

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

VOL. 9, NO. 3

FALL 1992

WHERE WE'VE BEEN AND WHERE WE'RE GOING... A DISCUSSION WITH THE MUSEUM PRESIDENT



Lila W. Berle has been president of The Norman Rockwell Museum Board of Trustees since 1985.

A life-long resident of Berkshire County, Lila knew Norman Rockwell and as a child, played at Linwood, the site of the new Norman Rockwell Museum.

When she is not busy at the museum, Lila can often be found on the back of a tractor; tending sheep on her farm; or traveling with her husband, Peter A.A. Berle, who is president of the National Audubon Society.

What was Norman Rockwell like as a person?

Norman took a great deal of joy in his life and in his work. One thing many people might not know is that he could really hold his own when he talked about world issues with the leading thinkers of his day, such as theologian and Stockbridge resident Reinhold Niebuhr.

What strikes you about Norman Rockwell's art?

I've always been struck by Rockwell's technical and creative skill. It seems to me that when he was hired to do an assignment, he responded with more than simply a picture. Rockwell gave us symbols that go on forever.

Why did you first become involved with the museum?

I love Stockbridge, and initially I saw the museum as important to the town. However, it became apparent to me that the collection is also a national treasure. The new museum will become a cultural destination point for the nation as a whole.

In a world with many competing social needs, why do people support the new museum?

The new museum will benefit all visitors...it's totally accessible to people

with special needs. To be a little bit philosophical, I think that the warmth and humanity in Rockwell's art is especially welcome to people facing challenges of all kinds.

Many people love The Old Corner House. Why have you built this new museum?

The Old Corner House will always be a special part of the history of the museum. Remember, Norman Rockwell entrusted his collection of original art to the museum while the work hung in that building. Over the years, however, this little six-room facility proved to be far too small for our more than 150,000 annual visitors, and the proper environmental controls for the collection were impossible to provide. When the new site opens, visitors will be able to see Rockwell's studio for the first time.

What has it been like raising funds during an economic recession?

Challenging! We have looked for support from many different areas. Of course, our Berkshire County neighbors were very generous in the early days when this project was a distant dream. We have been supported by a wide range of donors—from major corporations and foundations to Rockwell fans who have sent in \$5 and \$10 gifts.

Continued on page 3

DIRECTOR'S PREFACE



Laurie Norton Moffatt
DIRECTOR

As we approach the completion of our new building and our \$5 million capital campaign, the museum is about to end a ten-year process of bringing its new home to life. The curatorial team has moved in, exhibitions are being planned, and installation of furnishings and collections will soon begin. It will truly be a dream come true when our doors open on April 3, 1993.

I hear many people referring to the conclusion of the transformation process as an ending or finale. Certainly, it is this and more—a testament to hundreds of people who have believed in the project and put heart, time, and money toward the effort. Yet, the new building is not an end in itself. It is a means that will enable the museum to accomplish its mission—to preserve and present our collections and to provide educational services to our growing audiences.

Rockwell's view of twentieth-century America is often criticized as being irrelevant and dated. We are frequently asked by donors, granting agencies, foundations, corporations, and critics something to the effect of the following: "Why, in a world filled with social ills, homelessness, the breakdown of the nuclear family, AIDS, a faltering economy, and world strife is Rockwell's view of a rosy America relevant today?" There is a simple answer. He offers people hope, happiness, and humor.

The nation faced enormous problems during Rockwell's lifetime—two world wars, the Great Depression, civil and social strife, life-threatening illnesses and uncertain medical care. Yet, Rockwell chose to paint the good-



Volunteer Carol Raymond helped museum staff during the Curatorial Department's recent move to the new building. More than 400 boxes of archival and other materials are now in their new home.

ness he saw around him. Community, family, neighborliness, simple pleasures, warm moments, and Americans at work, at play, at home, and at peace were the themes of his pictures.

These moments exist today and are offered as a beacon of hope and life. Rockwell's paintings make people smile, laugh, reminisce, and dream. They teach, they communicate fundamentals of human nature, and they depict a revolutionary century in a manner unlike that of any other artist of the period. Quite simply, they offer a pleasurable and aesthetic art experience.

The museum's expanded programs and services in the new building will enable this institution to be much more than a repository for art work. Through educational programs, the museum has a vital role to play in the nation's preservation of an important aspect of its cultural heritage.

Rockwell's essential humanity provides a benchmark in a complex world. His art helped a nation see itself through a century of important and world-changing transformation. When the new building opens, what will emerge is a museum transformed—a museum ready to embark on new beginnings for a new century.

BOARD OF TRUSTEES THE NORMAN ROCKWELL MUSEUM

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John M. Deely, Jr.
Norma G. Ogden

Laurie Norton Moffatt Director
Janet Silverman Tobin Editor

The *Portfolio* is published three times a year by The Norman Rockwell Museum, Inc. and is sent free to all members. Questions or comments may be directed to *Portfolio* Editor, The Norman Rockwell Museum, Box 308, Stockbridge, MA 01262. Phone (413) 298-4100

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

BERLE INTERVIEW

continued from front page

There has been a lot of concern in the press recently about how responsibly charities use money.

What percentage of gifts to The Campaign for Norman Rockwell go directly to the building project?

100% of the money donated to The Campaign for Norman Rockwell goes to help pay the cost of constructing and equipping the building and installing our new exhibits. All other operating expenditures are covered by museum admissions, memberships, and store sales.

Where do you stand now with the campaign?

There is \$400,000 remaining to be raised by May 1, 1993.

What's so special about May 1, 1993?

The Kresge Foundation has told us that if we are able to finish the balance of the campaign by that date, they'll award us \$300,000.

Where do you see The Norman Rockwell Museum in one hundred years?

I really believe that Norman Rockwell's vision and values will become increasingly more important. It is critical to preserve his vision of America for generations to come. To understand Norman Rockwell is to understand a great deal about American society and its values.

TOP *Boy Reading Adventure Story* by Norman Rockwell. ©1923 Curtis Publishing Co. BOTTOM *Christmas: Knight Looking in Stained Glass Window* by Norman Rockwell. ©1930 Curtis Publishing Co.

ARTYFACTS



Kim Conley
MUSEUM ASSISTANT

The proliferation of tales with a medieval theme is one example of legendary storytelling which resonates throughout Western

literature. Norman Rockwell was not unaffected by medieval archetypes.

Mementos of a medieval nature abound in his studio. There is a miniature suit of armor mounted on a wall, a troubadour puppet hanging in a window, a knight's helmet complete with chain mail mounted on a wall, and a print of an Albrecht Durer knight hanging in the bathroom.

Rockwell's own portfolio of published *Post* covers contains at least three pieces with themes right out of the Middle Ages. *Lunchbreak With A Knight*, *Romantic Dreams* (1923), and *Knight Looking in a Stained Glass Window* (1930) each portray the romance, chivalry and grandeur of days gone by—days of knights, royalty, and lofty morals.

Many a fairy tale taps into the appeal of things medieval, and during the Golden Age of Illustration (1880-1920), illustrators were kept busy creating pictures for these tales and other children's books. Renowned for depicting the Middle Ages, Howard Pyle was the author, as well as illustrator, of a number of major works of historical fiction and fairy tales.

Pyle wrote and illustrated *The Merry Adventures of Robin Hood* (1883), *The Wonder Clock* (1888), *Pepper and Salt* (1888), the acclaimed retelling of *The Legend of King Arthur* (four volumes which appeared between 1903 and 1920), and *Otto of the Silver Hand* (1910). Coincidentally, Norman Rockwell was an avid admirer of Pyle. *Off His Walls: Selections from the Personal Art Collection of Norman Rockwell*, an exhibition on view at the museum through January 1993, includes several Pyle images.

In summary, storytelling, whether written or oral, usually invites transmutation by the raconteur. This feature of stories, be they Medieval tales or otherwise, works beautifully with illustration as well. Rockwell as storyteller, Pyle as storyteller—each time a tale is retold, a new voice is heard, and a reaffirmation is made that the story will endure.

THE SATURDAY EVENING POST



Alice Duer Miller—Samuel G. Blythe—John A. Morson—Charles Deas Scott
Kenneth L. Roberts—Elsie Singmaster—Isaac E. Macintosh—Hal C. Evans

THE SATURDAY EVENING POST



Christmas
Everett Sanders—Lucian Carr—Edna St. Vincent Millay—Leonard H. Nease
William Hachtl Upson—Ben Ames Williams—Loren H. Cook—Marie Rinkoff

NEW GALLERY NEWS



David Slingerland

The Smithsonian's loss was our gain. Dave brought the building in on time and under budget and did it with a great deal of warmth, firmness, and a sense of fun. We'll miss him a lot.

Lila Berle, museum president

David's participation enabled this project to be completed under budget. He kept the whole process going smoothly despite the size and complexity of the project. His dedication to the museum was extraordinary.

Perri Petricca, trustee

Dave was the right man for the job at the right time. Every museum contemplating building should have a project manager with his talents. We thank him for a job well done and we're sorry to see him go.

Laurie Norton Moffatt, director

For several years, this column has been written by David Slingerland, our construction project coordinator. This issue's *New Gallery News* is serving as one big thank you to him.

A registered architect and construction specialist, Dave came to us in 1989 from the Smithsonian to serve as a liaison between the museum and its architects, engineers, and contractors during the construction of the new building. Now that the building is almost complete, Dave's job is done.

On the heels of several good-bye parties, he took leave of the museum in October. Dave brought good humor and enthusiasm to all that he did, and all of us at the museum were sorry to see him leave. We look forward to wishing him a warm welcome back during grand opening ceremonies in June.

THANKS DAVE!

MORE ON NEW NAMED GALLERIES

The last issue of the Portfolio featured a brief announcement of three major corporate donations which the museum recently received. In honor of gifts from The Bradford Exchange/Norman Rockwell Gallery, Kay-Bee Toy Stores, and The Mead Corporation Foundation, a gallery in the new building has been named for each company. Here is a closer look at each donor. The museum is extremely grateful for their support.

THE BRADFORD EXCHANGE/NORMAN ROCKWELL FAMILY GALLERY

For many years, The Bradford Exchange has been a leading manufacturer of collectibles based on the themes of Norman Rockwell's art. In recognition of the family of Norman Rockwell, The Bradford Exchange and its subsidiary, The Norman Rockwell Gallery, have made a generous donation to name The Norman Rockwell Family Gallery. David Bradford and Rich Tinberg of this Chicago area-based firm have also contributed to The Campaign for Norman Rockwell by including a fundraising appeal for the museum in Bradford's newsletter, which has 335,00 subscribers.

THE MEAD FOUNDATION

Museum trustee David Klausmeyer was particularly pleased to learn that The Mead Corporation Foundation had agreed to make a substantial donation to The Norman Rockwell Museum and would name a new gallery. Klausmeyer is president of Mead Specialty Paper in South Lee, Massachusetts and is cochairman of The Campaign for Norman Rockwell. In addition to offering his support for the museum's funding request of Mead, Klausmeyer has often combined his responsibilities at Mead Corporation with work on behalf of the museum. During a recent trip to Japan, he visited a Japanese corporate supporter of the museum and saw an exhibition of Rockwell paintings.

KAY-BEE TOYS

The decision to name a gallery in the new museum is one of many generous acts of support this local Berkshire County business has bestowed on the museum. Kay-Bee President Ron Staffieri has provided invaluable guidance to the marketing committee of the museum's board of trustees; Kay-Bee has been supportive of a wide variety of programs including an in-kind donation of hula hoops for a recent family program; and Kay-Bee executive Mike Cronin advised the museum during the planning phase of our recently initiated corporate membership program.

MUSEUM ACQUISITIONS



Linda Szekely
ASSISTANT CURATOR

The museum is pleased to list the following gifts and the generous donors who have given them to the museum between June 1992 and September 1992.

In June, a series of four sketches and several letters from the personal collection of Henry H. Williams, Jr. of Stockbridge, Massachusetts was donated. The drawings are what Rockwell would have called "idea sketches" and were done for a commission by the calendar company Brown & Bigelow of Minneapolis to be used as "four seasons" calendar illustrations in 1965.

The four "rough ideas" were sent to Clair Fry, art director for Brown & Bigelow in 1962. They have a political theme, and Fry speaks in his reply of how well he thinks they would sell, "It's going to be a hot and heavy political year." Rockwell's last published work for the calendar series, which installed his images in many homes across the country in the form of calendar art, was his 1964 Salesman series. In this series, he pokes fun at a salesman attempting to sell a refrigerator to an Eskimo family. The apparent reason for this series coming to an end is stated in a 1963 letter from Rockwell to Clair Fry in which he says, "I must give up entirely the Four Seasons Calendar. You know I've been fuming and threatening, but yesterday I visited Frank Paddock, my doctor, and he says I just have to cut down or else. He was extremely definite about it and scared me enough to realize he's right."

The sketches, which might have been used for the 1965 calendar illustration, depict a man in a barber's chair, a politician making a speech, and a politician kissing a baby. It's

doubtful that these drawings of an overweight, cigar-smoking politician could make it to Brown & Bigelow's press in the 1990s, but a version close to Rockwell's original ideas would probably have been published back in 1965, had the artist not decided to end his calendar career.



ABOVE Henry H. Williams, Jr. and Curator Maureen Hart Hennessey review Mr. Williams's donation to the museum.

One of the donated sketches is shown below.



In July, the museum received a gift of a May 1943 issue of *The Armory News* from Robert W. Klopfer from Holyoke, Massachusetts. The publication includes a photo of Rockwell and fellow illustrator and friend Mead Schaeffer during a visit to the Springfield Armory to view armory production methods. Also in July, Gregory Pischea of Grosse Pointe, Michigan donated a framed copy of the November 29, 1941 *Saturday*

Evening Post picturing Rockwell's G.I. Willie Gillis on the cover enjoying a good night's sleep in his own bed. The quilt covering Willie inspired the log cabin quilt presently sold through our Mail-Order Department and store.

In August, Helen S. Palmquist sent us a copy of a 1946 *Coronet* magazine, which pictures Rockwell's mural painting *Yankee Doodle*. August brought another gift by Henry H. Williams, Jr., a copy of an invitation to Molly Rockwell's eightieth birthday party and a bar of soap from the Portraits of America Soap Collection.

The season of donations culminated with a gift of substantial size, representing years of collecting by John D. and Kathleen M. Kelley of Staten Island, New York. The collection includes ten books, 71 magazines, 42 tearsheets, prints and posters, newsclips, stamps, cards, a silver ingot, a replica of a *Saturday Evening Post* newsboy bag and miscellaneous items. Most notable in the collection is a complete set of original *Four Freedoms* posters and a 13-minute audio cassette of Norman Rockwell discussing aspects of his autobiography at a *Post* luncheon shortly after the book's debut in 1960. Another special object is *Drawing With Pen and Ink*, a 1930 volume by Rockwell biographer Arthur Guptill

As part of the gift, Mr. and Mrs. Kelley wish to remember their friend and fellow Rockwell fan, Nazzareno Viola, who passed away last year, through their donation of a framed lithograph by Otto Pfeiffer of *My Tribute to Norman Rockwell*. Nazzareno Viola, like Mr. and Mrs. Kelley, was an original member of the *Norman Rockwell Collector's Club of New England*.

Our apologies to Art Marasco, whose gift was acknowledged in the last newsletter, for the incorrect spelling of his name.

We wish to thank all of our donors for their thoughtful and important gifts. The curatorial staff and all of our museum acquisitions are now installed in the new museum building so we are well on our way to housing all the material that we have acquired over the years. A good feeling!

GIFT-LEVEL MEMBERSHIPS

The following is a list of our gift-level members. Gift-level memberships contribute directly to both operations and special projects at the museum.

NORMAN ROCKWELL CIRCLE

\$5,000 and Up

Mr. & Mrs. John H. Fitzpatrick
Dr. & Mrs. Ralph Wilson

STUDIO SOCIETY

\$1,000-\$4,999

Mrs. Lila W. Berle
Mr. & Mrs. Richard Brown
Mr. & Mrs. Peter M. D'Ambrosio
Mr. Joseph Dunn
Nancy Fitzpatrick & Lincoln Russell
Mr. & Mrs. William W. Goessel
Mr. & Mrs. David Macaulay
Mr. & Mrs. Mort Walker

FOUR FREEDOMS ASSOCIATES

\$500-\$999

Ms. Carliss Y. Baldwin
Lt. Walter Bankowski
Mr. & Mrs. John C. Haas
Mr. & Mrs. Murray S. Katz
Mr. & Mrs. Jean J. Rousseau
Mr. & Mrs. Mark Selkowitz

ILLUSTRATOR'S ROUNDTABLE

\$100-\$499

Mr. & Mrs. Herbert Abelow
Mr. & Mrs. George P. Adams
Mr. & Mrs. Pasquale Albertelli
Mr. & Mrs. Lawrence E. Alvord
Mr. Kiyoshi Asakawa
Mr. George S. Bain
Mr. & Mrs. Robert Berridge
Mr. & Mrs. Peter Borie
Mr. & Mrs. Bruce Bottomley
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Mr. & Mrs. J. Mark Haney
G. Heller
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Mr. & Mrs. Glen H. Hiner

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Mr. Fred A. Jackson
Dr. Edward G. Kelly
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Mr. & Mrs. David McKearnan
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Mr. Donald J. Rodriguez
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Mr. & Mrs. George Rumph
Mr. & Mrs. Allen W. Sanborn
Dr. & Mrs. Wynn A. Sayman
Mrs. Christian W. Schafer
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Dr. Arthur J. Schramm
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Mr. & Mrs. William A. Selke
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Mrs. Irene C. Shea
Mr. & Mrs. Leon Siegel
Mr. Charles E. Sigety
Mr. & Mrs. M.F. Sinkus, Jr.
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Mr. James E. Terrill
Dr. & Mrs. Philip Thompson, Jr.
Mr. & Mrs. Richard P. Torykian
Mr. Larry Vaber
Mr. & Mrs. R. Leonard Volk
Mr. & Mrs. G. Michael Watry
Mr. Garry Weber
Mr. Jack B. Weber
Mr. & Mrs. Robert Wellspeak
Mr. & Mrs. George C. Wheeler
Mrs. David Sterling Williams
Eiko Yamaguchi
Paul Yerys, M.D.
Mr. Norman A. Zimmerman

CORPORATE MEMBERSHIPS

The following is a list of the museum's corporate members as of September 11, 1992.

CORPORATE

NORMAN ROCKWELL CIRCLE

\$5,000 and up

Brain Trust Incorporated
Country Curtains
KAY-BEE Toy Stores
USAA

CORPORATE STUDIO SOCIETY

\$1,000 - \$2,499

Arlen Printing Corporation
Citibank, N.A.
Lee Lime Corporation
Lenox Capital Inc.
Mead Specialty Paper Division
Peabody Construction Co., Inc.
The Red Lion Inn
Rockwell Society of America

CORPORATE FOUR FREEDOMS

ASSOCIATES

\$500 - \$999

The Crane & Co. Fund
Framecrafters Moulding & Supply
Holiday Inn
Kennecott Corporation
Phelps Dodge Corporation
Pittsfield Pipers, Inc.
Springfield Newspapers
Wheeler & Taylor, Inc.

CORPORATE ILLUSTRATOR'S

ROUNDTABLE

\$250 - \$499

Berkshire County Savings Bank
Berkshire Life Insurance Co.
Berkshire Mutual Insurance Co.
Cain, Hibbard, Myers & Cook
Classico San Francisco, Inc.
Colt Insurance Agency Inc.
E. Caligari & Son, Inc.
Fahey Beverage Company
First Agricultural Bank
First National Bank of the Berkshires
General Systems Company
Golub Corporation / Price Chopper
J. Donovan & Sons, Inc.
Kimberly - Clark Foundation, Inc.
Lee Bank
The Lenox National Bank
Lenox Savings Bank
Mullen Brothers, Inc.
Pittsfield Cooperative Bank
Quality Printing Company, Inc.
Reynolds, Barnes & Hebb, Inc.
Roundtable Press, Inc.
Springfield Wire, Inc.
W.E. Williams Paving, Inc.
Ivey Companies, Inc.
Yankee Publishing, Inc.

THE CAMPAIGN FOR NORMAN ROCKWELL

This list reflects new donations to The Campaign for Norman Rockwell received during the period of July 1, 1992 to October 26, 1992. Levels reflect cumulative giving.

GALLERY FOUNDERS

\$100,000 and up

Kay-Bee Toy Stores
Mead Specialty Paper Division
The Norman Rockwell Gallery & The Bradford Exchange

GALLERY CONTRIBUTORS

\$10,000 - \$24,999

Mr. & Mrs. Harry W. Albright

GALLERY DONORS

\$5,000 - \$9,999

Nancy Fitzpatrick
Dorothy Perkins
Mr. & Mrs. Ronald S. Staffieri

SUSTAINERS

\$2,500 - \$4,999

Mary Alice Berle-Carman
Mr. & Mrs. Murray Katz
Mr. Harvey Rothenberg

BENEFACTORS

\$1,000 - \$2,499

Virginia O. Abbe
Mary W. Carswell
Galleria Prova, USA
Elizabeth Hall
Livingston Hall
Dr. & Mrs. Eugene Leibowitz
Beatrice Berle Meyerson
Mr. & Mrs. William J. Napolitano
Rockwell Society of America
David and Julie Slingerland
Drs. Edgar & Priscilla Taft
Mr. & Mrs. Robert Wells
G. William Wilde
Norman A. Zimmerman
Dr. Richard M. Ziter

ASSOCIATES

\$500 - \$999

Carl & Stephanie Bradford
Cory & Bob Donnalley
Cherry Rainone / Rainone Gallery
Dr. & Mrs. Sushil Seth
Mr. & Mrs. Richard P. Torykian
Mr. & Mrs. James M. Wilton (In honor of Peter & Cynthia Rockwell)
John & Samantha Williams

CONTRIBUTORS

\$250 - \$499

Edwin J. Curran
Pamela Martell
Kenneth F. Mountcastle
Richard & Elaine Tinberg
Jean and Peter Whitehead

SUPPORTERS

\$100 - \$249

Paul Batastini, DDS, PA
Alan S. Berk
Mr. & Mrs. Rudolph Botel, Jr.

John F. Butler
Frances & Peter Bутtenheim
Marge Champion
Phyllis S. Cohen (In memory of her husband
Herbert E. Cohen)
Don & Sally Dewey
Mr. & Mrs. Frank DiGiovanna
Excelsior Printing Company
Mr. & Mrs. Christopher A. Forster
Lynn & Gene Hartline
Mr. & Mrs. Z. Edmund Janas
Mary F. Jackson
Pearl and Richard Kane
(in memory of Jennifer Phillips)
Mariam B. Kasson
Luisa & Jennifer Kreisberg
Martha T. Lischke
Marian Fathers
Mr. Jay Martin
Patricia and Ronald Marlowe
Susan E. Meyer
Mary C. Mulvey
Nancy Nirenberg
Hope & Bob Pettegrew
Gregory P. Pischea
June & Gene Preisser
Proctor & Gamble Cellulose Co.
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Mr. & Mrs. James Sanders
Sunny & David Schwartz
Arthur & Alice Somers
Sue Valentine
Mrs. Alice M. Loos-Wheeler
Micheal F. Wilcox
Lee & Cindy Williams

DONORS

\$1 - \$99

Ann B. Baker
Marjorie H. Beck
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Edward & Rose Cook
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Gertrude Stein
William Swan
Harriet J. Tiebel
Robert & Christine Wallace
Sally S. Wilde
Esther P. Williams
Mr. & Mrs. L.A. Woodward
Mr. Hisashi Yamagata

IN-KIND GIFTS

The following is a list of in-kind donations received by the museum since the the publication of last issue of the *Portfolio*.

Berkshire Botanical Garden

Plants for the Ros Sherwood Garden

GE Plastics

Lexan for the Rockwell studio windows. The Lexan filters harmful ultra-violet light and protects the studio interior and furnishings.

GE Corporate Public Relations

Use of photography of Rockwell's studio taken for the 1993 GE calendar.

David and Julie Slingerland

A microwave oven

Windy Hill Farm

Plants used in the new Ros Sherwood Garden at the Norman Rockwell Studio.

OOPS!

While every effort has been made to make our lists accurate, errors can occur. If you detect any mistakes, please accept our apologies and let us know. Write to Development Office, The Norman Rockwell Museum, Stockbridge, MA 01262.

HELP PUT THE FINISHING TOUCHES ON THE NEW MUSEUM



SEND YOUR TAX-DEDUCTIBLE CONTRIBUTION TODAY

The Norman Rockwell Museum
Stockbridge, MA 01262

ROCKWELL'S POLITICAL PORTRAITS

Jim Farr

MUSEUM GUIDE

Between 1952 and 1972, Norman Rockwell painted every presidential candidate, and an election-year exhibition at the museum features seven of these images.

Rockwell traveled to the White House, hotels, and campaign headquarters to sketch and photograph the candidates. The final oil portraits were completed over several days at his Stockbridge studio.

In the summer of 1952, the *Saturday Evening Post* became the first magazine to commission a candidate's portrait from Rockwell. The *Post* arranged a meeting between the illustrator and Dwight Eisenhower after the general's presidential nomination. Rockwell did a cover illustration, five other illustrations, and wrote an article, "The Day I Painted Ike."

The illustrator also painted Eisenhower when Ike ran for reelection in 1956. This time, Rockwell painted Eisenhower's opponent, Governor Adlai Stevenson, as well. These portraits appeared on consecutive *Post* covers. Senator John F. Kennedy and Vice-President Richard Nixon were Rockwell's last presidential portraits for the *Post*, appearing in 1960.

In 1964, *Look* commissioned portraits of President Johnson and Senator Barry Goldwater. Rockwell wrote and illustrated a *Look* article entitled: "I Paint the Candidates." The illustrator also painted portraits of the major contenders in the 1968 presidential election. He illustrated articles on Richard Nixon, Robert Kennedy, Nelson Rockefeller, Eugene McCarthy, Hubert Humphrey, and Ronald Reagan.

Rockwell did his last presidential portraits for *Ladies' Home Journal* in

1972.

Rockwell described his own politics this way: "I was born and raised a Republican, but then I voted for Harding and got pretty discouraged. Now my politics are sort of ragged; I'm not rigid either way." Whatever his feelings about the candidates, Rockwell treated their portraits in a non-partisan manner. It would be interesting to see what he would have come up with for three such disparate personalities as Bush, Clinton, and Perot.

**AN EXTRA
15% OFF...**

OUR GIFT TO MEMBERS FOR THE HOLIDAYS

The museum is pleased to extend a special holiday offer to our members. During the months of November and December 1992, members may take an additional 15% off purchases* in the museum store and through our Mail-Order Department. **With the regular member discount of 10%, this adds up to a full 25% off!**

Simply mention that you read about this offer in the *Portfolio* or send this announcement in with your mail order. Happy holidays!

*Does not apply to Artist's Proofs or signed prints

J.F.K. WINS PRESIDENTIAL RACE

More than 27,000 visitors cast their votes in the mock election sponsored by the museum as part of the exhibition *Rockwell Paints the Candidates*. Museum-goers were asked to imagine that the men portrayed in Rockwell's portraits were candidates for the presidency today. Out of the seven candidates, John F. Kennedy won handily.

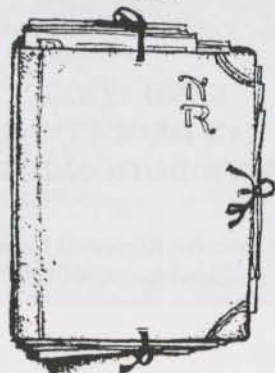


John F. Kennedy by Norman Rockwell. © 1960 Curtis Publishing Company



THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE

Stockbridge, Massachusetts 01262



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**THE
NORMAN
ROCKWELL
MUSEUM**



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JANUARY

**27 Sunday
Family Day**

Families are invited to tour the museum using a children's gallery guide. Special admission on this day for families is \$2 per adult and child. For details, call 413-298-4149. Members are free. The Old Corner House, 1 - 4 p.m.

**3 Sunday
Sundays at 3
Gallery Talk**

Resolutions
The Old Corner House, 3 p.m. Free

**17 Sunday
Sundays at 3
Gallery Talk**

Rockwell Designs a Picture
The Old Corner House, 3 p.m. Free

**7 Sunday
Sundays at 3
Gallery Talk**

Homecoming
The Old Corner House, 3 p.m. Free

**21 Sunday
Sundays at 3
Gallery Talk**

The Rockwell Signatures
The Old Corner House, 3 p.m. Free

EXHIBITIONS

THROUGH JANUARY 18, 1993

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

Off His Walls: Part II
Selections from the Personal Art Collection of Norman Rockwell
Illustration art from Rockwell's private collection. At The Old Corner House.

DECEMBER

**4-6
Stockbridge Main Street
at Christmastime**

Main Street in Stockbridge will be closed to motor traffic Sunday afternoon. Vintage cars, such as those that appear in Rockwell's Main Street painting, will line the street.

**6 Sunday
Sundays at 3
Gallery Talk**

Rockwell's Holiday Themes
The Old Corner House, 3 p.m. Free

**20 Sunday
Sundays at 3
Gallery Talk**

Family Celebrations
The Old Corner House, 3 p.m. Free

FEBRUARY

**7 Sunday
Sundays at 3
Gallery Talk**

A Rockwell Reading
The Old Corner House, 3 p.m. Free

**21 Sunday
Sundays at 3
Gallery Talk**

After the Post Years
The Old Corner House, 3 p.m. Free



Please call (413) 298-4149 for information about events and exhibitions.

The Old Corner House
Located on Main Street,
Stockbridge

Linwood House
Located on Route 183,
Stockbridge

**The
Norman Rockwell Museum**
Stockbridge, MA 01262

CURATOR'S CORNER



Maureen Hart Hennessey
CURATOR

In the summer of 1960, Norman Rockwell took a sketch class in the studio of Peggy Worthington Best in Stockbridge. At the time, Rockwell was trying to loosen up his style. In the class, which met weekly to sketch a model, he produced a type of work very different from his usual tight, detailed pictures.

He experimented with a variety of media and a brighter palette than

was his norm. Although Rockwell continued to paint pictures for the *Saturday Evening Post* and *Look* in his traditional manner, the portraits produced in the Peggy Best class are colorful and impressionistic and seem to have given him an outlet which he needed. Many of these pictures are part of the Norman Rockwell Art Collection Trust.

The Norman Rockwell Museum is pleased to announce the donation of a portrait from the Peggy Best sketch class series. The oil sketch was given by Mr. and Mrs. Z. Edmund Janas of Burlington, Connecticut. There are two views, one on each side of the board, of a man in a beret. The gentleman has been identified as a Mr. Clapper of Stockbridge, who posed in costume for the class.

The works from the Peggy Best class show a personal side of Norman Rockwell's art. We are delighted that Mr. and Mrs. Janas have added another in this wonderful series to the museum's collection.



Mr. Clapper

CHANCE ENCOUNTER WITH ROCKWELL GREW INTO FRIENDSHIP AND CAREER

One day, as 15-year-old John Cullen Murphy played baseball in New Rochelle, New York, he saw a pigeon-toed man approach. An aspiring illustrator himself, John recognized the man at once. It was Norman Rockwell. Rockwell asked if John would pose for a picture. The boy jumped at the opportunity, and Rockwell drove John home to get his mother's permission.

Fifty-eight years have passed, but John Murphy still remembers the day he rode home with Norman Rockwell in a green coup with a rumble seat and that first modeling session.

Several more sessions followed, and Murphy became somewhat of a Rockwell protege. Over the next four years, he would often drop-in at the illustrator's studio, and Rockwell would assign him stories to illustrate and critique his work. The two became so close that when Rockwell went on vacation in 1939, he gave Murphy the keys to his studio and gave young John free reign to use his equipment.



John Murphy's baseball game turned into a modeling session for this September 22, 1934 *Post* cover. Rockwell at first bought a new pair of shoes, but then decided that his own brown and white saddles would be more effective. So, John appears wearing the illustrator's shoes.

© 1922 Curtis Publishing Company

The illustrator was also instrumental in getting Murphy a scholarship to art school.

Rockwell's attentions and Murphy's talent paid off, and in 1936, Murphy began working as a professional illustrator, drawing prize fighters in Madison Square Garden. He went on to do illustrations for many magazines and became one of the first sports illustrators.

After Elliot Kapp (brother of cartoonist Al Kapp) saw one of Murphy's boxing watercolors in *Collier's*, the two men developed a comic strip featuring a prize fighter. This strip led Murphy to *Prince Valiant*, which he took over in 1970 from its creator, who began the strip in 1937.

Today, Murphy continues to illustrate this well-known comic strip. He has earned six Best Story Strip Artist Awards from the National Cartoonists Society and numerous other accolades, and he has never forgotten his inspiration and teacher—Norman Rockwell.