. To order a copy of this tape (\$7.00 including shipping), please send check or money order to The Norman Rockwell Museum, P.O. Box 128, Stockbridge, MA 01262. You may also order by phone by calling (413) 298-4446. Massachusetts residents add twenty-five cents tax.



Arlo Guthrie created his own version of Rockwell's famous *Triple Self-Portrait* while visiting the illustrator's studio recently. Guthrie's drawing appears on one side of the tape and Rockwell's is seen on the other. Guthrie later donated his artwork to the museum's Sneak Preview Silent Auction. It sold for \$900. Photo © 1992 Alan E. Solomon,

GE ELFUN SOCIETY VISITS NEW MUSEUM

Approximately 50 members of the Elfun Society, an international General Electric service organization headquartered in Fairfield, Connecticut, visited the new Norman Rockwell Museum on May 19. Elfun members toured the new facility and attended a presentation by museum Director Laurie Norton Moffatt. On behalf of The Elfun Society, Raymond A. Mathieu, executive secretary of the group, and Ralph W. Young, program manager for advance programs in GE's Aerospace Division in Pittsfield, presented Moffatt with a \$2,000 check to The Campaign for Norman Rockwell. The museum is grateful to The Elfun Society for this generous donation.



LEFT TO RIGHT Raymond A. Mathieu, Laurie Norton Moffatt, and Ralph W. Young.

NEW MUSEUM CARVING JOB ALL IN THE FAMILY

When museum Personnel Manager Jean Drees overheard Construction Project Manager David Slingerland and Peabody Superintendent Robert Nason discussing the trouble they were having finding a local woodcarver, she knew she had the perfect candidate for the job. Drees's son, Rod, is an expert duck carver, and she was sure he could carry his skills over to carving antefixes for the new building. Antefixes are small wooden ornaments designed by architect Robert A.M. Stern to be installed on the front pediment of the new museum. After interviewing Rod and seeing his ducks, Slingerland and Nason were impressed



Rod Drees poses with one of the antefixes he carved for the new museum.

and hired him on the spot. Working from Stern's drawings for five months, Rod hand-carved the antefixes out of bass wood.

Everyone thought the results of Drees's labors were wonderful, and the antefixes are now perched proudly in their new home.

CURATOR'S CORNER



Maureen Hart Hennessey
CURATOR

One important step in Norman Rockwell's process for creating an illustration was the color study. Having worked out such details as character, costume, and setting and finalized the composition of the work in earlier stages, Rockwell would do a study to work out the colors of the illustration. The color study was done in the same size as the magazine cover, so Rockwell could judge how his composition would look in the final printed form.

In his later years, Rockwell would often add a sheet of acetate over a color study on which he would add or change color in specific areas. The museum is pleased to announce that an original, previously unknown color study has been donated to its collection by Laughran "Larry" Vaber.

The study, *McCabe Brothers Florists*, is an oil on board and acetate sketch that shows a woman loading flowers into a truck or station wagon in front of a florist shop. The painting appears to have been done for a *Saturday Evening Post* cover that was never completed. While Rockwell's color studies are, in general, very loose with little or no detail apparent, *Florists* is particularly impressionistic and is an important addition to our collections.

Rockwell gave the painting to Mr. Vaber in 1961 when Vaber was chairman of the Berkshire County Red Cross fund drive. Mr. Vaber had asked Rockwell to donate a picture to use as a prize for a raffle to benefit the Red Cross. Rockwell provided two pictures, an oil study for *After the Honeymoon*, 1957 *Post* cover, and *Florists*, saying that the winner could choose one. When Mr. Vaber said he would return



McCabe Brothers Florists (ca. 1961) by Norman Rockwell. Oil on board and acetate, unpublished study. Reproduced courtesy of The Norman Rockwell Family Trust.

the remaining painting, Rockwell told him to keep it.

We greatly appreciate Larry Vaber's generosity in donating this work to the museum, a gesture which ensures that the picture will be preserved and shared with future generations. "I had

the pleasure of the gift for 30 years," Mr. Vaber told us. "I felt that the time was right to pass it on to the museum where it could be enjoyed by others. It was a gift to me from Norman Rockwell, and now it's home where it belongs." We couldn't agree more.



Norman Rockwell and Larry Vaber (ca. 1961). Photograph by Eugene Mitchell

MUSEUM DONATIONS

This list reflects new donations to The Campaign for Norman Rockwell received during the period of February 11, 1992 to July 1, 1992 and other contributions not previously listed. Categories reflect cumulative giving.



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IN-KIND GIFTS

The following is a list of in-kind donations received by the museum.

E.D. Bullard
Hard Hats

Elmcourt Florist and Greenhouse
Floral Materials

Genova Hartwick Juliano
Murphy's Oil Soap

Quality Printing Company
Printing services

USAA

10,000 copies of Norman Rockwell's World War II: Impressions from the Homefront.

THANK YOU TO ALL OUR DONORS!

While every effort has been made to make our lists as accurate as possible, errors can occur. If you detect any mistakes, please accept our apologies and let us know. Write to: Development Office; The Norman Rockwell Museum; Stockbridge, MA 01262 (413) 298-4239.

BOOK SALES TO BOOST CAPITAL CAMPAIGN

Thanks to a donation from United Services Automobile Association (USAA) of San Antonio, Texas, The Campaign for Norman Rockwell will benefit. Recently, General Robert McDermott, USAA chairman, announced the donation of 10,000 copies of Susan E. Myers's magnificent book *World War II: Impressions from the Homefront*.

The 96-page book contains splendid full-color reproductions of Rockwell's wartime art work. The roomy 11" x 15" format provides ample space for powerful visual images and the accompanying text.

Proceeds from the sale of this book are designated to support The Campaign for Norman Rockwell and will help the museum meet the Kresge Foundation Challenge. To order your copy of this book (\$23.95 including shipping), please send check or money order to The Norman Rockwell Museum, P.O. Box 128, Stockbridge, MA 01262. You may also order by phone by calling (413) 298-4446.

THE NORMAN ROCKWELL MUSEUM



C A L E N D A R

SEPTEMBER

6 Sunday

Sundays at 3 Gallery Talk

The Story Behind the Illustration
The Old Corner House, 3 p.m. Free

13 Sunday

Grandparent's Day

All grandparents admitted to the museum at half-price in honor of this special day.

20 Sunday

Sundays at 3 Gallery Talk

Norman Rockwell Paints the Candidates
The Old Corner House, 3 P.M. Free

27 Sunday

Family Day

Families are invited to tour the museum using a children's gallery guide. Special admission on this day for families is \$2 per adult and child. For details, call (413) 298-4065. Museum members are free. The Old Corner House, 1-4 p.m.

OCTOBER

4 Sunday

Sundays at 3 Gallery Talk

Tools of the Trade
The Old Corner House, 3 P.M. Free

18 Sunday

Sundays at 3 Gallery Talk

Autumn Scenes
The Old Corner House, 3 P.M. Free

24 Saturday

Tour de Rockwell Bike Trip

Follow Rockwell's favorite pedaling tours through Stockbridge. Meet with bikes at the museum at 10 A.M. Reservations requested. Call (413) 298-4065. Adults: \$5, children: \$2.50. Museum members: Free. Not recommended for children under eight.

25 Sunday

Family Day

See September 27 listing.

NOVEMBER

1 Sunday

Sundays at 3 Gallery Talk

Rockwell's Women of the Twentieth Century
The Old Corner House, 3 P.M. Free

15 Sunday

Sundays at 3 Gallery Talk

A Rockwell Reading
The Old Corner House, 3 P.M. Free

29 Sunday

Family Day

See September 27 listing.



DECEMBER

6 Sunday

Sundays at 3 Gallery Talk

Rockwell's Holiday Themes
The Old Corner House, 3 P.M. Free

4-6

Stockbridge Main Street at Christmas

Main Street in Stockbridge will be closed to motor traffic between 2 P.M. and 6 P.M. Vintage cars, such as those that appear in Rockwell's *Main Street* painting, will line the street.

20 Sunday

Sundays at 3 Gallery Talk

Family Celebrations
The Old Corner House, 3 P.M. Free

27 Sunday

Family Day

See September 27 listing.

EXHIBITIONS

THROUGH JANUARY 18, 1993

Rockwell Paints the Candidates

Rockwell's portraits of presidents and presidential candidates.
At The Old Corner House.

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

Illustration art from Rockwell's private collection. At The Old Corner House.

T

Please call (413) 298-4065 for information about events and exhibitions.

The Old Corner House

Located on Main Street, Stockbridge

Linwood House

Located on Route 183, Stockbridge

The Norman Rockwell Museum
Stockbridge, MA 01262

A Model Remembers

...In 1959, when I was seven, my parents and I drove from Boston to Stockbridge, as I was to model with my grandparents for one of the advertisements Rockwell was doing for Mass Mutual Life Insurance company. My memories of the modeling session are sketchy. I sat on a chair while my grandfather pretended to paint my portrait. My grandmother looked adorably over his shoulder, nodding her approval. Cameras flashed. "Sit on the edge of the chair," Rockwell directed me. The finished drawing was to have me holding a bunch of flowers. Rockwell handed me his well-smoked pipe and told me to clasp it as though it was some flowers. For the life of me, I couldn't imagine how that pipe would end up looking like flowers! And furthermore, I knew my grandfather couldn't paint. How would this possibly work... I can't remember how long the modeling session took, nor can I recall when I received the autographed copy of the print, which my parents had framed and which hangs over my desk today. "My very best wishes to Margie Bain, a wonderful model." Did he write that to all his models? I couldn't have been that great, because I never modeled again...

Margie Bain Huoppi
Pomfret, Connecticut

When The Freedom Train Came to Town

... In 1948, the Freedom Train came to Chattanooga. It was a big event... If you lived in Chattanooga big events didn't come so close together that you have difficulty sorting them out forty-something years later... World War II is a big blur to me. I was born in 1941. Most of my memories are limited to having grown people tie my shoes and ladies combing my hair and telling me to hold their hands crossing the street. But 1948 is clear as crystal. The Freedom Train came into the station across from the Read House Hotel. It was a city block long. We got out of school to go see it. We talked about it in the second grade for a week. It was a rolling temple of American patriotism. It had a Boy Scout honor guard. People on that train made you feel like



Margie Bain in 1959, a working photograph for the Massachusetts Mutual Life Insurance advertisement, *Grandfather Painting Granddaughter*.

the destiny of America was being placed directly in your hands, which is very heady stuff at age seven...I left that train knowing for the first time that I was part of something, a member of America with all kinds of responsibilities that I didn't fully understand and obligations to do the right things because the folks on that train were counting on me. We got a little book, my gift to you [the museum]. If someone could bring such a train to little lads today, what a gift. Thank you again. Your museum allowed me to thumb through the

pages of so many wonderful memories hidden in the attic accumulation of a lifetime. You are doing a crackerjack job. Don't change a thing...you're great.

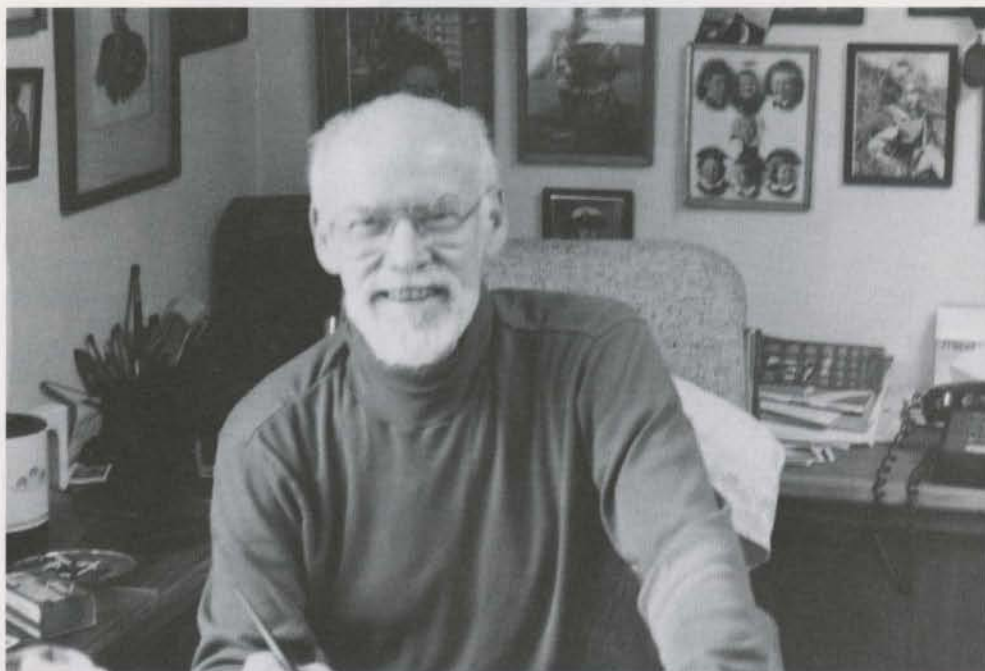
Bob Armstrong, Alexandria, Virginia

EDITOR'S NOTE: The *Four Freedoms* paintings toured the nation in the 1940s as the centerpiece of the Four Freedoms War Bond Show, organized by the U.S. Treasury and the *Saturday Evening Post*.

J.F.K. LEADING MUSEUM PRESIDENTIAL RACE

It's election year at The Norman Rockwell Museum! More than 7,000 visitors have cast their votes in the mock election sponsored by the museum as part of the exhibition *Rockwell Paints the Candidates*. The exhibition and election continue through January 1993. Museum-goers were asked to imagine that the men portrayed in Rockwell's portraits were candidates for the presidency today. Out of the seven candidates, John F. Kennedy is winning with 2,704 votes. Lyndon B. Johnson received the fewest number of votes with 292.

MORE HOMECOMING STORIES



A Tough But Kind Critic

When I was about 18 years old, Norman Rockwell was my neighbor and kindly criticized my drawings and paintings. One time, I showed him some ideas for covers. There was a girl in it who was rooting at a football game. Norman said that it looked as though my mother had posed for it (of course she had). He emphasized the importance of models, props, etc. to make authentic anything I painted. Later, he would give me a story to illustrate. I would show fast rough sketches, then a color sketch, and then the finish. He criticized each step along the way and was tough, but kind. One summer, he turned the keys to his stu-

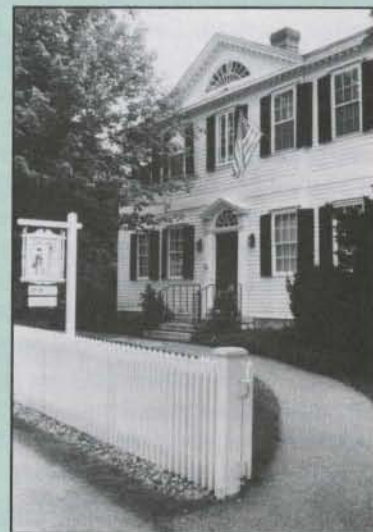
John Cullen Murphy

dio over to me for three months as he went on vacation in Vermont, and I used his props and costumes, as well as his easel. This was in New Rochelle, New York.

John Cullen Murphy
Cos Cob, Connecticut

EDITOR'S NOTE: The next issue of the *Portfolio* will feature a profile on John Cullen Murphy. This feature will be part of our continuing series of articles on contemporary illustrators.

SAYING GOOD-BYE TO



THE OLD CORNER HOUSE



THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE

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