

SUMMER 2008

portfolio

NORMAN ROCKWELL MUSEUM



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portfolio

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Cover: David Wood, Molly Rockwell, and Barbara Socha Perkel. Photo by Clemens Kalischer.



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FROM THE DIRECTOR

Dear Museum friends,

What a wonderful year it's been! From the White House to the Massachusetts State House to Orlando, Florida, the Norman Rockwell Museum continues to be at the center of many exciting projects!

In February, I represented the Museum at the White House to celebrate the launch of an exciting program by the National Endowment for the Humanities and the American Library Association. Norman Rockwell's *Freedom of Speech* was selected as one of 40 works of art in a new education program, "Picturing America," which uses art, architecture and decorative arts to study American history and culture. (See page 6.)

Verizon Corporation donated their iconic painting *The Lineman* to the Museum, where it had been on loan to us for 15 years, thanks to a corporate relationship with Board President Dan Cain and the Museum's long-time art ties with the phone company. A press announcement was made at the Museum on March 12 with Verizon executives and working lineman in attendance at the event. (See page 9.)

American Chronicles: The Art of Norman Rockwell closed in Ohio, with the largest exhibition attendance ever at the Akron Art Museum. The exhibition has also been tremendously popular at its second stop at the Orlando Museum of Art in Florida. Many NRM member events were hosted this winter in Florida, including at Fort Myers Beach, Vero Beach, Sarasota, and Orlando. The exhibition, which will tour 12 cities in the coming years, is generating a large amount of national press coverage as it travels. (See page 9.)

What do Norman Rockwell and the chickadee have in common? They are both official icons of the Commonwealth of Massachusetts. Governor Deval Patrick

recently signed legislation to make Norman Rockwell the Official State Artist! (See page 11.)

Sharing Rockwell's Legacy campaign is on the road. My travels have included Houston and San Antonio, Texas, and Southwest Florida, from Naples to Tampa, where trustees Lee Williams and Ann Brown hosted events. In the coming years, I will be traveling to many places across the country and hope to personally meet many of our national membership. Also, for those of you who live far from Stockbridge, the Museum has more than a dozen exhibitions traveling the nation.

The New York Times featured the Norman Rockwell Museum in two recent articles. In May, a wonderful *Times* story captured the Norman Rockwell Museum family experience, called "Museums That Speak to Children" and, in March, the Museum was featured in an article about American single artist museums.

Catch campaign fever this summer as the Museum celebrates the Commander in Chief through the eyes of Norman Rockwell and political satirist Steve Brodner in two exhibitions that honor the spirit of American democracy.

Raw Nerve! The Political Art of Steve Brodner is a timely glimpse into the wild world of political campaigns. Don't miss our July 17 program at 5:30 p.m., when Mr. Brodner will speak about the 2008 presidential campaign from his unique perspective.

An installation of artist-designed garden gates will adorn our paths and lawns this summer. Save the date for our intimate Garden Gates Garden Party on July 10. We look forward to seeing you at the Museum!

Capturing Stockbridge:

Norman Rockwell's unintentional record of the people and places of Stockbridge, Massachusetts

by Linda Szekely Pero



Without deliberately intending to do so, Norman Rockwell spent the last 25 years of his life chronicling the people and places of Stockbridge, Massachusetts. When Rockwell moved to Stockbridge in 1953, he immediately began hiring town residents to pose for his commissions. The treasure of images and

records that document posing sessions resides within the archives of the Norman Rockwell Museum.

For the next several years, the Museum will organize and digitize this image collection, with the goal of making it accessible to researchers and historians seeking information about Stockbridge and its residents, and the role they played in Rockwell's creative process—a role exemplified in such paintings as *Home for Christmas (Stockbridge Main Street at Christmastime)*, *Stockbridge in Springtime*, and *The New American La France is Here*. Early in his career as an illustrator, Rockwell relied on professional models, often out-of-work actors, but when he moved to Vermont in 1939, distance mandated posing neighbors most of the

time. Financial records, however, document a number of payments to New York City modeling agencies during Rockwell's Stockbridge years. In one case, when he needed to pose a nude for his painting of a lobsterman with a mermaid as his catch and felt he could not ask a local woman to pose, Rockwell hired a professional model. The majority, though, were local people from Stockbridge and the neighboring town of Lenox and city of Pittsfield.

Rockwell's financial records give us the date, model's name, commission, and fee paid for each session. In many cases, Rockwell used models for multiple images, that is, he repeatedly commissioned certain children or adults for different assignments. While living in New Rochelle, New York, and later in Arlington, Vermont, he talked about having favorite models, and this trend seems to have held true for Stockbridge. We are compiling models' names as recorded by Rockwell and will, whenever called for, add subsequent name changes. Our records will be reconciled with the town's to verify citizenship and spelling (Rockwell was notorious for bad spelling and his handwriting was often illegible).

A common regret of Rockwell models is that their image was never used in a Rockwell painting. Often a variety of people were posed and photographed for the same character before Rockwell decided which person to use in the final image. Sometimes a person's likeness served as a departure point for a fictitious character. The archives hold many of these photographic choices and financial records of most sessions.



Rockwell was careful to pay models by check, in order to have a record of payment. Along with a signed “Model Release,” the check represented a contractual agreement between model and artist that the likeness could be used commercially and that all rights were relinquished to the artist. The session became a work for hire, and copyrights belonged to Rockwell.

Because so many cats and dogs appear in Rockwell pictures, an attempt to identify them also will be made. Many were Rockwell family pets, some were neighbors’ pets, and others were rented from a Lee, Massachusetts, veterinarian, Dr. Bernard Collins. When a painting called for a specific breed, such as the malamutes pictured in the 1964 Brown & Bigelow Four Seasons calendar illustration of the salesman trying to sell a refrigerator to an Eskimo family, Rockwell found a breeder.

For Stockbridge residents, viewing Rockwell’s reference photos for *Home for Christmas*, the painting of the town’s Main Street that was published as a gatefold in *McCall’s* December 1967 issue, is a walk down memory lane. Stores such as Aljon’s and the Stockbridge Shop now evoke distant memories. Three of the town’s churches—St. Paul’s Episcopal Church, First Congregational Church of Stockbridge, and St. Joseph’s Roman Catholic Church—are captured in reference photos. Rockwell did an intricate drawing of St. Paul’s stone exterior as a signature image for church publications, the Congregational Church appears in photos for Rockwell’s

painting *Stockbridge in Springtime*, and St. Joseph’s appears in photos of Elm Street taken but never used. Interior views of the town clerk’s office on Main Street are captured in photos for *Marriage License*, a 1955 *Saturday Evening Post* cover. The office of Dr. Donald Campbell, the town’s beloved family doctor, is remembered in photos taken for Rockwell’s 1958 *Post* cover *Before the Shot*. The ambiance of a 1950s lunch counter, for the 1958 *Post* cover *The Runaway*, is captured in photos of Francis Lis’s nearby Housatonic restaurant.

The metadata that accompanies Rockwell’s records of modeling sessions is an added source of interesting information about Rockwell’s methods, including working titles for pictures, how many projects overlapped, and fees paid to models. When he lived in Vermont, where he shared models with several *Saturday Evening Post* cover artists, a common complaint was that Rockwell lured models away with higher wages. Rockwell’s sons say he chronically overpaid people—for everything. Generally, prices for photo sessions in the late 1950s were \$5 or \$10 for children and \$10 or \$20 for adults. Models who traveled from out of town were paid more. The young lady who posed nude for the 1955 *Mermaid* painting was paid \$100 and Red Sox baseball players Jackie Jensen, Frank Sullivan, and Sam White were paid \$100 each to pose for Rockwell’s 1957 *Post* cover *Red Sox Locker Room*.

In addition to images of the town specifically taken for artwork, the archives hold images taken to record specific events, such as Norman Rockwell Day, a 1976 celebration



of the artist's life and work. Images picture Stockbridge citizens, their parade, and the Rockwell family seated at a ceremonial dais. Prominent citizens also appear in candid photos recording visits to Rockwell in his studio. Mr. and Mrs. John Deely, Mr. and Mrs. Henry W. Dwight, and former State Senator and Mrs. John H. Fitzpatrick went to the studio to sit for commissioned portraits. Henry Dwight and the Fitzpatricks also posed for Rockwell illustration assignments. Also preserved are photos of Norman and Molly Rockwell with Austen Riggs psychologist Erik Erikson and his wife, Joan, which document an informal visit with the Rockwells. Photos of the 1974 Stockbridge selectmen, and a group portrait, shot in Rockwell's studio, of Norman Rockwell, Kenneth Mynter, Douglas McGregor, and C. Roy Boutard reenacting their interpretation of how Stockbridge government officials might have looked two centuries earlier are also in the archives.

Preservation of outdated technology and its reformatting to digital media will allow us to link important audio and reel-to-reel recordings to digital records of Stockbridge citizens. A video recording of art historian Helmut Wohl and an interview with Rosamond Sherwood are candidates for digital conversion, as are interviews with Jarvis Rockwell, David H. Wood, Bill Scovill, Margaret Batty, Pat Deely, Anne Braman, Shawn Morse, Claire and Robert Williams, and Dennis Carr. Audio recordings by Frank Dolson, Walter Scott, David Loveless, and Dr. Donald Campbell are invaluable records for the study of Rockwell and the history of Stockbridge.



Our collection of images, oral histories, and video interviews chronicle the relationships and experiences of those who knew Rockwell. They leave an indelible footprint of the social culture of Stockbridge in the second half of the twentieth century. This special focus on Stockbridge will guide the management and organizational activities of the Norman Rockwell archives in the coming year. Future researchers of the collection will inevitably find new themes and meaning in the many images and records that inadvertently captured the people and places of Stockbridge.

Linda Szekely Pero is curator of Norman Rockwell collections at Norman Rockwell Museum.

PAGE 3: James S. Hall was one of the many models who posed but wasn't used in a Rockwell painting. For his 1959 Boy Scout calendar illustration, *Mighty Proud*, Rockwell decided on a slightly different pose of an older boy. Photo by Bill Scovill, 1956.

PAGE 4: Aljon's and The Stockbridge Shop, Main Street, Stockbridge. Photos by Clemens Kalischer, 1961.

PAGE 5, LEFT IMAGE: Former State Senator John H. Fitzpatrick and Mrs. Jane Fitzpatrick pose for an unpublished illustration for William Makepeace Thackeray's *Becky Sharp*. RIGHT IMAGE: Photo by Louie Lamone, 1964. Mr. and Mrs. John H. Fitzpatrick and daughter Ann pose for Franklin Mint's 1972 silver Christmas plate *Carolers*. Photo by Louie Lamone, 1970.

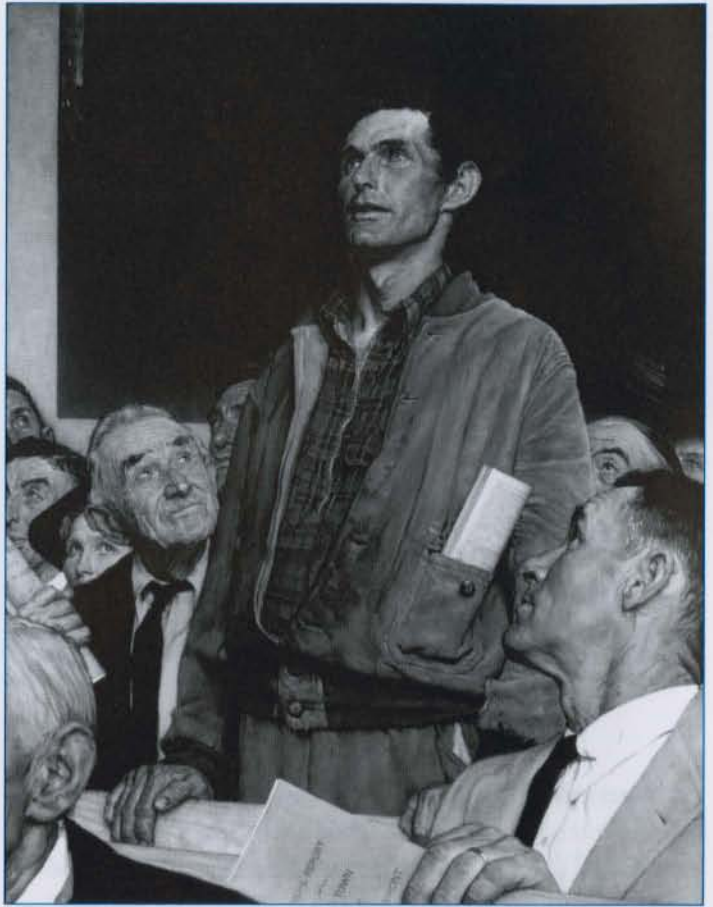
Picturing America

Norman Rockwell Museum Director/CEO Laurie Norton Moffatt attended a special event at the White House on February 26, 2008, hosted by President and Mrs. George W. Bush, to help celebrate the launch of “Picturing America,” a new educational initiative from the National Endowment for the Humanities (NEH). Norman Rockwell’s 1943 painting *Freedom of Speech* was chosen as one of 40 iconic images to be included in the initiative, developed by the NEH in cooperation with the American Library Association, to enhance the teaching, study, and understanding of American history and culture by bringing some of the nation’s greatest works of art into school classrooms and public libraries.

“We are honored to have Norman Rockwell’s *Freedom of Speech* represented in this visionary program from the National Endowment for the Humanities,” notes Norton Moffatt. “Rockwell’s iconic image communicates our basic democratic principles with strength and elegance, and illuminates our understanding of American history and culture through the visual image.” She adds that “it was a thrilling privilege to attend the White House ceremonies for the launch of this important national education program.”

President Bush stated at the ceremony that “at their best, the arts and humanities express the ideals that define our nation. The United States is a country defined not by bloodline, race, or creed, but by our character and convictions. We are united by an unyielding principle, and that is, all men are created equal. We firmly believe that each man and woman has the right to make the most of their God-given talents. And we believe that all are endowed with the divine gift of freedom.”

Freedom of Speech is part of Norman Rockwell’s *Four Freedoms*, an enduring quartet of paintings created by the artist during World War II. Rockwell hoped to represent the four



Freedom of Speech, Norman Rockwell. ©1943 SEPS: Licensed by Curtis Publishing, Indianapolis, IN

basic freedoms President Franklin Delano Roosevelt had envisioned for a postwar world in a speech given in January of 1941; the paintings, originally published in *The Saturday Evening Post* in 1943, were so well-received that they were included as part of a national tour which helped earn 133 million in war bonds and stamps. The original *Four Freedoms* paintings are in the permanent collection of the Norman Rockwell Museum.

Through the “Picturing America” program, *Freedom of Speech* will be distributed along with works by such noted artists as Mary Cassatt, N.C. Wyeth, Winslow Homer, and Frank Lloyd Wright, as a large, high-quality reproduction, with additional materials and lessons plans for use by educators. The NEH states that “by bringing some of our country’s finest works of art directly to the classrooms and providing the educational context for these images, we can open more eyes to the legacy of our great country.”

To learn more about the “Picturing America” educational initiative, visit their Web site at picturingamerica.neh.gov, or call 1.800.NEH.1121.

Raw Nerve!

The Political Art of Steve Brodner

on view June 7 through October 26, 2008

by Charles Sable

Steve is a great American rebel and crusader kind of twenty-first century Tom Paine armed with an illustrator's pen.

-Katrina Vanden Heuvel, Editor, The Nation

Explosive is an apt term that describes the art of Steve Brodner, whose deftly executed drawings cast a spotlight on the American political scene as it unfolds before us. Working on a national political stage for *The New York Times*, *The New Yorker*, *Rolling Stone*, *The Nation*, and *Newsweek*, Brodner is one of the most successful, influential, and widely read of today's political illustrators. His wry humor and unique ability to conceive visual concepts inspired by icons of popular culture resonate through our shared cultural memory. His powerful images speak to us with precision and directness, offering fresh perspectives and revealing sometimes painful truths about our world and the influential leaders of our times.

Raw Nerve! The Political Art of Steve Brodner, on view at the Norman Rockwell Museum from June 7 through October 26, 2008, is the first major exhibition of the work of America's most important political illustrator. It explores themes as compelling and disparate as the war in Iraq, American foreign policy, the Clinton and Bush presidencies, and "hot button" issues that affect all Americans.

The exhibition examines the artist's creative and technical process and includes a fascinating comparison with portraits of political candidates created by Norman Rockwell during a very different era in U.S. political history. In the finest



Debate Night, ©2008 Steve Brodner. All rights reserved.

tradition of Thomas Nast and the time-honored art of political satire, *Raw Nerve!* anticipates our nation's upcoming presidential election with incisive visual commentary on today's most prominent leaders and their legacies.

Charles Sable is a curator at Norman Rockwell Museum. He is the curator of *Raw Nerve! The Political Art of Steve Brodner*.

Over the Top

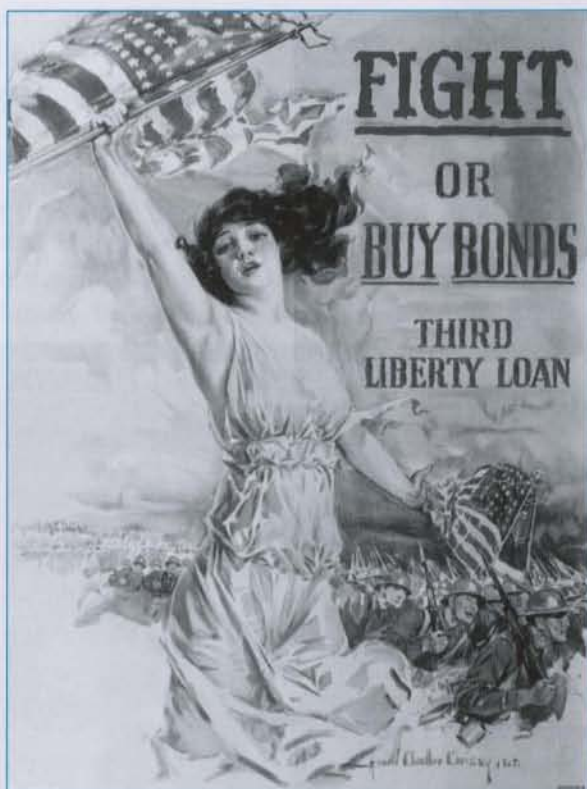
The Illustrated Posters of World War I

on view November 8, 2008 through January 25, 2009

by Stephanie Haboush Plunkett

During the First World War, richly illustrated posters inspiring public support served as a primary mechanism of mass communication. Designed to rally Americans to the cause, they were powerful symbols of our nation's engagement with four Liberty Loan campaigns, the War Savings Stamp program, the Victory Loan, and the American Red Cross. Persuasive visual artifacts featuring bold graphics, powerful imagery, and concise commands, posters of the era encouraged a sense of nationalism and pride, and roused Americans to support their troops, fund international aid projects, and buy bonds to finance America's participation in the war.

Iconic symbols of the United States, including the Statue of Liberty, Uncle Sam, and the American flag, appeared prominently on many World War I posters, richly designed by an impressive roster of celebrated illustrators. Dynamic imagery by J.C. Leyendecker, James Montgomery Flagg, Howard Chandler Christie, Jessie Willcox Smith, Henry Raleigh and others provide a fascinating window to the American



Clockwise: Howard Chandler Christie, *Fight or Buy Liberty Bonds*, 1917. J.C. Leyendecker, *Weapons for Liberty—U.S.A. Bonds*, 1918. James Montgomery Flagg, *Boys and Girls, You Can Help Your Uncle Sam*, 1918.



experience during the early twentieth century. Norman Rockwell's *Four Freedoms* paintings, which are among the most memorable images created during World War II, will be on view in an adjoining gallery.

Over the Top: American Posters from World War I has been organized by the Smithsonian American Art Museum, Washington, D.C., and is supported in part by the C.F. Foundation, Atlanta. The exhibition features selected

posters from the collection of Thomas and Edward Pulling, grandson and great-grandson of the Honorable R.C. Leffingwell, Assistant Secretary of the Treasury and head of the War Loan Organization. Leffingwell was charged by President Woodrow Wilson and Secretary of the Treasury William G. McAdoo to devise a strategy for underwriting the war effort. He received this collection of posters in gratitude for his role in the success of the war bond campaigns.

Stephanie Haboush Plunkett is deputy director and chief curator at Norman Rockwell Museum.

brush *strokes*

The Lineman Finds Permanent Home

Norman Rockwell's stunning 1948 painting *The Lineman* was donated to the Norman Rockwell Museum on March 12, 2008, as a special gift from Verizon Communications. The oil-on-canvas painting, was officially presented to Museum Director/CEO Laurie Norton Moffatt by Donna Cupelo, Verizon region president of Massachusetts and Rhode Island, during a special press conference held at the Museum. The painting, originally created by Rockwell for an ad for New England Telephone, features a heroic lineman high above the ground repairing a telephone line. In the fall of 1947, Rockwell drove around the countryside near his Arlington, Vermont, home and throughout western Massachusetts looking for telephone linemen at work and searching for a lineman with the build and face that he had envisioned. His search ended when he spotted New England Telephone employee and Lenox, Massachusetts, resident, John Toolan, digging and setting telephone poles with a crew in Cheshire, Massachusetts.

The original painting had been on loan to the Museum since 2006 from the Verizon collection. Said Cupelo, "We in the Verizon family loved this painting



Donna Cupelo, Verizon region president of Massachusetts and Rhode Island, and Laurie Norton Moffatt, Director/CEO of Norman Rockwell Museum.

and enjoyed it for many, many years; it perfectly symbolizes our heritage and our commitment to our customers. At the same time, we recognize that its rightful place is with the Museum so that it can be enjoyed by everyone."

"Thanks to Verizon's generosity, the public will be able to enjoy this magnificent painting forever. *The Lineman* joins Norman Rockwell Museum's distinguished collection of Rockwell's work that tells the story of America. We are honored to be the guardian of this American treasure, and to carry forward the colorful story of its creation," said Norton Moffatt.

American Chronicles: The Art of Norman Rockwell

Norman Rockwell Museum's exhibition *American Chronicles: The Art of Norman Rockwell* continues to delight audiences as it travels to museums nationwide. Featuring masterpieces from the collection of Norman Rockwell Museum, the exhibition explores Norman Rockwell's unparalleled role as an American icon-maker and storyteller and traces the evolution of Rockwell's art and iconography throughout his career. Visit the Museum's Web site at www.nrm.org for an interactive tour of the exhibition, a map with links to all the venues and other exhibition-related materials.

Akron Art Museum, Akron, Ohio
Nov. 10, 2007 - Feb. 3, 2008

Orlando Museum of Art, Florida
March 1 - May 26, 2008

Chrysler Museum of Art,
Norfolk, Virginia
Nov. 8, 2008 - Feb. 1, 2009

Detroit Institute of Arts, Michigan
March 8 - May 31, 2009

Museum of Art,
Fort Lauderdale, Florida
Nov. 14, 2009 - Feb. 7, 2010

Wichita Art Museum, Kansas
March 6 - May 30, 2010

North Carolina Museum of Art,
Raleigh
Nov. 6, 2010 - Jan. 30, 2011

Tacoma Art Museum, Washington
Feb. 26 - May 30, 2011

Crocker Art Museum,
Sacramento, CA
Nov. 10, 2012 - Feb. 2, 2013

brush strokes

Rockwell on the Road



Don Goudey, Ann Brown, Judy Goudey and Trustee Lee Williams celebrate the Museum in Sarasota, FL, at a members event hosted by Trustee Ann Brown.



Daphne and Bob McGill of Williamstown, MA, and Vero Beach, FL, hosted members at a poolside Vero Beach gathering.



Composer Stella Sung, Laurie Norton Moffatt and Orlando Museum of Art Director, Marina Grant Morrissey, after the Orlando Philharmonic Orchestra premiere of Ms. Sung's composition, *Rockwell Reflections*.

Kudos for LitGraphic: The World of the Graphic Novel

The Norman Rockwell Museum has composed an exhibition that gives visibility and legitimacy to those artists and writers who have used the comic form to tackle serious subject matter.

- Josh O'Gorman, Berkshire Record



Girl Stories creator Lauren Weinstein guides a student, Alexander Hern, in one of the Museum's very popular graphic novel-making workshops.



Graphic novelist Terry Moore, creator of *Strangers in Paradise*, stands next to one of his favorite Norman Rockwell paintings, *The Gossips*, at the exhibition opening.



Cerebus creator Dave Sim poses next to his artwork at the exhibition opening.

The exhibit is a must, not only for comic fans, but for anyone who celebrates illustration, graphic commentary, personal storytelling, humor, fine art, or the constant evolution of expression.

- Kathryn Lange, Metroland



My Maiden Voyage. ©2002 Terry Moore. All rights reserved.



Mom's Cancer creator Brian Fies admires the work of his fellow graphic novelists during the exhibition opening.

This breathtaking show may be the final proof that comic books — nowadays trumpeted as "graphic novels" — have become respectable. That is, we no longer have to wince, or apologize, when we are caught reading one.

- Alan Bisbort, Hartford Advocate



Breathtaker co-creators Marc Hempel (left) and Mark Wheatley (right) join NRM's communications assistant and LitGraphic video creator Jeremy Clowe.



Massachusetts State Representative William Smitty Pignatelli; Director Laurie Norton Moffatt; Sullivan Elementary School teacher Anna Saldo-Burke; and Massachusetts State Representative Daniel Bosley celebrate the students behind the Norman Rockwell State Artist legislation at Norman Rockwell Museum.

State Artist Norman Rockwell

How a third grade class made a difference

by Melinda Georgeson

When third grade teacher Anna Saldo-Burke, Ed.D., of the Sullivan School in North Adams began a class on Massachusetts State Symbols, she and her 17 students noticed that the Commonwealth of Massachusetts lacked a state artist. They took a vote and decided to nominate Norman Rockwell.

She decided to involve her students in a project that could connect them with real-world issues while also addressing curriculum needs. The Norman Rockwell Service-Learning Project became a cross-curriculum learning experience that touched on many subject areas and addressed such topics as the right to free petition and the power of writing a persuasive letter. The Massachusetts Department of Education awarded the “Learn and Serve America Grant” to the school district, a grant that paid for

transportation to the Massachusetts State House, where the class was given the grand tour from State Representative Daniel Bosley, an early champion of the children’s project, along with other members of the Berkshire delegation. Their hard work paid off. The bill was signed into law in February.

As the most recent teacher to influence state history, Saldo-Burke says, “All of the projects I have engaged my students in over the last several years center around a belief of making a difference by adding to the good. The Norman Rockwell proposal once again proved something that I firmly believe in; that big happenings can come from little kids. I urge my students to aim high and travel far.”

Melinda Georgeson is director of education at Norman Rockwell Museum.

Did you know?

Most *Bay Staters* (the official name for Massachusetts citizens designated in 1990) can name the *black-capped chickadee* as the State Bird, and the State Fish, *the cod*, might come readily to mind as well, but there are many other state symbols of which the average resident might be unaware. The State Flower, known as both the *mayflower* and ground laurel, adopted in 1918, is on the endangered list. The *American elm*, with widespread branches and gray bark, has been honored as our State Tree, while blue, green, and cranberry became the official colors of the commonwealth in 2005.

Over 50 Massachusetts State Symbols for a wide variety of classifications exist today. Take a guess at the following selected symbols for Massachusetts? The answers are below.

- State Beverage
- State Folk Hero
- State Donut
- Official Reptile
- Official Inventor
- Official Children’s Author and Illustrator
- State Dog
- Folk Song of the Commonwealth
- State Historical Rock

-
- State Beverage: Cranberry Juice
 - State Folk Hero: Johnny Appleseed
 - State Donut: Boston Cream Donut
 - Official Reptile: Carter Snake
 - Official Inventor: Benjamin Franklin
 - Official Children’s Author and Illustrator: Theodore Geisel (Dr. Seuss)
 - State Dog: Boston Terrier
 - Folk Song of the Commonwealth: Massachusetts by Arlo Guthrie
 - State Historical Rock: Plymouth Rock
- Answers**

Museum Welcomes New Trustees

Norman Rockwell Museum proudly welcome the following members to its board of trustees

Clarke Bailey

(December 2007) is Chairman of Entertainment Distribution Company, the exclusive manufacturer and distributor of CDs and DVDs for Universal Music in North America and central Europe, and he serves on the boards of Iron Mountain, Inc. and ACT Teleconferencing, Inc. In addition to supporting diverse funds such as Save the Children, the Nature Conservancy and the Actors Fund, Clarke is a volunteer for Bridges for Community, an organization dedicated to building homes for underprivileged Nicaraguan families.

Walter & Mary Jo Engels

(September 2007) were National Council members prior to joining the Board. Mr. Engels was First Vice President of Smith Barney's Garden City, Long Island, New York, office before his retirement in 2005. He currently serves as President of Nazareth Nursery, New York, New York, a Montessori pre-school for disadvantaged children, and is on the Financial Advisory Board for the Sisters of St. Francis of the Neumann Communities, Syracuse, New York. Mrs. Engels, a retired RN, volunteered as a history interpreter at Old Bethpage Village Museum while raising five daughters and volunteers as a Pastoral Care Person at Winthrop Hospital, Mineola, New York.

Mark Gold

(September 2007) is an attorney with Grinnell Smith LLP in Williamstown, with a focus in the areas of business organizations, contracts, finance, and acquisitions. Mr. Gold is very involved with arts and philanthropic organizations. He wrote "Death by Ethics" for Museum News (Nov/Dec 2005) and was a presenter at the 2006 Annual Meeting of the American Association of Museums. Mr. Gold was Chairman of the Berkshire Taconic Community Foundation, Inc. in 2004 and 2005. He is a member of Volunteer Lawyers for the Arts, the Berkshire and Massachusetts Bar Associations, and the Estate Planning Council of Berkshire County.

Steven Hirsch

(June 2007) is President of Media Sales for CBS Television Distribution, the preeminent company in worldwide television syndication. Mr. Hirsch is a collector of early 20th-century American Art focusing on social realism and modernism with an interest in sculpture and WPA murals. He is a member of the Board of Directors of the Frances Lehman Loeb Art Center at Vassar College.

George & Valerie Kennedy

(March 2008) have served on the boards of numerous cultural institutions in both Chicago, Illinois, and Williamstown, Massachusetts. Mr. Kennedy is a Midwest Regional Advisory Board Member of the Institute for International Education and serves on the boards of the Chicago Symphony, the Lyric Opera in Chicago, and the board and Executive Committee of the Clark Art Institute in Williamstown. Mrs. Kennedy serves on the boards and Executive Committees of both the Williamstown Theatre Festival and of the Williamstown Art Conservation Center. Mr. Kennedy served as chairman and chief executive officer for Malinckrodt Group, Inc. and International Minerals and Chemicals, both Fortune 250 companies. He is also a founding managing partner of Berkshires Capital Investors.

Duncan Pollock

(December 2007) has been a top executive at some of the country's leading marketing services agencies, where he has created campaigns for such companies as American Express, General Motors, and Johnson & Johnson. As Chairman of Ammirati Puris Lintas' New York office, Mr. Pollock was responsible for the advertising programs of 44 consumer brands. As CEO of brand consultancy Siegel & Gale he led many projects focused on clarifying and communicating the value of corporate brands. He is a trustee of the Kent School in Kent, Connecticut, and St. Stephen's School in Rome, Italy, and is a member of the Connoisseurs Circle at NYU's Institute of Fine Arts.

IN THE GALLERIES

spotlight

The Art of Norman Rockwell

CURRENTLY ON VIEW

The largest and most significant public collection of original works by Norman Rockwell, including a comprehensive array of paintings, drawings, studies, photographs, and artifacts that reflect the evolution of the artist's life and career. Rockwell's *Four Freedoms*, *Girl at Mirror*, and *Triple Self-Portrait*, are among the Museum's extensive holdings, and rarely seen works from public and private collections are always on view.

Raw Nerve!

The Political Art of Steve Brodner

JUNE 7 THROUGH OCTOBER 26, 2008



In the finest tradition of Thomas Nast and the time-honored art of political satire, this special exhibition anticipates our nation's upcoming presidential elections with stunning visual reflections on the nation's most prominent contemporary leaders and their legacies. An award-winning draftsman, commentator, and humorist, Steve Brodner has created illustrations, cartoons, and reportage for nearly every major American periodical, including *The New Yorker*, *Rolling Stone*, and *The Village Voice*.

Avalanche, ©2008 Steve Brodner. All rights reserved. Preliminary sketch for *What Sweet Delight*, ©2008 Cindy Sheeler. All rights reserved.

In Full Bloom: Artists Design Garden Gates

JULY 4 THROUGH
SEPTEMBER 7, 2008

Celebrate the wonder of art and nature! This outdoor exhibition of 24 artist-designed garden gates constructed of a myriad of materials will complement the Museum's beautiful grounds this summer.



Over the Top: The Illustrated Posters Of World War I

NOVEMBER 8, 2008 THROUGH JANUARY 25, 2009

During the first World War, richly illustrated posters inspiring public support were created by such celebrated illustrators as J.C. Leyendecker, James Montgomery Flagg, and Howard Chandler Christie. The works featured bold graphics, powerful imagery, and concise commands, encouraging a sense of nationalism and pride. *Over the Top* will provide a fascinating window to the American experience during the early twentieth century.

Artists in Their Studios

FEBRUARY 7 THROUGH MAY 25, 2009

Artists in Their Studios offers a unique glimpse at the lives and studio spaces of more than 75 important American artists from the late nineteenth century to today. Rarely seen photographs and primary source materials of such artists as Willem deKooning, Marcel Duchamp, and Andy Warhol are featured in this compelling exhibition, which offers an intimate perspective on artists at work, at home and abroad.

PLANNED GIVING PROFILE:

Cindy & Lee Williams

by Michelle Gillett



When Lee Williams joined Country Curtains in Stockbridge in 1989, he offered marketing help to the Old Corner House (Norman Rockwell Museum's first home) as it developed its mail order catalogue into a "membership builder and money maker." Norman Rockwell Museum asked him to become a trustee in 1990, and Lee became chair of the Marketing Committee. He served as president of the board from 2002 to 2006.

Lee grew up outside Pittsburgh, Pennsylvania, in a "kind of Norman Rockwell environment" with grandparents, aunts, uncles and cousins close by. His wife Cindy moved from Syracuse, New York, to New Jersey when she was in fifth grade because of her father's career

change from mechanical engineer to Presbyterian minister. Cindy and Lee met at Syracuse University, where she was studying nursing and he was pursuing a graduate degree in urban planning at the Maxwell School of Public Affairs following undergraduate work at the University of Rochester. They married right after college and raised three children, Amy, Matt, and Jeanne. Lee became CEO of Country Curtains. He retired in 2006 and now he and Cindy spend seven months in Venice, Florida, and five months at their cottage on Canandaigua Lake, in the New York Finger Lakes region.

Lee's parents and grandparents subscribed to *The Saturday Evening Post*, so he was familiar with Rockwell's images, but his affinity for Rockwell deepened with his involvement in the Museum. "I have said many times that much of the attraction for me is that Rockwell is so simple and so complex at the same time. Both the medium and the message dimensions of Rockwell fascinate me." The values that Rockwell's work depicts and "that define us as uniquely American: tolerance, patience, generosity, humor, and patriotism," are ones Lee believes should be shared with the nation on many levels, through the Museum's collection, its traveling exhibitions, its publications, and on the Internet.

The values Rockwell's work expresses are part of the reason Lee and Cindy decided to make a provision for the Museum in their estate plans. Lee says, "as conservators, stewards and trustees, we are obliged to find ways to insure that future generations have the opportunity to enjoy and learn from Rockwell." Lee's years of involvement with Norman Rockwell Museum gave him a clear understanding of the financial stress cultural institutions can experience during economic downturns and changes in visitor traffic. This understanding has prompted him to find a personal way to preserve "this cultural treasure."

The Williams's have responded to the need to build the Museum's endowment with a three-year campaign pledge and a legacy gift. Lee and Cindy have created a Living Trust, in which they name Norman Rockwell Museum as a beneficiary.

As Lee says, Rockwell's "artistry ranks with the best the world has seen, while his visual messages are so accessible. His art is masterful. Some of it is fun and funny, some challengingly serious. It starts conversations between parents and children; it's educational; it's inspirational; and in so many ways it defines the soul of our country."

Michelle Gillett is a trustee of the Museum and is a poet and author.

In Memory of David H. Wood, 1923–2008

Director of Norman Rockwell Museum from 1974 to 1986.

by Linda Szekely Pero

One of the many images I have of David Wood is seeing him stride down Main Street, Stockbridge on a brisk winter day, his six-footer maroon scarf wound around his neck, greeting people and, as we do in small towns, pets along the way. Before becoming the director of Norman Rockwell Museum in 1973, David had been headmaster at Lenox School for Boys, a position he had assumed after teaching English and theater there. Occasionally, when one of us needed it, he would slip in a lesson in punctuation or grammar, something I always appreciated. His precise prose found expression in his private short stories and graced the Museum's mundane but mandatory board meeting minutes and activities reports. Sometimes, through our connecting offices, we'd hear him furiously typing letters to *The Berkshire Eagle* editor—in response to some inane small-town political imbroglio—only to next hear the stationery being ripped out of the carriage (we didn't have computers then) and crumpled into a ball. We were secretly grateful that when the cathartic act of letter writing ended, the letter went into the waste basket.

David loved antiquing. He amassed wonderful collections of Nantucket baskets, old silver cups and candlesticks. He would drop everything if he received an enticing notice of an auction within driving distance; towns such as Kinderhook or Austerlitz in nearby New York State, were rich with estate auctions of century-old homes and their contents. David's passion for antiquing was such that one year we were inspired to play the ultimate April Fools' Day joke on him. We scripted our own circular written in the vernacular of local estate-auction notices, with objects we knew he couldn't resist inserted judiciously into the listing of antique furniture and bric-a-brac, and mailed it to him. We weren't completely merciless. The fictitious auction wasn't all the way in "East



David H. Wood poses for the 1976 Boy Scouts of America calendar *The Spirit of 1976*. Photo by Louie Lamone, July 1974.

Cupcake" as David would like to say but just across the state border, close enough to drive, search, fail to find the address, and be back by lunchtime. But this was Karmic fun—David was always playing practical jokes on the staff.

David's regard for Norman and Molly Rockwell was more than a distant admiration, as he lived in a rented apartment that was part of the Rockwells' South Street house. His opinions and the choices he made that influenced exhibition, loans, acquisitions, and even store merchandise,

were informed by his personal acquaintance with Rockwell. I remember his saying, "Norman would roll over in his grave!" of a particularly distasteful collectible or a badly painted homage portrait of the artist. He tried valiantly to protect Rockwell's image, and repudiated critics who thought of his work as kitsch. David fully knew the mastery that went into Rockwell's painting.

Our staff will remember the wonderful Christmas parties orchestrated by David—the punch lovingly brewed and presented in antique silver punch bowls, the pine-wreathed gallery glowing in the candlelight of his antique silver and brass candlesticks. As our director, David created a stimulating atmosphere in the offices of the Museum. His commitment and dedication were inspiring and contagious. He eagerly shared knowledge. By pitching in when anyone needed help he set the example that every aspect of the day-to-day responsibilities of running a museum is worthy of respect. David's emotional honesty was refreshing; because he didn't hide his feelings, it gave those who worked with him permission not to hide theirs. I am so glad to have known him.

David H. Wood, 84, died February 22, 2008, at Nantucket Cottage Hospital after a period of failing health. Mr. Wood was born on Nantucket on March 4, 1923.

A Very Special Place for Your Event

Norman Rockwell Museum's gracious lawns and stately trees provide an elegant setting for unforgettable occasions. By hosting a gathering at this remarkable site, your guests will enjoy the Museum's ten spacious galleries, filled with Norman Rockwell's iconic images. Here, social occasions seamlessly blend warmth, culture, and history in a relaxing setting.

For more information, please contact:
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