FROM THE DIRECTOR

At the Norman Rockwell Museum we are fortunate to be privileged caretakers of one of the most important art collections in our nation. Norman Rockwell’s paintings evoke both a timelessness and timeliness that speaks to each new generation. His images convey universal messages of hope for humanity such as kindness, tolerance, and dignity, and extol the virtues of democratic ideals and freedoms. To stand before an original Rockwell painting and study its nuances is a thought-provoking, poignant and uplifting experience.

In the spring, the Museum will be making a very special gift to the nation with the loan of Rockwell’s Four Freedoms paintings to the Corcoran Museum in Washington, D.C., as part of the city’s celebration of its new World War II memorial, created to honor World War II veterans who gave their lives to preserve America’s freedoms.

As the torch of KIDS FREE! sponsorship is passed this year, our sincere thanks go to trustee Dan Cain, whose Cain Brothers Foundation has, for the past four years, generously sponsored this wonderful program that makes it possible for children ages 18 and under to visit the Museum at no charge. We are grateful to our good friends at Country Curtains and the Red Lion Inn who, as the new sponsors of KIDS FREE!, continue to make this important program possible.

The Norman Rockwell Museum is blessed with endless warmth and enthusiasm. The year holds an exciting array of Museum exhibitions, programs and events in Stockbridge and beyond, through our school programs, national curriculum, traveling exhibitions and Web site. We are very excited about this season’s new exhibition, The Red Rose Girls, featuring the work of pioneering female illustrators Jessie Willcox Smith, Elizabeth Shippen Green and Violet Oakley. Don’t miss the opportunity to view this comprehensive exhibit of their rarely seen art that is at once captivating, enchanting, and significant because it opened doors for women in the professional art world.

Norman Rockwell understood the uniquely American qualities in our citizens and country that we cherish. We depend on you, our members, to help us bring his message to the nation. We appreciate your support and assistance in our efforts to reach out across the nation with Norman Rockwell’s message.

Laurie Norton Moffatt
Director

Laurie Norton Moffatt, Director

portfolio

Volume 20, Issue 4, Autumn 2003
Kimberly Rutherg, Editor
Jeremy Clowe, Editorial Assistant

Portfolio is published four times a year by the Norman Rockwell Museum at Stockbridge, Inc., and is sent free to all members. © 2003 by the Norman Rockwell Museum at Stockbridge. All rights reserved.

Cover: Scales, Jessie Willcox Smith, 1907; The Kelly Collection of American Illustration.

The Norman Rockwell Museum is funded in part by the Massachusetts Cultural Council, a state agency that supports public programs in the arts, humanities, and sciences.

Accredited by the American Association of Museums.

KIDS FREE EVERY DAY! program is provided by Country Curtains and The Red Lion Inn who, as the new sponsors of KIDS FREE!, continue to make this important program possible.
Reminiscing about the early part of his career, Norman Rockwell once said, "You could do pictures for ads in those days." Rockwell meant he could tell a story rather than simply design an image around a product. From 1929 to 1961, Norman Rockwell created images that exemplify a softer, more indirect method of marketing, for use in the advertising campaigns of three pharmaceutical companies and an optical company.

*Picture of Health: Rockwell Paintings from the Pfizer Collection* presents a poignant series of original works created by Norman Rockwell as advertisements for the Upjohn Company. Through his use of everyday scenes, Rockwell shared the hopefulness and idealism that characterized his view on life. His signature provided a tacit endorsement that enhanced the company's image through association.

*Xe Picture of Health: Rockwell Paintings from the Pfizer Collection* has been supported by Pfizer Inc.

**Red Rose Girls: An Uncommon Story of Art and Love**

*The Red Rose Girls: An Uncommon Story of Art and Love* tells the true tale of three outstanding early 20th-century women artists who enjoyed public recognition, success, and an intense emotional bond that enriched each of their lives. Jessie Willcox Smith and Elizabeth Shippen Green were prolific illustrators, collaborating on children’s books and garnering lucrative assignments for periodicals such as *Scribner’s, Collier’s, and Harper’s*. Violet Oakley was an illustrator, painter and muralist of national reputation. Their unforgettable story unfolds against a backdrop of late Victorian mores and the emerging women’s rights movement, punctuated by more than 100 vibrant, original works from public and private collections, and a rich array of archival photographs and publications. (See page 3 for an exclusive interview the exhibitions curator, Alice Carter).

**18th Annual Berkshire County High School Art Show**

*JANUARY 24, 2004 THROUGH FEBRUARY 22, 2004*

An exciting exhibition of original works created by talented high-school art students from Berkshire County.

**Women in Illustration: Contemporary Visions and Voices**

*MARCH 6, 2004 THROUGH MAY 31, 2004*

A contemporary exhibition that gives insights into the world of women artists who are working in the field of illustration today. Original art for magazines, newspapers, children’s books and advertisements will be featured, as well as personal commentary documenting each artist’s professional journey.

**Norman Rockwell’s Willie Was Different**

*JUNE 4, 2004 THROUGH AUGUST 6, 2004*

An engaging exhibition featuring Norman Rockwell’s original illustrations for his only children’s picture book, *Willie Was Different*.

**Hometown Hero, Citizen of the World: Rockwell in Stockbridge**

*JUNE 12, 2004 THROUGH OCTOBER 31, 2004*

Norman Rockwell’s life and artistic evolution in Stockbridge, Massachusetts, from 1953 until his death in 1978 is the focus of this important exhibition. *Hometown Hero* explores the major shift in Rockwell’s illustration career and the forces, both personal and societal, that shaped him during the last 25 years of his life.

*The Muleteer*, 1941, Norman Rockwell. Advertisement for The Upjohn Company. From the collection of Pfizer Inc. Licensed by Norman Rockwell Licensing, Niles, IL.
Twenty-three years before American women won the right to vote in national elections, illustrators Jessie Willcox Smith, Elizabeth Shippen Green, and Violet Oakley established a unique communal household based on professional cooperation and personal affection. The three artists met in 1897 when they were all studying with Howard Pyle, the nation's most celebrated illustrator. It was Pyle who noted a similarity in the work of Jessie Willcox Smith and Violet Oakley and recommended that they collaborate on a professional assignment. To expedite the project, Smith moved into Oakley's studio in downtown Philadelphia. Elizabeth Shippen Green soon joined them.

When their careers began to flourish, the trio rented the Red Rose Inn, a romantic 200-acre suburban estate on Philadelphia's Main Line. Faced with the daunting prospect of managing the property, they enlisted the help of their friend Henrietta Cozens, who had no artistic ambition but was eager to shoulder the domestic responsibilities. Nevertheless, the financial obligations of maintaining the household were considerable and necessitated a binding commitment. So the four women made a heartfelt promise to stay together forever. They adopted a common surname, christening themselves the Cogs family—C for Cozens, O for Oakley, G for Green, and S for Smith. Howard Pyle called them The Red Rose Girls.

Their unconventional alliance enabled Smith, Green, and Oakley to establish national reputations as artists, while maintaining both the punishing work schedules necessary in a competitive field and the genteel lifestyle that in the early twentieth century was the hallmark of a successful woman. The three artists collaborated on projects, criticized and encouraged one another, and were freed from distracting domestic responsibilities by Henrietta Cozens's able management of the property.
In a career dominated by men who painted marauding pirates, clashing knights, and gritty western subjects, Jessie Willcox Smith and Elizabeth Shippen Green’s lyrical illustrations of idyllic family life captivated readers of illustrated books and popular periodicals, including Scribners, Colliers, and Harper’s Monthly Magazine. Violet Oakley was no less successful and became internationally known as a painter and muralist.

The alliance between The Red Rose Girls lasted for fourteen years, flourishing in an atmosphere of cooperation, collaboration, and love, until a proposal of marriage forced Elizabeth Shippen Green to make a painful choice. When she left the household, it caused a breach that never fully mended. Although all three artists continued to be productive, after the breakup of their household, their work did not so much decline as fail to move forward. Although they all lived well into the twentieth century, they never cut their hair, shortened their skirts, learned to drive, or embraced the sweeping artistic changes that characterized the new century. They had no sympathy for the candor of modernism and remained romantics looking back with longing to the heady days when, in love with life, art, and one another, they were The Red Rose Girls.

This exhibition is organized by the Norman Rockwell Museum and curated by Alice A. Carter. The fourth-generation artist in her family, Ms. Carter is an award-winning illustrator and professor in the School of Art and Design at San Jose State University whose clients have included LucasFilm Ltd., Rolling Stone magazine, the New York Times, Levi-Strauss, and CBS Television. “The Red Rose Girls: An Uncommon Story of Art and Love” (Harry N. Abrams, Inc., 2000) and “The Art of National Geographic” (National Geographic Society, 1999) are among her outstanding books about the art and history of illustration. Her most recent book about artist Cecelia Beaux (Rizzoli) will be on the shelves in the near future.

continued on page 6
Recently, Norman Rockwell Museum's Curator of Illustration Art, Stephanie Plunkett, spoke with Alice Carter about her focus on The Red Rose Girls.

STEPHANIE PLUNKETT: What inspired your interest in Jessie Willcox Smith, Elizabeth Shippen Green and Violet Oakley?

ALICE CARTER: I always knew about them because I grew up in Philadelphia, and I would sometimes see Violet Oakley at exhibition openings. She was a female artist, which was of interest to me because I come from a family of artists and wanted to follow that path as well. Violet had a strong presence and never really got over being a Victorian. As I child, I viewed this as very romantic.

After Violet died, her friend Edith Emerson started the Violet Oakley Society to keep her memory and ideals alive, and my dad (Ben Eisenstat) spoke there on one occasion. My parents were acquainted with Edith and would visit her at Cogslea. One day, my mother (Jane Sperry Eisenstat) noticed some photographs in the wastebasket and said, "Edith, what are these?" Edith said they were just some old things she was throwing away, so my mom rescued them. They are many of the shots that I have in the book. I used to hold the negatives up to the light and enjoyed looking at these images of women drifting around in their long dresses. It seemed like such an idyllic life, and that appealed to me.

PLUNKETT: When did you decide to take the next step toward a more formal research project focusing on these artists?

CARTER: I was at Syracuse University where I sometimes teach in the master's program in the summer and was speaking with illustrator C.F. Payne. We talked on and on about the state of illustration and why it is regarded with so little respect. Rizzoli and Abrams produce big-ticket coffee table books focusing on the accomplishments of fine artists. I said, “Someone needs to do that for illustrators.” And Chris said, “Well, who's going to do it?” And I said, “Well, I guess I will.”

PLUNKETT: Had you written before on other subjects?
CARTER: I wasn’t really a writer but went to Stanford University, where I worked toward a master’s degree in liberal arts. They required us to write on a different topic in every class, forcing me to work on subjects that were out of my field. I thought, “Well, this will make me get better very fast,” and it did. I didn’t want to be an artist writing like an amateur, I wanted to write well. It took five years to complete my degree at night, and my thesis was on The Red Rose Girls. I first published an article in Print magazine about them, then expanded on that for my thesis and later expanded on my thesis for the book. Meanwhile, I wrote The Art of National Geographic, which actually came out before The Red Rose Girl book. From there, I just kept writing. I love representational art as well as abstract art, but abstract art has had a lot of publicity. The public needs to understand how difficult it is to inject something new to the centuries old tradition of representational art. Someone like Norman Rockwell had a unique, particular vision that opened people’s hearts and minds. To add something new to a worldwide art tradition is a phenomenal accomplishment. If you write a symphony, you really have to consider Bach, and can’t set out to do something worse. But if you develop a new music composed with combs and wax paper, which no one has ever done before, you don’t have much to live up to.

PLUNKETT: When conducting your research on The Red Rose Girls, was there anything that surprised you?

CARTER: I think they came upon the best recipe for success that anyone could find. The Red Rose Girls built a community around excellence. They had a certain standard that they set for themselves and each other, had a shared philosophy, and went for it. Anytime a group of talented people come together who believe in something and have the skill and commitment to do it well, they can create magic. In the magical moments when these alliances exist great things happen.

In their time, women weren’t expected to do anything other than raise a family or be a doting aunt. They were not supposed to be making waves on their own, but The Red Rose Girls did. That is what fascinated me about them. They wanted to live a beautiful life, and they accomplished that in their own way. It is very important to hear women’s voices, which is why I like to write about women illustrators.

PLUNKETT: Can you say a little about your role as an educator of aspiring illustrators? How challenging is the market today?

CARTER: The illustration market is better today than it has ever been. When I first started teaching at San Jose State in California in the 1970s, there were few outlets for illustrators here. Now, we have great companies in our midst, like Industrial Light and Magic, which is a part of LucasFilm. We also have Pixar and Dreamworks, and they are all using artists. Most of our students go into the entertainment industry, doing character development, visual development, and animation. Some work in electronic arts at Sony where they create digital games that have the look and feel of mini-motion pictures. It is some of the most exciting work that I have seen in my lifetime.

I compare this to Howard Pyle, who taught so many young illustrators at the turn of the twentieth century when there was an explosion in the need for narrative art. We are seeing that again, but in different media. The requirements are the same, however. Students need to draw well and have the ability to tell a story. To me it’s the most thrilling thing. I’m not sad about the old markets going away because the new ones are so exciting.

Detail from: Rising vigorously out of the Earth was a Little Rose Bush, 1905, Elizabeth Shippen Green. Collection of the Library of Congress.
Recent Acquisitions

By Linda Szekely Pero

Marriage License
Norman Rockwell inscribed the mat of this color study for *Marriage License*, “My best wishes to my friends Anne and Dave Braman.” When the Bramans generously donated the study to the Museum, they were giving up not only a precious Rockwell original that was a gift from the artist himself, but also a painting of Mr. Braman’s father, Jason Braman, who served as the model for the image’s town clerk. Rockwell’s original composition pictured the clerk looking up at the couple in an attentive manner; while posing the young couple, Rockwell was struck by Jason Braman’s nonchalance as he sat waiting to be posed. Braman, who owned and operated a dry goods store on Main Street, Stockbridge, several doors east of the town clerk’s office (the setting for *Marriage License*), was completely relaxed, with an expression that seemed to say “this is all so routine.” Rockwell thought it a nice contrast to the young couple’s enthusiasm, and immediately changed course. The study was used in preparation for the final painting, published as the June 11, 1955 *Saturday Evening Post* cover.

The color study looks like an undeveloped preliminary sketch, but it was actually created after all the details of the picture had been finalized, late in the process of the progression of pictures leading to the final painting. Rockwell used it to test and resolve all the issues around the color scheme of the final painting. He typically made his color sketches the same size as the publication, in this case, the size of an actual *Saturday Evening Post* magazine cover, minus the space of the masthead. The work adds to our knowledge and understanding of Rockwell’s methods, and the Museum is grateful to Mr. and Mrs. Braman for their wonderful contribution to the Museum’s collections.

Merry-Go-Round
Mitchell P. Rales has made a generous contribution to the Museum’s collections of two studies for the *Saturday Evening Post* painting *Merry-Go-Round*. The 1947 studies—a large oil on canvas and the final Wolff pencil, charcoal and conté crayon drawing—picture three boys watching an artisan paint a carousel horse. In *Merry-Go-Round* Rockwell revisits an experience he had as a young teen in Mamaroneck, New York, visiting the White Plains Fair. There, Rockwell met Amy from the sideshow act “Amy the Wild Woman” and, to his horror, found himself pulled into her act. After a wink of her eye, and while she pretended to chew on his shoe, Rockwell’s fear turned to fascination and enjoyment. He returned the following day to repeat and be paid for his performance. The three boys may represent Rockwell’s three sons. The picture appears to be autobiographical and expresses the pull Rockwell felt to be bold and to experiment with modernism.

Because of its size, we may predict the oil-on-canvas to be a first version for the final painting. Changes of intention or other technical issues often motivated Rockwell to begin a work over, even if he had advanced to the final
painting stage. The provenance of the studies is traced from Reid Lefevre, owner of the King Reid Show, a carnival that traveled through New England and Canada from 1934 to the late 1950s. The show was wintering in Manchester, Vermont, Lefevre’s hometown, when Rockwell borrowed the two carousel horses for his painting. The Norman Rockwell Museum thanks Mr. Rales for his special and important gift.

**Good Friends, In Memory of Don McNeill**
The Norman Rockwell Museum has acquired a significant painting from Robert P. McNeill and Thomas B. McNeill. *Good Friends*, a 1927 Boy Scouts of America calendar illustration, comes to the Museum in memory of the McNeills’ father, former radio celebrity Don McNeill. When McNeill was shopping for a home for his family in Winnetka, Illinois, in 1943, he noticed *Good Friends* on the wall of a house. He liked it so much that he made it a part of the purchase agreement for the property. McNeill’s folksy, homespun humor was heard for 35 years on “Don McNeill’s Breakfast Club,” a morning variety show broadcast on 350 stations, first on NBC and then ABC.

The painting, a 27” x 25” oil on canvas, has been on loan to the Museum for several years and appeared in the Museum’s national exhibition *Pictures for the American People*. It was Rockwell’s third in a series of 51 paintings used as calendar illustrations and Boys’ *Life* magazine covers by the Boy Scouts of America. Because calendar publication required about two years of preparation time, *Good Friends* was painted in 1925 for the 1927 season. In the charming scene of a Boy Scout feeding a litter of puppies, Rockwell’s facility for communicating emotion is captured in the opposing expressions of eagerness and reticence in the two sets of puppies. His technical proficiency is apparent in the silkiness of the puppies’ coats.

The Norman Rockwell Museum purchased its only other Boy Scout painting, *A Scout is Helpful*, in 1988. Because 49 of the Rockwell’s 51 calendar paintings are in the Boy Scouts of America collection, the addition of *Good Friends* to the Museum’s collections accounts for the last remaining Rockwell Scout calendar painting available for acquisition. The Museum is very appreciative of the McNeills and thanks them for *Good Friends*.

LINDA SZEKELY PERO is curator of Norman Rockwell Collections at the Norman Rockwell Museum.

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AUTUMN 2003 9
Meet the National Council

By Mary Ellen Hern

The Norman Rockwell Museum National Council is a passionate group of Museum members appointed by the board of trustees who are extending the Museum's reach across the nation. Council members assist the Museum in a variety of ways. Many council members are collectors who have graciously lent their works of art, by Rockwell as well as other illustrators, to Museum exhibits. Council members have hosted dinners for Museum members in Scottsdale (Carefree) Arizona and Dallas, Texas, and have provided introductions to foundations and corporations who fund the arts.

Some members are longtime acquaintances who have researched and collected Rockwell for years. Several live with art made by Norman Rockwell and other illustrators or are the caretakers of corporate collections. Many believe in the values depicted in Norman Rockwell's work and in the importance of the illustration arts. Council members represent a wide variety of professions, including finance, real estate, law, education, the arts, manufacturing, agriculture, foundations, publishing and public relations.

The group convenes annually in Stockbridge for an educational symposium and to meet with Museum board and staff members. Meetings include tours of public museums and private collections. For the inaugural gathering in 2002, members learned about Berkshire "cottages" to complement the "jazz age" examination of Rockwell's paintings, and those of his colleagues, largely made in New Rochelle, NY, during the 1920s and 1930s.

The educational theme this fall examined single artist museums and artists' studios, focusing on Norman Rockwell's process as an artist. Linda Szekely Pero, Stephanie Plunkett and Laurie Norton Moffatt presented lectures. At the Council business meeting, members considered and made recommendations to assist the Museum with strategic planning, program initiatives, and outreach into their communities.

MARY ELLEN HERN is Associate Director for External Relations at the Norman Rockwell Museum.

Above photos: Scenes from the September National Council Weekend. Members gathered for a weekend of meetings, presentations, conversation, and activities at the Norman Rockwell Museum.
Members of the National Council

Lawrence E. Alvord
Lonna & Robert Berridge
Jason & Kelly Elliott
John Frank
Bill & Penny Hargreaves
Louise & Bill Holland
Mary & Richard Kelly
Carol Konner
John & Anabel Konwiser
Barry & Pamela Kriebel
Betsey & David McKearman
Tom & Eileen Pulling
Fred & Carole Taylor
Jamie & Laura Trowbridge
John & Pamela Deely
Van DeLoo
Jonathan Ward &
Margo Montgomery

Middletown, Pennsylvania
Mt. Vernon, Indiana
Aspen, Colorado & Dallas, Texas
Akron, Ohio
Stonington, Connecticut
Winnetka, Illinois
Great Falls, Virginia
Water Mill, New York
Scottsdale, Arizona
Fresno, California
Stockbridge, Massachusetts
Oyster Bay, New York
Purchase, New York
Peterborough, New Hampshire
Louisville, New York &
Stockbridge, Massachusetts
Lake Forest, Illinois

A letter from a member

By Eunice Feinberg

In March, ten members and supporters of the Norman Rockwell Museum met for dinner in Scottsdale, Arizona, at the elegant adobe home of National Council members John and Anabel Konwiser. The guest list included the Norman Rockwell Museum's Board President Lee Williams and Cindy Williams, Museum Director Laurie Norton Moffatt, Nancy and Park Shaw, Lisa Kidd, and my husband, Carl, and myself. The Shaws live in Carefree, Arizona, but Park was born in Pittsfield, Massachusetts, and returns often to his ancestral home. They identify closely with the proud, courageous patriotism depicted in so many Rockwell paintings and illustrations. Lisa is a master's student at the University of Glasgow, Scotland, working on Norman Rockwell's World War II art for her thesis.

Life-size garden sculptures greeted us at the entrance. We were about to see an exceptional art collection, and become acquainted with our hosts, whose ongoing quest for all types of Rockwell memorabilia and original art provides them with many entertaining tales of adventure. Dinner was a culinary work of art and featured some of Norman Rockwell's favorite foods, including apple pie and ice cream. Stars brightened the clear dark sky as we parted ways, having enjoyed a unique Rockwell collection and Museum friends.
The years leading up to 1954 were filled with changes for the Rockwell family. Early in 1951, Norman Rockwell’s wife Mary began treatment for depression at the Austen Riggs Center in Stockbridge, Massachusetts. As a regular patient, Mary made the tiring commute from Vermont frequently. A car accident on Halloween night, 1952, in Pownal, Vermont, must have shaken her confidence about the long drive; her car was badly damaged and a child in the car she hit was cut and bruised. In early 1953, Mary began living at the Homestead boarding house on Sargeant Street around the corner from Riggs Center.

In the summer of 1953, Rockwell’s mother, Anne Mary Hill Rockwell, who was cared for in a convalescent home in Warwick, Rhode Island, died at the age of 87. A few months later, after almost a year of living apart, Rockwell joined Mary at the boarding house, and rented studio space in town. Mary asked Louie Lamone, who did occasional jobs at the Homestead on his off-hours from General Electric, if he would help her husband unload supplies from his station wagon. Lamone remembers saying to Rockwell that it was a swell time of year for him to arrive because the fall colors were so beautiful. He said Rockwell just gave him a strange look. “I didn’t know he didn’t paint landscapes,” said Lamone.

In January 1954, Rockwell finished painting his Post cover of a choirboy. Appropriate for the Easter season, it was also an echo of his many years as a choirboy in New York and Mamaroneck. Although Rockwell no longer attended church (“If I don’t go to church now I still have a pretty good average,” he said), it was still on his mind and a part of his visual iconography. In February, Rockwell worked on Construction Crew, a story of children losing their neighborhood ball field to a building project.

Rockwell had summoned Choir Boy from his past, but his next cover painting was influenced by more timely events. In 1952, all three Rockwell sons were away from home. Jarvis was in the Air Force stationed in Korea, Thomas was an undergraduate at Bard College in Annandale-on-Hudson, New York, and Peter was attending prep school in Putney, Vermont. The loss of the companionship of his wife and children inspired one of Rockwell’s most poignant paintings. Continuing an artistic tradition of communicating the rite of passage of a child leaving home, Rockwell created Breaking Home Ties. He placed his story in Thoreau,
New Mexico, on the Continental Divide (appropriate for someone who always sought a national audience). A railroad station was the backdrop for a rancher father and son waiting for the train that potentially could put more than distance between them. Rockwell was so concerned with the emotions of the painting's subjects that the pressure of the collie's head on the son's leg is almost palpable. Rockwell posed and photographed models for the picture in Vermont in 1953, but he re-posed the scene in 1954 with Stockbridge models for certain details he hadn't completed before his move. In a 1956 Saturday Evening Post readers' popularity poll, Breaking Home Ties was second only to another Rockwell cover, Saying Grace.

Annual commitments of artwork for Hallmark, Brown & Bigelow, and Boy Scouts of America were a worry for the busy artist. Four images for Hallmark, due in the fall of 1953, went undone. Rockwell pleaded for an extension saying he had "gotten into an unbelievable jam" impossible to explain in detail. Worried that his relationship with Hallmark was in jeopardy, Rockwell had his secretary write a second letter admitting that Rockwell was having "personal problems" and asking for confirmation that Rockwell was still in their good graces. It was March 1954 before Rockwell shipped off his four watercolor paintings for Hallmark's next Christmas series, but they were among his best. Each featured a Santa Claus, always the favorite of card buyers.

Finding the need for more space in his Main Street studio, Rockwell rented the room next to his and with permission, enlarged its north window and removed the dividing wall — to create one large space. To announce his move to their readers, the Saturday Evening Post published photos of Rockwell looking out from the window of his new studio. In March, Norman and Mary purchased a house adjacent to the cemetery on West Main Street.

In addition to Breaking Home Ties, Rockwell spent his spring and summer on a Rock of Ages painting, a new series of Four Seasons sketches, a painting of a doctor and boy for Upjohn Pharmaceuticals, and a Massachusetts Mutual Life Insurance picture of a family at a circus. Then in October, according to Rockwell biographer Laura Claridge, Rockwell was admitted to Pittsfield's St. Luke's Hospital "for a rest."

Only one more Post cover was produced that year in the Main Street studio. Another autobiographical work, Art Critic, was inspired by Rockwell's experience as an art student and that of his son Jarvis, then enrolled at the Boston Museum School of Fine Arts. Producing a dozen preliminaries for the portrait within the painting and three versions of the Dutch scene in the painting's background, Rockwell labored over Art Critic to the exclusion of other work. His photographer Bill Scovill said he'd had more trouble with it than with any other painting. The result was worth the angst; to this day, Art Critic delights Museum visitors — and art critics.

LINDA SZEKELY PERO is curator of Norman Rockwell Collections at the Norman Rockwell Museum.

**Learning Activities**

By Melinda Georgeson, Director of Education

Throughout the fall, the Norman Rockwell Museum offers a variety of programs, from activities for the whole family to focused classes for artists. *Art Comes Alive!* programs are held in the afternoon on the third Saturday of every month. This season, move into the world of pictures (November 15), and play homemade musical instruments (December 20).

The Museum's winter open house is an old-fashioned celebration of stories, music, and heart-warming treats. Share the warmth with your family and friends at the annual *Stockbridge at Christmas* event on December 6 from 4:00 p.m. to 7:00 p.m.

Artists and art enthusiasts will find inspiration and practical tips from comic book illustrator Jack Purcell (October 25, 1:00 p.m. to 4:00 p.m.), illustrator Katie Atkinson (November 1, 10 a.m. to 1:00 p.m.) and artist Carol Lew (December 13, 2:30 p.m.). All programs are open to the public.

On Thursday, November 13, from 4:00 p.m. to 7:00 p.m., teachers and poetry enthusiasts are invited to attend an evening with Chase Twichell, co-editor of the book *The Practice of Poetry: Writing Exercises from Poets Who Teach*, for a program entitled *The Secret Life Of Poetry: How to Open the Door for Kids and Yourself!*

On the first and third Fridays of every month at 2:30 p.m., join Museum interpretive staff for a closer look at the works on view.

**Inside Linwood House**

By Tom Daly, Curator of Education

On the Museum's expansive grounds overlooking the Housatonic River sits the beautiful Hudson River Gothic-style home known as Linwood House. Charles Edwards Butler (1818—1897), built this 16-room Berkshire "cottage" upon his retirement in 1859. Butler was a successful attorney in New York City who began working in a law practice at the age of 19 and who was able to retire from his own law firm at age 41. His wife Susan, a member of the Sedgwicks, a family with roots in Stockbridge, led the family to buy 80 acres of land on which to build their home. Named Linwood, the property remained in family ownership for 124 years until the Norman Rockwell Museum purchased Linwood and 40 acres of the original 80-acre estate in 1983. During the last ten years, the Museum has maintained office and meeting spaces in Linwood.

This year the Museum opened the first floor of Linwood to the public from May to October, with ticketed tours. Prior to opening the doors to visitors, staff gathered information about Linwood from books, letters, the Internet as well as from interviews with astronaut Story Musgrave who was raised in Linwood and from others who visited the house when its last owner, Josephine Cary Musgrave, lived there. An informative tour was created about the public spaces of Linwood, including the parlor, the dining room and the entryway. The rooms are decorated with furniture and personal items from the different branches of the Butler family who lived in Linwood. With a generous gift from trustee Ann Fitzpatrick Brown, the parquet floors have been refinished to their original splendor, and the home's antique furnishings have been upholstered to give visitors a glimpse into the grandeur of Linwood's past.

Linwood House photo by Art Evans.
New Board Members Announced

Lansing E. Crane is chairman and CEO of Crane & Co., Inc. A graduate of Yale College and Boston University School of Law, he is a member of the sixth generation of the Crane family, which has owned and operated the company since its founding in 1801. Headquartered in Dalton, Massachusetts, Crane & Co., Inc. specializes in the manufacture and sale of business letterhead and personal stationery products; bank note papers, printed bank notes, and counterfeit deterrent currency products; and high performance glass and polypropylene non-wovens. Crane & Co., Inc. has been the sole supplier of currency paper to the U.S. Treasury since 1859, and recently acquired the government of Sweden’s bank note paper and printing facilities. He lives in Richmond, Massachusetts, with his wife, Katharine.

Michael P. Daly is president and CEO of BerkshireBank where he has been employed since 1986. Founded in 1836, BerkshireBank is one of Massachusetts' oldest and largest independent banks and the largest banking institution based in western Massachusetts. BerkshireBank is headquartered in Pittsfield, Massachusetts, and maintains a network of full service offices serving communities throughout Berkshire County. Through its subsidiaries, Gold Leaf Insurance Agency, Inc., Gold Leaf Investment Services, Inc., and the Asset Management/Trust Group, it provides access to a full range of insurance, investment, and asset management/trust services. Daly has a bachelor's degree from Westfield State College and a master's degree in business administration from the Columbia University School of Business. He serves on the executive committee for the Pittsfield Catholic Schools and chairs the local Cystic Fibrosis Foundation. He is also a member of the Chamber of Commerce and the development board of Downtown, Inc. He lives in Lenox, Massachusetts, with his wife, Carol.

Dr. Mary K. Grant is president of Massachusetts College of Liberal Arts in North Adams, Massachusetts. Before being appointed to the position in September 2002, she worked at the University of Massachusetts as the chief academic officer and deputy CEO of UmassOnline, and as the Director for the Center for Social Policy. She is a Senior Fellow at the John W. McCormack Institute of Public Affairs at UMass Boston, where she taught and served as faculty chair for the Master of Science in Public Affairs Program. Grant holds a Ph.D. from The Florence Heller Graduate School for Advanced Studies in Social Welfare at Brandeis University, a master's degree in public affairs from the John W. McCormack Institute of Public Affairs at the University of Massachusetts and a bachelor's degree in sociology from Massachusetts College of Liberal Arts. Grant resides in North Adams, Massachusetts, with her husband, Jim Canavan.

John Konwiser is president of The Konwiser Corporation located in Newport Beach, California. He has been in the residential development and property management profession for over 37 years. His company, now in its 31st year, has developed and sold over 2,000 single-family and condominium homes and constructed approximately 1,950 apartment units, most of which were retained and managed by his company until recently. The company now retains four communities known as The Daisy Family apartments for kids and their parents; these communities, plus others known as Sunnyside for active senior citizens, have been the company's specialty. Konwiser and his wife, Anabel, are founding members of the Norman Rockwell Museum National Council. They live in Carefree, Arizona.

Jamie R. Williamson is the executive director of the Fair Housing Center of Central and Western Massachusetts/HDP in Holyoke, Massachusetts. She has served on the Board of Directors of the American Red Cross, Big Brothers/Big Sisters, Berkshire Medical Center, The Rape Crisis Center, and Barrington Stage Company, as chairperson of the Salvation Army, and first vice president of the Business and Professional Women. She served previously as a member of the Board of the Norman Rockwell Museum from 1997 to 2002 and, as an advisory member of the Museum’s communications committee, was the originator of the Norman Rockwell Museum/Riverfest partnership. She lives in Holyoke, Massachusetts, with her husband, Bill Marley.

New Trustees Emeriti

Paul Ivory was a trustee of the Norman Rockwell Museum from 1976 to 1986 and oversaw the move of Rockwell's studio to its current site on the Museum grounds. Ivory is the former director of Chesterwood, summer estate of sculptor Daniel Chester French. He currently operates Ivory & Ivory Museum Consultants and is a grant writer for the Marian Fathers in Stockbridge. He lives in Great Barrington, Massachusetts, with his wife, Carolyn.

David Klausmeyer served on the Norman Rockwell Museum’s Board of Trustees from 1982 to 2000. He was a board officer for over 13 years and served as board president for three years. He was chairman of the development committee that oversaw the Museum’s $5 million capital campaign. Under his leadership, the Museum developed its first strategic plan. David recently retired as estate manager of High Lawn Farms. He is former president and CEO of the Willowood Group. Prior to that, he was president/chief executive officer of Mead Specialty Paper. He and his wife, Suzanne, live in Lenox, Massachusetts.

AUTUMN 2003  15
Holiday shopping is a breeze at the Norman Rockwell Museum! Whether you browse in our popular Museum Store, shop online at www.nrm.org or by phone at 800-742-9450, our knowledgeable sales associates will help you select the perfect gift.

Members receive a special 20% discount on any regular priced merchandise in the Store on November 29, and December 6 and 14. This offer does not include limited edition prints. In December, as an added bonus for Museum members, gift-wrapping is free! From Norman Rockwell prints, puzzles and art books, there’s something for everyone on your list. And don’t forget the gift of a Museum membership. It’s a present that will be enjoyed all year.

<table>
<thead>
<tr>
<th>Stockbridge Main Street at Christmas</th>
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<tbody>
<tr>
<td>Unframed print</td>
</tr>
<tr>
<td>12 1/4&quot; x 30 1/2&quot;</td>
</tr>
<tr>
<td>Framed print</td>
</tr>
<tr>
<td>14 1/2&quot; x 35&quot;</td>
</tr>
<tr>
<td>7 1/4&quot; x 12 1/4&quot;</td>
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<tr>
<td>In your choice of a gold or dark wood frame.</td>
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