

# The Portfolio

Vol. 12, No. 2 Summer 1995 The Norman Rockwell Museum at Stockbridge

## Building an Art Collection

Laurie Norton Moffatt, Director

One of the most exciting moments for a museum director is adding more art to the collection! Museums celebrate the arrival of new paintings, objects, and photographs. They relate the story of our lives, and who better to tell the story of 20th-century America than Norman Rockwell?

Norman Rockwell was the museum's first art donor. He left most of his art collection in trust to the museum in 1973, and added his archives and studio in 1976. Since then, the museum has added to its collection by purchases, gifts, and bequests. The Norman Rockwell Museum now has

more than 500 original drawings, sketches and paintings. However, only 105 are finished oil paintings for publication. While Norman Rockwell did nearly 4,000 works, our museum has only an eighth of his total output. We are working to build our collection to make it available both in Stockbridge and in traveling exhibitions.

A collection can be built in the following ways:

Original oil paintings now sell at auction for hundreds of thousands of dollars. Thus, purchases can rapidly deplete our acquisition fund.

Donations, bequests and "bargain" sales are ways that a collector may donate a work to a not-for-profit museum and receive tax benefits as well as the satisfaction that the object will be properly preserved and seen by visitors for generations.

Lending is another gratifying way to see one's art appreciated by thousands of people. This year's *A Centennial Celebration* show features works from 21 lenders, whose generosity we gratefully acknowledge.

Sharing dialogue with curators, the director, and the board is but one of the ways that lenders and donors enjoy a special relationship with the museum.

During the last 15 years, 29 generous donors have given their original Rockwell works to the museum, and over one hundred people have donated to the archives. In this *Portfolio* issue, we salute Mr. and Mrs. Robert Henry, who have recently donated an important color study to the museum.

You, too, can help our collection grow, even if you don't own a painting, by attending the Arts Ball on July 8, 1995, which will raise support for the museum's acquisition fund. For more on this gala evening, read about it on page eleven.

The Norman Rockwell Museum is working diligently to expand our collection. We talk to gallery owners, watch the auctions and follow the market. We cherish our long-standing relationships with the owners of Norman Rockwell's art, and we hope that someday these relationships might bring about additions to our collection through loans, purchases or gifts.

*Mr. and Mrs. Robert Henry, seen here with Director Laurie Norton Moffatt, graciously donated a study for a Saturday Evening Post cover. See page 3 for details. Staff photo*



# Legacy Society to Receive Spencer Tracy Portrait

Philip S. Deely, Associate Director for External Relations

The Fall issue of *The Portfolio* carried the announcement of the formation of the Norman Rockwell Museum Legacy Society to recognize those individuals who make provision for the museum in their estate planning. One of the first responses came from Ted and Barbara Judd of Tallahassee, Florida. The Judds wrote to tell the museum of their intention to donate a charcoal portrait of Spencer Tracy. Excerpts from their letter tell a fascinating tale:

*It is our understanding that the charcoal portrait of Spencer Tracy was commissioned by the Playwrights' Company for the playbill of the Broadway production of The Rugged Path by Robert E. Sherwood. [Editor's Note: Robert Sherwood was the brother of Ros Sherwood, one of the original founders of the Old Corner House / The Norman Rockwell Museum.] The play, which starred Spencer Tracy, was about World War II. It opened at the Plymouth Theatre in New York on November 10, 1945.*

*We were told that for some reason Spencer Tracy refused to sit for the portrait for more than a few minutes, and that Norman Rockwell had to use photographs of Mr. Tracy to complete it. When the show opened on Broadway, the cover of the playbill featured a photograph of Spencer Tracy rather than Mr. Rockwell's sketch. We have been unable to determine why this change was made, although ... the photograph made Mr. Tracy look considerably younger than the Rockwell portrait.*

*The Rockwell portrait was stored away in the Playwrights' Company office ... [and] very few people have ever seen the portrait, which brings us to the reason why we decided to leave it to the Rockwell*

*Museum in our will. We wanted it to go to someone who would recognize it for its artistic value and who would see that it gets a "good home." We couldn't think of any more appropriate recipient than the Rockwell Museum.*

Everyone at the museum is deeply appreciative of the generosity of spirit represented by the Judd's intended donation. Readers who would like further information about making a planned gift to the Norman Rockwell Museum are invited to contact Philip S. Deely, Associate Director for External Relations (413) 298-4122.



*Leaving their legacy—The Judds pose with their Portrait of Spencer Tracy by Norman Rockwell.*

Staff Photo

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*The Portfolio* is published four times a year by The Norman Rockwell Museum at Stockbridge, Inc., and is sent free to all members.

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## Curator's Corner

Maureen Hart Hennessey, *Curator*

The Norman Rockwell Museum is pleased to announce its newest acquisition, a color study for the March 17, 1945 *Saturday Evening Post* cover, *Income Tax*. The study has been donated to the museum by Mr. and Mrs. Robert Henry of Lancaster, PA. The oil on photograph on board depicts a harried taxpayer, seen from behind, as he attempts to make the March 15, 1945 income tax deadline. The study is markedly different from the final *Post* cover. Here, a woman is seen slouched in a chair next to the desk. She seems to be holding a sleeping cat and a check-



By comparing the oil study with the final *Post* cover, the viewer can better understand Rockwell's attention to detail. *Income Tax* (study), oil on photograph on board, 1945.

©1945 The Curtis Publishing Company

book as she patiently awaits the final outcome. The published cover depicts only the gentleman at his desk, burning the midnight oil. The donation is made in memory of Marjorie Aldrich Morrow, Mr. Henry's mother.

Marjorie Aldrich knew Mr. Rockwell in grade and high school in Mamaroneck, NY. A first edition of the 1946 book *Norman Rockwell, Illustrator*, also donated by the Henrys, is inscribed "My best to Marjorie Aldrich, who was the first girl I ever loved, sincerely Norman Rockwell." According to Robert Henry, his mother and Rockwell periodically kept in touch over the many years after they both left Mamaroneck High School, he to attend art school and she to attend a Quaker academy.

In 1964, Mrs. Morrow and her husband visited the Rockwells in Stockbridge. Two letters dating from the time of that visit, as well as a collection of news clips about Norman Rockwell, complete the Henrys' donation.

As we at the museum continue to learn more about the steps Norman Rockwell used to make his pictures, Mr. and Mrs. Henry's donation of the *Income Tax* color study is a significant piece for our research, and ensures the ongoing preservation of the work. More importantly, with the addition of the letters and the book, we now have a record of Marjorie Aldrich's story and her friendship with Norman Rockwell. The museum is honored to serve as the repository for the wonderful gift.



# Where Do We Go from Here?

Maud Ayson, *Associate Director for Education*

Bea Snyder, *Manager of Public Affairs & Membership*



If it weren't for "Did Rockwell live in that stone building?" the question museum staff hear most is "We loved it here. Can you help us decide where to go next?" After traveling great distances to enjoy Rockwell's paintings, guests often look to staff for information and practical suggestions to make their museum visit and Berkshire stay the very best it can be. Like our visitors who ask where to go next, museum staff also are wondering what's up ahead, how to avoid sudden bumps in the road, and where unanticipated detours will manage change and foster growth.

By our second summer season of settling in the new building and fine tuning operations, the museum reached an important institutional crossroads. Museum staff and board began

asking questions and making plans for where the museum would want to be by the end of this century. Fortunately, there is a MAP—the Museum Assessment Program—designed especially for museums in the United States. The NRM is one of 37 museums (four in New England) participating in MAP funded by the Institute of Museum Services. This program of self-study and peer review offers museums a selection of assessment tools, techniques, and resources. Using MAP as a guidebook, we began a journey of evaluation and dialogue to help us better understand how people perceive and value museum experiences and services. This process is enabling us to improve what we do, build on successes, and explore new opportunities and directions for our future.

MAP was accomplished by inviting residents, tourists, museum visitors and members to participate in discussions, surveys, interviews and focus groups. More than 700 people offered thoughtful observations, candid suggestions, and practical recommendations. Staff teams began by going to selected area towns, tourist attractions, and information centers to determine how people get infor-

mation about the museum and what it is that people think "we do." We discovered that people ranked us among the top tourist destinations, and that they took enormous pride in promoting the museum to friends and tourists.

From August to November of 1994, 400 randomly selected visitors were asked to complete surveys and rate visitor services, amenities, exhibitions, programs, and publications. A separate Members' Survey was also sent to members and friends in the winter issue of the *Portfolio*. The information from these surveys offers interesting glimpses into people's interests and seasonal trends. Adult attendance is becoming more evenly distributed across the generations. There is an increase in attendance among adults under age 34 (up 10%) along with a wonderful growth in family and student visitors. Members and visitors alike said, "Keep doing what you're doing, great job!" and "Everyone makes us feel so welcome."

Visitors spend more than 1 1/2 hours here, and typically come with family or friends. Most are tourists from the following seven states: Massachusetts, New York, Connecticut, New Jersey, California, Pennsylvania,

and Florida. They come to see their "favorite works of art." We're pleased to say that customer satisfaction was high (95%), and more than 15% have come twice in the past year. Among the useful suggestions were having a site map and a curb-side welcome area. Both ideas were tested last October and repeated this past season.

Museum members come from all fifty states and ten foreign countries and read the *Portfolio* "from cover to cover." The newsletter is "great as is!" and offers members a "link to the museum." For many, a NRM membership is "a way to preserve Rockwell's unique contribution to our world." Articles by the director, education and curatorial staff were "anticipated and enjoyed" the most. Members suggested more articles on Rockwell's life, additional information on selected illustrations, and the development of media tours of the museum.

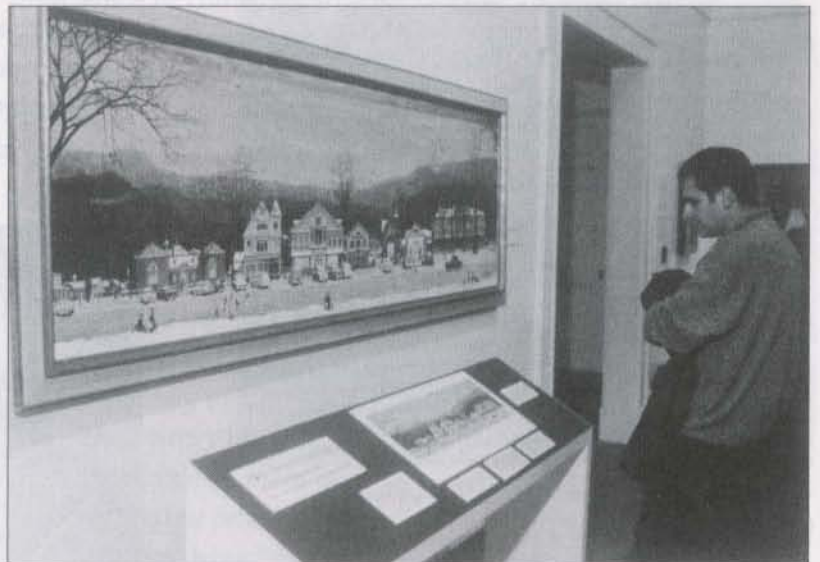
To involve people more directly and personally in this process, 30 people were invited to participate in three focus groups held in Massachusetts and New York. Assisted by John Hussey, a professional facilitator who donated his expertise to the museum, these face-to-face dialogues were

instrumental in clarifying misconceptions and in providing sound suggestions on ways to improve operations, services, and programs.

Soon we shall host a MAP team of two museum colleagues who will spend two days meeting with our director, staff, and board, and observing museum programs. From this rigorous agenda of discussions and meetings, this team will prepare a final report and recommendations to help the NRM maintain its popularity and plan for the next dynamic decade, where we stand ready to build innovative markets, audiences, and collaborations.

### *You Talked. We Listened! The Result?*

In response to your suggestions, the museum began program discounts, explored new membership categories, and expanded discounts and free-admission days from four to eight annually. Museum gallery pedestals now offer anecdotes and information on selected images. Some also display museum maps and an exhibition checklist. Staff are exploring the possibility of making tapes of programs and tours available to members. Look for topics, availability, and fees in the next issue.



*A visitor reads all about Stockbridge Main Street at Christmas.*

©1995 Steve Jacobs, photographer

# A Centennial Celebration—On The Twentieth Century

Maureen Hart Hennessey, *Curator*

Norman Rockwell is perhaps best known for his images of friendly small towns and family scenes. At the same time, Rockwell, as the premier illustrator of his age, was also in a unique position to cover the significant events in twentieth-century America and the people who helped shape the nation and the world. In *On the Twentieth Century*, the third section of *A Centennial Celebration*, we focus on Rockwell's images of a changing society and its impact on Americans.

In a career that spanned seven

decades, Norman Rockwell's work reflects technological innovations, social upheavals, and world conflicts. Yet, even in paintings that Rockwell referred to as his "big pictures," those depicting issues of global concern, Norman Rockwell focuses on the individual and how those issues affect him.

*Let's give him Enough and on Time* (1942) is one of these "big pictures." The image was Rockwell's first World War II poster, calling for increased production in weapons plants. Rockwell's original study showed a smiling soldier waving from behind his machine gun. The final version, completed as U.S. forces were suffering heavy casualties in the Pacific theater, shows a determined gunner down to his last bullet. The painting is also unique as it is Norman Rockwell's only

World War II combat picture.

Changing technology and its effect on people's lives is a recurring theme in Rockwell illustrations. Often, the latest innovation—the new television antenna or a first airplane trip—is the focus of the image. Frequently, however, the focus simply becomes part of the action. *The Gossips* (1948) depicts the fun and, sometimes, trouble found on a small-town grapevine. The models for the gossiping figures were Rockwell's Arlington, Vermont neighbors, and, to prevent any hard feelings, Rockwell included himself as the subject of the gossip and his wife, Mary, as one of the tale-tellers. Note how Mary Rockwell passes her share of the story along—by telephone. The phone is introduced midway in the painting and prominently featured in Mary's hand.



*The Gossips*, oil on canvas, 1948. Private Collection.

©1948 The Curtis Publishing Company

*Let's give him Enough and on Time*, oil on canvas, 1942. Collection of the U.S. Army Center of Military History.





*New Kids in the Neighborhood, oil on canvas, 1967.*  
Norman Rockwell Art Collection Trust.

©1967 The Norman Rockwell Family Trust

*At right, Saying Grace, oil on canvas, 1951.*  
Private Collection.

©1951 The Curtis Publishing Company



In the 1960s, Rockwell's illustrations became more focused on current events and areas of social concern. He portrayed the Civil Rights Movement and other changes in society in ways all Americans could understand. *New Kids in the Neighborhood*, Rockwell's 1967 illustration of suburban integration, is a wonderful example of Rockwell's ability to present a complex issue in terms that are at once simple and compelling. As he had done previously in his landmark Civil Rights work, *The Problem We All Live With*, the illustrator focuses here on children and their roles in the issue. His attention to detail—both boys hold baseball gloves, the nosy neighbor peering out the window two doors up, the dog's tense ears as he spies the cat—lends credibility to a scene that could easily be sentimentalized.

Norman Rockwell's special gift for capturing both the commonplace and the extraordinary gave him a unique perspective from which he chronicled the world. When depicting a World War II "Armchair General" or painting the candidate General Eisenhower, Rockwell has left us and the generations that follow with an enduring vision of twentieth-century America.

On behalf of our staff and visitors, we would like to take this opportunity to thank the more than twenty lenders who made *A Centennial Celebration* possible. To our private lenders, we extend our debt of gratitude for sharing with the public the images usually found in their homes or corporate headquarters. Without their generosity many works, such as *Saying Grace* (1951), could not have been included in this exhibition.

*A Centennial Celebration* may be viewed at the Norman Rockwell Museum at Stockbridge through November 5, 1995. This exhibit is made possible in part by underwriting from Brain Trust; Country Curtains; GE, Plastics; the Red Lion Inn; and Wheeler & Taylor Insurance and Real Estate, Inc.

# The Artist and the Baseball Card

Stephanie H. Plunkett, *Manager of Adult Services*



Self-portrait of illustrator and exhibition curator, Murray Tinkelman, as a Brooklyn Dodger.

Art enthusiasts and baseball fans who wistfully recall the spirit of a bygone era will enjoy our exciting summer tribute to the all-American pop icon—the baseball card. Combining a sense of individual ingenuity and team interaction, two necessities of the game, *The Artist and the Baseball Card* features 150 original interpretations of baseball cards by prominent contemporary artists and illustrators.

Exhibition curator Murray Tinkelman, an illustrator and professor of art at Syracuse University, remembers growing up in Brooklyn when the baseball card was just one of many cherished items he saved in a scrapbook as an homage to his heroes at Ebbets Field. Tinkelman admits, “It was an important part of growing up in the 30’s, and I was a crazed Brooklyn Dodger fan.” That

old scrapbook became an inspirational spark as he began to create and swap hand-drawn trading cards with his fellow artists. The wide range of interpretive experiences that resulted in the current exhibition give the cards strength and interest as a collection. Some are faithful copies of traditional cards, and some affectionate parodies. Others recount tales of legendary players and games, or become personal flights of fancy. The illustrious contributors include Marshall Arisman, Joe Bowler, Joe Ciardiello, Peter Fiore, Phil Meggs, Nick Meglin, C.F. Payne, Charles Schultz, and many other extraordinary artists. Also, the National Baseball Hall of Fame has agreed to an unprecedented partnership by lending two major Rockwell paintings to the exhibition.

This July and August, an exciting array of exhibit-related programs will explore the relationship of America’s favorite pastime to art and culture. Renowned author Roger Kahn, who penned such baseball classics as *The Boys of Summer*, *Good Enough to Dream* and *The Era*, will join us on July 13 to reflect on the game. Eliot Asinof, author of *Eight Men Out: The Black Sox and the 1919 World Series*, later adapted for the movies, will discuss his work on July 27. In August,

outstanding columnist Dan Shaughnessy of *The Boston Globe* will share current viewpoints. Two producers, Lynn Novick and David Pietrusza, will offer perspectives on the sport’s significance. On July 15, Novick, co-producer of Ken Burn’s *Baseball*, will explore the making of the film. On August 19, David Pietrusza, who wrote and produced the PBS documentary *Local Heroes: Baseball on Capital Region Diamonds*, will take a look at the life of our hometown teams.

Two museum *Insights* programs will provide a feast for body and soul! Join us for brunch and discussion on July 23 with Murray Tinkelman and illustrators Dennis Dittrich, Irena Roman, and Marisabina Russo, all of whose works will be on view. On August 20, historian William Simons will explore *Baseball and American Culture: The National Pastime as Microcosm*. Special gallery talks will highlight Rockwell’s impressions of the game, and our day trip to Cooperstown, New York will take you to the National Baseball Hall of Fame and Museum, the Fenimore House Museum and The Farmer’s Museum. Art workshops with Richard Rockwell and Lynn Pauley will explore drawing on location. Join us for an invigorating summer season of programs and events.



# Programs & Events

## July

8 Saturday 6:30pm-midnight

### The Arts Ball

See page 11 for details.

9 Sunday 3pm

### Gallery Talk

*Season Ticket: Rockwell's Sports Images*

Discuss how Rockwell transformed humorous sport byplays into wonderful works of art, with museum guide Roberta Wolff. Free with museum admission.

9 Sunday

*Lasting Legacies* opens at Allentown Art Museum. For information call 610-432-4333, ext. 10.

11, 18, 25 Tuesdays 10-11am

### Drawing Together\*

Share in an art class for parents and children, ages 4-8, and try out different media. Bring sketchbooks; other materials provided. Fee for parent/child pair: \$30, Members \$24.

11, 18 Tuesdays 1-2pm

### Imaginative Illustration\*

Using elements of nature found on the landscape, illustrate your imagination's fancy. Ages 8-12. Fee \$20, Members \$16.

13, 20, 27 Thursdays 10am-noon

### Summer Sketch Club\*

Explore line, shape, and color in this outdoor drawing class. Bring sketchbook; other materials provided. Ages 8-12. Fee \$30, Members \$24.

13 Thursday 5:30pm

### Three Authors Speak\*

*Reflections on the National Pastime*

Join us for the first of three evenings of readings and commentary with celebrated American authors. Roger Kahn has written twelve novels on baseball, including *Good Enough To Dream*, and *The Boys of Summer*. A book signing will follow. Fee \$10, Members \$8. Series \$25, Members \$20.

15 Saturday 10am-noon

### Family Time

Families are welcome to tour the museum with a self-guide brochure. Adults with children are admitted at half price. Children \$2.

15 Saturday 10am-3pm

### Drawing from Life\*

*The Art of Visual Reportage*

Explore the process of direct drawing to create an immediate record of the world around us with illustrator and courtroom artist Richard Rockwell. Fee \$20, Members \$15.

15 Saturday 5:30pm

### Baseball\*

*The Making of the Documentary*

Go behind the scenes with Lynn Novick, co-producer of the Ken Burns PBS television baseball series. Fee \$10, Members \$8.

17 Monday 5:30pm

### Our Town\*

Enjoy an evening of theater! The Bigger Light Theatre Company performs Thornton Wilder's *Our Town* on the museum's beautiful landscape at 6:30pm. Before the show, explore Rockwell's vision of hometown America during gallery tours at 5:30. Fee \$18, Members \$15.

20 Thursday 6pm

### Howard Pyle and the Golden Age of Illustration

Jeanette Toohey, Delaware Art Museum Associate Curator for Collections, will speak at the Allentown Art Museum. Fee \$5. For information call 610-432-4333, ext. 10.

23 Sunday 11am

### Insights: Talk & Brunch\*

*The Artist and the Baseball Card*

Look into our special exhibition with exhibit curator Murray Tinkelman and illustrators Irena Roman, Dennis Dittrich and Marisabina Russo. Fee \$15, Members \$10.

23 Sunday 3pm

### Gallery Talk

*Trading Cards*

Take an insightful look at the art in *The Artist and the Baseball Card* exhibition, with illustrator/curator Murray Tinkelman. Free with museum admission.

25-27 Tuesday-Thursday 1-4pm

### Art Connections: Week One\*

This drawing/painting class especially for teens uses a variety of media. The museum landscape provides the inspiration. Ages 13-19. Fee \$60, Members \$45.

26 Wednesday 7pm

### On the Big Screen

*Eight Men Out*

Enjoy a classic baseball movie on America's loss of innocence during the 1919 Worlds Series, inspired by the novel by Eliot Asinof. Fee \$10, Members \$8, Children \$2.

27 Thursday 5:30pm

### Three Authors Speak

*Reflections on the National Pastime*

Join us for our second evening of readings and commentary, with the author of *Eight Men Out*, Eliot Asinof. Fee \$10, Members \$8. Series \$25, Members \$20.

27 Thursday 6pm

*Norman Rockwell:*

### *A Centennial Celebration*

Laurie Norton Moffatt, Norman Rockwell Museum Director, will speak at the Allentown Art Museum. Fee \$5. For information call 610-432-4333, ext. 10.

*\*Pre-registration required.*

## August

**1** Tuesday 8am -7pm

### Special Bus Trip to Cooperstown\*

Visit the National Baseball Hall of Fame, and enjoy a lunch and lecture at the Fenimore House Museum. Step back in time and enjoy The Farmer's Museum. Fee \$55, Members \$45.

**1-3** Tuesday-Thursday

### Art Connections: Week Two\*

See July 25-27 listing. Ages 13-19. Fee \$60, Members \$45.

**5-6** Saturday-Sunday 10am-5pm

### Art In the Yard

Enjoy our annual outdoor juried art exhibition and sale. Free!

**8, 15, 22** Tuesdays 10-11am

### Drawing Together\*

A special parent/child workshop. See July 11, 18, 25 listing. Fee \$30, Members \$24.

**9** Wednesday 2-5pm

### Two Artists' Studios\*

Explore the studios of two Stockbridge residents—Norman Rockwell and Daniel Chester French. Tours of both studios will offer insights into their creative process and work. Fee \$15, Members of either organization \$10.

**10, 17, 24** Thursdays 10am-noon

### Summer Sketch Club\*

Art workshop for ages 8-12. See July 13, 20, 27 listing. Fee \$30, Members \$24.

**10** Thursday 5:30pm

### Three Authors Speak\*

*Reflections on the National Pastime*

Join the last in our series, with award winning author Dan Shaughnessy, sports columnist for the *Boston Globe*. Fee \$10, Members \$8.

**15-19** Tuesday-Saturday 10am-5pm

### A Stockbridge Sketchbook\*

Artist/illustrator Lynn Pauley conducts this week-long location class. Emphasis is placed on learning to see more intently. Lynn Pauley's work appears in *Rolling Stone*, and *The New Yorker* among others. Fee \$200, Members \$185.

**19** Saturday 10am-noon

### Family Time\*

Families are welcome to tour the museum with a self-guide brochure. Adults with children admitted at half price. Children \$2.

**19** Saturday 5:30pm

### Local Heroes\*

*Baseball on Capital Region Diamonds*

Discuss the rich history of minor league baseball with David Pietrusza, the author of *Minor Miracles: The Legends and Lure of the Minor Leagues*. Fee \$10, Members \$8.

**20** Sunday 11am

### Insights: Talk & Brunch\*

*Baseball and American Culture:*

*The National Pastime as Microcosm*

Examine the symbiotic relationship between baseball and American culture with historian William Simons, Ph.D. Fee \$15, Members \$10.

**20** Sunday 3pm

### Gallery Talk

*Glory Days: Legends Come To Life*

Explore the lives and legends of famous players represented in our current exhibition, *The Artist and the Baseball Card*, with Visitor Services Assistant Julie Schwartz.

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## September

**4** Monday

*The Artist and the Baseball Card* exhibition closes.

**9** Saturday 10:30am-noon

### In the Studio Classroom

*Nose in the News*

Norman Rockwell illustrated current events of his time. We'll discuss the events of today, and make illustrations based on *our* times. Ages 9-13. Fee \$10, Members \$8.

**10** Sunday 3pm

### Gallery Talk

*My Adventures as an Illustrator*

Explore our special exhibition, *A Centennial Celebration*. Rockwell's own words are your guide in a special autobiographical reading by museum guide Stephen Gershoff. Free with museum admission.

**16** Saturday 10-noon

### Family Time

*Day Dreams*

Rockwell's painting *The Saturday People* illustrates a daydream. We'll illustrate unusual scenes based on daydreams. Adults with children admitted at half price. Children \$2.

**16** Saturday 6-8pm

### Members' Preview

*The Art of Enchantment*

An exhibition of children's classics interpreted by renowned contemporary illustrators.

**17** Sunday 11am

### Insights: Talk & Brunch\*

*The Illustrator in America*

Explore the history of illustration in America with artist/historian Bob Crozier, co-author of *200 Years of American Illustration*. Fee \$15, Members \$10.

**17** Sunday 3pm

### Gallery Talk

*My Adventures as an Illustrator*

With museum guide Robert Leahey. See September 10 listing. Free with museum admission.

**17** Sunday

*Lasting Legacies* closes at the Allentown Art Museum.

*\*Pre-registration required.*

Please call (413) 298-4100 ext. 220 for reservations and information. All programs take place at the Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge, MA 01262.

For your convenience, the museum store is open during programs and events. Store proceeds support museum operations.

## Lasting Legacies On Tour



*Hey Fellers Come On In! (Country Gentleman, 1920) is one of 35 Rockwell originals featured in Lasting Legacies.*

©1920 The Curtis Publishing Company

*Lasting Legacies: Howard Pyle and Norman Rockwell* completed a successful run at the Delaware Art Museum in February. The exhibit of original works by Norman Rockwell and his “hero of heroes,” Howard Pyle, was seen by over 25,000 people during its stay in Wilmington, Pyle’s hometown. Delaware’s Director of Education, Lial Jones, reported that due to the Rockwell name recognition, many visitors came to compare their “local boy” with Rockwell. They left with an appreciation of Rockwell’s skill at composition and the way he involves viewers in the picture. *Lasting Legacies*

now travels to the Allentown Art Museum in Allentown, PA, where it will be on view July 9 through September 17. The Allentown Museum will hold Saturday evening hours during the exhibition. The museum will also host two programs in July in conjunction with *Lasting Legacies*. Laurie Norton Moffatt, Director of the NRM, will speak on *Norman Rockwell: A Centennial Celebration* on July 27. One week earlier, Jeanette M. Toohey, Associate Curator for Collections at the Delaware Art Museum will lecture on *Howard Pyle and the Golden Age of American Illustration*. See the calendar for details.

## Come to the Arts Ball!

On Saturday, July 8, 1995, the Norman Rockwell Museum will host the Arts Ball, a gala dinner dance and silent auction, from 6:30 p.m. to midnight. The exciting evening will begin with cocktails followed by an elegant dinner on the terrace of the museum. Dessert and dancing under a tent in the museum courtyard will follow. Proceeds from this event will be used for the purchase of Norman Rockwell’s 1938 illustration

*Heart’s Dearest* and to benefit the museum’s art acquisition fund.

The Arts Ball’s silent auction will continue throughout the evening and will feature items inspired by the art of Norman Rockwell and other objects with an art-related theme. Tickets for the reception, dinner and dance are priced at \$150 per person (\$135 for members). For dessert and dancing, tickets are \$35 per person (\$30 for members). Mark your calendars and plan to be with us at this exciting Arts Ball gala. For additional information and reservations, please contact the development office, (413) 298-4120.



*Heart's Dearest, oil on canvas, Woman's Home Companion, 1938.*

## A.P. Collectors and the Museum—A Winning Team



Hundredth Year of Baseball, Post cover July 8, 1939,  
on loan from the National Baseball Hall of Fame.  
This image is available for purchase in Artist's Proofs.

©1939 The Curtis Publishing Company

We're all winners when someone buys an Artist's Proof from the Norman Rockwell Museum. You may be asking *what* is an Artist's Proof? When a limited edition of an image is printed, the printer submits the proofs to the artist for his approval. The artist inspects, signs, and retains a number of these proofs (lithographs and collotypes) for his own use. These are called Artist's Proofs (A.P.'s) and are numbered in Roman numerals. The Museum is fortunate to have a collection of Norman Rockwell Artist's Proofs donated by Mr. Rockwell to raise funds for museum acquisitions. Our

original collection of A.P.'s consisted of 35 copies each of several images. They are signed and numbered by Norman Rockwell, and a museum certificate verifying the work's authenticity accompanies each print. Collectors prize these Artist's Proofs because they carry the illustrator's signature.

The winners? The collector, the museum and, when additional works are purchased, the public. Thanks, Mr. Rockwell!

For more information regarding Artist's Proofs, we invite you to call our Sales Office at 1-800-742-9450.

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The  
Norman  
Rockwell  
Museum  
*at Stockbridge*

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*Stockbridge*  
Massachusetts 01262  
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