

THE PORTFOLIO

THE NORMAN ROCKWELL MUSEUM AT STOCKBRIDGE, STOCKBRIDGE, MASSACHUSETTS

VOL. 9, NO. 1

SPRING 1992

MUSEUM AWARDED \$300,000 KRESGE FOUNDATION CHALLENGE GRANT TO SUPPORT NEW BUILDING



The Norman Rockwell Museum has received a \$300,000 challenge grant from The Kresge Foundation of Michigan, a major national philanthropic foundation. The grant, designated to support construction of the new museum building, is contingent on the successful completion of the current capital campaign.

At the time of the grant award, the museum had raised \$3.8 million. Early support totalling more than \$1 million was contributed by Berkshire County individuals and corporate supporters. With the Kresge challenge award and recent new pledges totalling \$108,000, the museum now needs to raise

\$810,000 to complete the campaign and secure the release of the Kresge grant.

"Our immediate goal is to raise \$810,000 by May 1993," said Lila W. Berle, president of the museum's board of trustees. "The Kresge challenge is an incredibly exciting development and will help us finish The Campaign for Norman Rockwell in time to open the new museum in the spring of 1993," added Laurie Norton Moffatt, museum director.

The Kresge Foundation is an independent, private foundation which makes grants toward projects involving construction or renovation of facilities

and the purchase of major capital equipment or real estate. Most grant recipients have raised initial funds toward their respective projects before requesting foundation assistance. Grants are then made on a challenge basis, requiring the raising of the remaining funds, thereby insuring completion of the projects.

In 1991, the foundation reviewed 796 proposals and awarded grants totalling \$62,989,400 to 174 charitable organizations in 36 states and the District of Columbia. The foundation has awarded 30 grants so far in 1992 for a total of \$16,228,400. Grants are made to institutions operating in the areas of higher education, health and long-term care, arts and humanities, social service, science and the environment, and public affairs.

The Kresge Foundation was created by the personal gifts of Sebastian S. Kresge and is not affiliated with any corporation or organization.

The new museum was designed by Robert A.M. Stern after an invitational architectural competition held in 1987. It will have 7,500 square feet of exhibition space compared to the 1,500 square feet at the museum's present location. The lower level of the museum will include galleries, classrooms, an auditorium, a library, studios, and archival storage.

DIRECTOR'S PREFACE



Laurie Norton Moffatt
DIRECTOR OF THE MUSEUM

Norman Rockwell's reach extends across America and around the world. While his collection can be seen at our museum in Stockbridge, Massachusetts, his work is also being experienced by members, collectors, and friends around the country through special museum programs held outside our walls and beyond our region.

Last fall, I had the opportunity to visit members and Rockwell friends in Los Angeles, San Diego, and San Antonio. Twenty-five friends from the Los Angeles area and I enjoyed a wonderful members' breakfast and new-building preview. In October, 100 visitors attended my illustrated slide lec-

ture at a Norman Rockwell exhibition in San Diego. Two months later, I was honored to be a part of the World War II commemorative programs sponsored in San Antonio by the U.S.A.A. Insurance Corporation.

General Robert F. McDermott, chairman of the corporation, hosted a special dedication of the corporate lobby. The center piece features Norman Rockwell's drawing *To Make Men Free*, in honor of all the men and women in the armed services in our country.

In Japan, an informational exhibit on our new museum accompanies a traveling Norman Rockwell show sponsored by The Brain Trust and curated by Judy Goffman. Tickets have been sent to our Japanese members, so they can enjoy Norman Rockwell's paintings at home.

In Florida, Norman Rockwell Museum guides Gertrude Austin and Estelle Kurk-Feinberg are presenting, as they do every year, illustrated talks to organizations and colleges. Locally, numerous museum programs continue to serve school children, senior citizens, and civic groups.

Our outreach efforts are growing. Throughout the second half of 1992, we are planning member events in New York City, Albany, and Chicago, which are strong member centers. Your hometown could be next!



LEFT TO RIGHT Debra Peacock of U.S. A.A. Insurance, Museum Director Laurie Norton Moffatt, and General Robert F. McDermott at the dedication of U.S.A.A.'s World War II commemorative program

BRING NORMAN ROCKWELL INTO YOUR BACKYARD

If you are interested in having The Norman Rockwell Museum present a program in your community, please contact Bea Snyder, manager of membership, at (413) 298-4239.

A luncheon, lecture, or program is easily arranged to bring Norman Rockwell and the museum to you. We'd love to hear your suggestions to extend the museum's walls.

BOARD OF TRUSTEES THE NORMAN ROCKWELL MUSEUM

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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) 298-4239

©1992 The Norman Rockwell Museum at Stockbridge

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.

CURATOR'S CORNER



Maureen Hart Hennessey CURATOR

Norman Rockwell's process for creating an illustration followed several steps, from the development of an idea through the final painting. One important component was the final charcoal or pencil drawing.

In these drawings, Rockwell finalized his plan and resolved all issues concerning the idea, composition, tone values, and details. As his plans crystallized, he would often rework sections of his charcoal drawings, sometimes going so far as to tape new pieces of



paper over areas and start again. While, in some cases, there are differences between the finished oil painting and the final charcoal study, these studies usually present the illustration finalized in every way except for color.

One of the museum's recent acquisitions is such a charcoal study. *Window Washer* is a study for the September 17, 1960 *Saturday Evening*



Post cover. Approximately the same size as the final painting, the drawing is one of two charcoals done for this illustration. The drawings were not completed, since Rockwell was still reworking ideas. Notice, for example, that the pen set and other desk accessories have been drawn over the man and the desk blotter.

The drawing, which had been on loan to the museum for several years, formerly belonged to Oliver Kempton, who posed as the businessman. Mr. Kempton ran an insurance agency in Stockbridge and had posed for Rockwell in 1955 as a ballerina for a Kiwanis Club poster. The *Window Washer* drawing is inscribed "With apologies to my friend Oliver Kempton, Sincerely, Norman Rockwell." Whether Rockwell is apologizing for the likeness or making his friend the butt of the joke is not known!

Rockwell's charcoal drawings present an important aspect of his creative process. We are delighted that *Window Washer* has become a part of our collection.

TOP Kiwanis poster image by Norman Rockwell
© 1955 The Norman Rockwell Family Trust.

LEFT *Window Washer* by Norman Rockwell.
© 1960 Curtis Publishing Company

MUSEUM ACQUISITIONS



The museum is pleased to list the following generous donors and their gifts to the museum: newsclips, tearsheets, and articles about Rockwell from RUTH S. COOMBS of Nashua, NH; a set of limited-edition silver ingots of Rockwell's *Spirit of Scouting* by the Franklin Mint from MARION SINER GORDON of Royal Palm Beach, FL; two letters written to Mrs. Thomas Nichols from Rockwell from MRS. THOMAS M. NICHOLS of Rochester, NY; a circa 1928 "copy sack" from former P-J-G boy WILLIAM B. STRONG of Glenmont, NY; tearsheets and photographs from STEVEN LOMAZOW, M.D. of Llewellyn, NJ; four funeral service programs for Mary Punderson Rockwell and a copy of *the 1975 Stockbridge Annual Report* with a photo of Rockwell on the cover from RICHARD B. WILCOX of Stockbridge, MA; a *Rockwell: The Musical* theatre poster from SCOTT F. WILTON of West Stockbridge, MA; a March/April 1973 issue of the *Saturday Evening Post* from ROBERT ANTHONY of New York, NY; a color photo of Rockwell and Peter Caras from PETER CARAS of Leonardo, NJ; photos, letters, and an original sketch by Rockwell from JERRY FRANK of Beverly Hills, CA; a *Leslie's* magazine cover illustrated by Rockwell from MR. AND MRS. AUSTIN J. BURROWS of El Cajon, CA; a copy of *The Norman Rockwell Treasury* by David Folds, a *Saturday Evening Post* magazine and a Rockwell Society of America seal from CATHERINE A. VIOLA of Little Falls, NY in memory of Nazzareno Viola of Waltham, MA; two *Post* covers from MARIAN P. WILLIAMS of Syracuse, NY.; and a transcription of a tape of his own recollections of Norman Rockwell from FRANKLIN JONES of Kent, CT.

ARTYFACTS



Kim Conley

MUSEUM ASSISTANT

The Deadline, a Rockwell *Saturday Evening Post* cover of October 8, 1938, is a self-portrait depicting something more than just being pressed for time. This picture presents an accurate description of how Rockwell worked.

Each time Rockwell did a *Post* cover, the same initial situation presented itself—a blank canvas. Rockwell considered the idea that would fill that canvas to be the central element in any illustration.

It was not always easy for him to come up with ideas. In *How I Make a Picture* (circa 1950), Rockwell wrote, "In all my years as an illustrator, sudden inspiration has never been the source of a single idea. I have had to 'beat my brains out' for each one."

In *The Deadline*, we see a young Rockwell surrounded by evidence of his idea-getting process. The scraps of paper strewn at his feet and on the side table are conceptual sketches, the beginning point of his artistic process. Often, the final idea for a picture would come after creating a series of these conceptals.

Frequently, Rockwell began by sketching a lamp post. "I have found

that I must start somewhere and if I did not start with the lamp post or something else, I would spend the day looking at the blank paper. So I start with hope and a prayer—and a lamp post."

To help him come up with ideas, Rockwell stocked his studio with such research material as art books, periodicals, and anatomy books and maintained files and scrapbooks on topics which related to his work.

Our archives include his files on birds, cats, and dogs, among other subjects. Of course, for each project, Rockwell also worked from dozens, sometimes hundreds, of photographs. In *The Deadline*, the books scattered about refer to Rockwell's use of out-



side sources for inspiration and guidance.

Rockwell was a collector and had many mementos; his studio is filled with objects, which may have provided comfort, evoked memories, or made him feel lucky. Perhaps, the pressure the illustrator feels in *The Deadline* is being quelled by the presence of a horseshoe and the tiny doll on the easel. At the same time, the stop watch and due date note are reminders that time waits for no one.

HELP US MEET THE KRESGE FOUNDATION CHALLENGE DEADLINE

**\$1 WILL HELP GET
\$300,000**

The Norman Rockwell Museum has to raise \$810,000 in cash and pledges to receive \$300,000 from the Kresge Foundation. This is not a matching grant—it is all or nothing! Help us meet our deadline. Every dollar counts towards the challenge. The names of all donors will be recorded in a permanent archival record which will be stored in the new museum. Donors of \$100 and above will receive an inaugural year V.I.P. card, which will entitle them to the following:

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

A donor recognition lapel pin

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

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

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

The Deadline by Norman Rockwell
© 1938 Curtis Publishing Company

THREE JOIN MUSEUM BOARD

The museum is pleased to announce the addition of three new members to its board of trustees: David Macaulay, acclaimed author, illustrator, and educator; Jean Jacques Rousseau, president of Berkshire House Publishing; and Richard B. Wilcox, Chief of Police, Stockbridge, Massachusetts.

David Macaulay has won a worldwide reputation as the author and illustrator of a series of highly imaginative books about architecture. His first book, *Cathedral*, an illustrated story of planning and construction in the Middle Ages, was an international best-seller. This was followed by fourteen other books. Macaulay heads the Illustration Department at Rhode

Island School of Design. Macaulay was greatly influenced by Norman Rockwell's art. "From the very first Norman Rockwell *Saturday Evening Post* cover I saw, I have been an ardent admirer and in every way a student of this man's art. Norman Rockwell's work was more influential than anyone else's in nudging me toward the realm of picture making and visual communication in which I now find myself both as a practitioner and teacher," said Macaulay.

Jean Rousseau, a graduate of Princeton University, worked for Merrill Lynch in the Municipal Bond Department and was in charge of the firm's European operations. Upon

returning to the United States in 1990, Rousseau and his wife Georgeanne settled in the Berkshires, where he is pursuing various business interests including Berkshire House Publishing Company. He is associated with several community cultural organizations.

Richard Wilcox, who is a Stockbridge native, has been associated with the town's Police Department for 21 years. He has served as chief of police since 1985. Wilcox holds two degrees in criminal justice and is actively involved in community affairs. In 1991, he was named to *Who's Who in American Law Enforcement*. He previously served on the board of trustees of the museum from 1984 to 1989.

FRANK GIVES PORTRAIT AND MEMORIES



Norman Rockwell checks for Jerry Frank's "good side" in anticipation of doing Frank's portrait. "He was joking with me here," said Frank.

"It was 1968... an election year. Norman Rockwell had just done a remarkable series of paintings of all the presidential candidates for the *Saturday Evening Post* [*sic*]. I called the *Post* and asked if they could persuade Mr. Rockwell to do our show. They said the best they could do was provide the show with the original paintings, but Mr. Rockwell would have to be asked by us, and they gave me his phone number in Massachusetts. I called him and he actually answered the phone. I have to add that as a youngster, I had quite a bit of training in commercial art and Norman Rockwell was my idol."

The result of Jerry Frank's phone conversation with his "idol" was that Norman Rockwell agreed to appear on The Joey Bishop Show, the famous talk show that aired between 1967 and 1969, which Frank produced. Not only did Frank meet Rockwell, but he ended up helping to calm the shy, nervous illustrator before Rockwell's appearance on the show on July 30, 1968.

Everything went well, and Rockwell expressed his appreciation by offering to sketch Frank's portrait. All he wanted was a photo of the producer, from which to work.

Frank couldn't believe it and said he would be thrilled just to have Rockwell's autograph. Rockwell insisted that he would do the portrait and refused to give the autograph.

About six months after Frank sent the photo to Rockwell, a package arrived at the studio. Frank opened it and found the portrait. He was thrilled and has treasured it ever since.

The museum greatly appreciates Jerry Frank's donation of the portrait and a variety of archival materials, including letters and photographs.

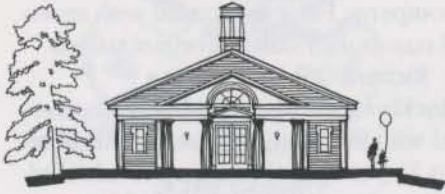


Rockwell's sketch of Jerry Frank

TAX BREAK FOR DONATING ART EXTENDED

Congress has passed legislation extending for six months the temporary tax provision that allows individuals subject to the Alternative Minimum Tax to claim the full market value deduction for gifts of appreciated tangible personal property, such as manuscripts and works of art, donated to museums and other appropriate not-for-profit institutions. This provision was set to expire December 31, 1991, so you now have until June 31, 1992 to donate a work of art and receive this tax benefit. Please contact Museum Director Laurie Norton Moffatt at 413-298-3869 or Curator Maureen Hart Hennessey at 413-298-3539 for further information.

NEW GALLERY NEWS



David Slingerland
CONSTRUCTION PROJECT
COORDINATOR

As the *Portfolio* goes to press, construction of the new Norman Rockwell Museum is approximately 75% complete, and things are shaping up nicely. Peabody Construction plans to finish the building by late June 1992. Our staff will then have until the spring of 1993 to install new exhibitions, which are already being researched and designed, and furnish the building. It won't be long before we open our doors to the public in June of 1993.

These days, the interior of the building is a beehive of activity. The heating system was turned on two days before Christmas, so work can continue in spite of cold weather; the now-completed roof and skylights keep the rain out. Since workers are warm and dry, they are able to install gypsum wallboard, tape, spackle, and work on finish-carpentry activities.

Nearly every space, including the lobbies, gift shop, galleries, offices, library, archives, classrooms, auditorium and storage areas, is well defined and has both walls and ceilings. Light track has been installed, and heating, ventilation, and air conditioning ductwork is nearly completed. The interior slate flooring will be delivered soon, so the museum's floors will also begin to have their final look. When spring finally arrives, we will be ready to burst forth with a new flurry of activity to complete the exterior painting and landscaping.



SNEAK PREVIEW GALA SATURDAY EVENING, JULY 11

On the evening of July 11, 1992, there will be a special behind-the-scenes, sneak preview of the new Norman Rockwell Museum building. Partygoers will see for the first time our magnificent new building, designed by Robert A.M. Stern, prior to the 1993 official grand opening. A gracious dinner, dancing to Rockwell-era music, and a silent auction are planned. Proceeds from this Sneak Preview will benefit The Campaign for Norman Rockwell. Co-chairs for the evening are Mrs. J. Player Crosby and Mrs. Charles Schulze.

Tickets are \$175 per person.

For further information about the event and to purchase tickets please contact
Suzy Sheridan
The Norman Rockwell Museum
Stockbridge, MA 01262
(413) 298-4239

DONATIONS FOR BENEFIT AUCTION NEEDED

Do you have Rockwell memorabilia which you would like to donate for the benefit of the museum? We are seeking such items for two special purposes. First, any items not duplicated in our archival collections and needed for research and exhibition purposes will become part of our permanent collection. Other objects will be auctioned during the July 11 Sneak Preview silent auction. Special commemorative items, signed books and prints, and *Saturday Evening Post* magazines are among the material we are seeking. For more information, contact Suzy Sheridan at (413) 298-4239.

PLANNING THE NEW MUSEUM EXPERIENCE

WHAT'S IN STORE AT THE NEW MUSEUM

Maureen Hart Hennessey
CURATOR

As the new Norman Rockwell Museum building emerges on the Linwood landscape, preparations are underway for the exhibitions and programs which will bring Norman Rockwell and his work to life for museum visitors. The museum's commitment to excellence and accessibility will be reflected in exciting new exhibitions and interpretive programs that will educate, entertain, and enlighten.

Permanent exhibitions will focus on Norman Rockwell's career in illustration, his studio, and the *Four Freedoms*. A series of changing exhibitions will begin in our inaugural year, featuring an in-depth look at Rockwell's artistic process and the work of his later years. These exhibitions will present distinct perspectives on Rockwell's role as a social historian and his contribution to art and popular culture.

NEW EXHIBITION TO PUT FOUR FREEDOMS IN CONTEXT

James McCabe
CONSULTING HISTORIAN

Norman Rockwell's *Four Freedoms* were viewed by millions when they toured the nation in a special fundraising war bonds show in the 1940s. They have been viewed by millions since at The Old Corner House. In this country, we have seen these paintings so often, used in so many different ways, that they have become part of our common experience.

In 1993, the *Four Freedoms* will move to the new Norman Rockwell Museum building and be displayed with objects that traveled with them in the war bonds show. The exhibition will recapture the events of the *Four Freedoms War Bonds Show* for those who recall them. It will also give those who did not experience World War II,

first-hand, a new understanding of the historical events from which these paintings emerged and the role the images played on the American homefront. The following information about the paintings and the war bonds show provides a taste of what the new *Four Freedoms* exhibition will convey.

This group, the *Four Freedoms*, began as Norman Rockwell's contribution to the war effort. In these works, he portrayed on canvas the ideals of President Franklin D. Roosevelt's "Four Freedoms Speech." The *Four Freedoms* were published in the *Saturday Evening Post* in February and March of 1943, along with essays by leading authors. *The Freedoms* immediately became a national sensation.

The *Post* was swamped with requests for copies of the images suitable for framing. Promotional efforts that the *Post* had initiated with the White House soon developed into the touring war bonds show sponsored by the U.S. Treasury and the *Post*. The Office of War Information ended up printing the images on posters.

Opening in Washington, D.C. on April 26, 1943 at the Hecht Company, the *U.S. Treasury-Saturday Evening Post Four Freedoms War Bonds Show* traveled around the country. It was seen by 1,222,000 people and raised \$132,999,537 in support for the war. The Washington show featured a variety of dignitaries—people from government, the military, and the diplomatic community. The master of ceremonies was Lowell Thomas, and speakers included

Supreme Court Justice William O. Douglas and Under Secretary of the Treasury Daniel W. Bell, who presented Norman Rockwell with a citation for distinguished service.

The show raised \$750,000 in war bond sales that first day from the 1,500 people attending. When the show reached the West Coast in 1944, the *Four Freedoms* were traveling on their own train car. By the time they finished touring, the *Four Freedoms* had traveled to 16 cities, with a few unofficial stops in-between.

The images of the *Four Freedoms* had become national symbols. Norman Rockwell had found that he could capture big concepts by portraying the daily lives of his neighbors and could use his skills to have an impact on public opinion.

James McCabe is an historian working with the museum to develop the Four Freedoms exhibition for the new Norman Rockwell Museum.



WE WANT YOU!

TELL US WHAT YOU KNOW ABOUT FOUR FREEDOMS WAR BONDS SHOW

We invite anyone who attended, has recollections of, or memorabilia from the *Four Freedoms War Bonds Show* to share your information with the museum. Your recollections will be an important contribution to the new *Four Freedoms* exhibition. Please write to Jim McCabe at The Norman Rockwell Museum; P.O. Box 308; Stockbridge, MA 01262 or call (413) 298-3539 to get a copy of our *Four Freedoms* information form.

Uncle Sam by Norman Rockwell for Schenley Whiskey © 1947 The Norman Rockwell Family Trust.

THE NORMAN ROCKWELL MUSEUM



C A L E N D A R

APRIL

4 Saturday

High School Art Show Reception

Reception in honor of opening of exhibition of artwork by local high school students. Also, presentation of awards. Linwood House, 3-5 P.M.

5 Sunday

Sundays at 3 Gallery Talk

The Birth of an Idea
The Old Corner House, 3 p.m. Free

19 Sunday

Sundays at 3 Gallery Talk

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

24 Friday

Dinner and a Lecture

My Adventures With Norman Rockwell: A Dealer's View

Martin Diamond, Rockwell friend and art dealer, will give his perspective on the illustrator's career. Diamond, one of the first dealers to recognize the importance of illustration as original art, has sold more original works by Rockwell than any other dealer.

Reservations required for dinner.

Preregistration suggested for lecture.

Call 298-4065.

Dinner: 6 P.M. **Lecture:** 7:30 P.M.

Dinner and lecture

Members, \$18; non-members, \$20.

Lecture only

Members, free; non-members, \$5.50.

Both events, The Red Lion Inn.

26 Sunday

Family Day

Families are invited to tour the museum using a new children's gallery guide. Special admission on this day for families is \$2 per adult and child. For details, call (413) 298-4065. Museum members are free. The Old Corner House, 3 P.M.

MAY

Summer Hours begin at the Museum

10 A.M. to 5 P.M. daily

1 Friday

Flower Arranging Workshop

Museum guide Claire Williams will lead a workshop on arranging spring flowers. We supply flowers. Bring your scissors. Linwood House, 1 to 3 P.M. Fee charged.

3 Sunday

Sundays at 3 Gallery Talk

Rockwell's Family Tree
The Old Corner House, 3 P.M. Free

10 Sunday

Mother's Day

All moms pay \$1.00 admission price in honor of *Homecoming Year*.

17 Sunday

Families 50s Style

Bring your family back to the 1950s when leisure meant backyard barbecues, hoola hoops and visits to the soda shop. Hoola hoop contests, art activities and more will be continuous from 11 A.M. until 3 P.M. Listen to a storyteller talk about family life in the 1950s. Activities are free with museum admission. At The Old Corner House.

Sundays at 3 Gallery Talk

Families Rockwell Style
The Old Corner House, 3 P.M. Free

31 Sunday

Family Day

Families are invited to tour the museum using a new children's gallery guide. Special admission on this day for families is \$2 per adult and child. For details, call (413) 298-4065. Museum members are free. The Old Corner House, 3 P.M.

JUNE

7 Sunday

Sundays at 3 Gallery Talk

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

21 Sunday

Sundays at 3 Gallery Talk

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

Father's Day

All dads pay \$1 admission in honor of *Homecoming Year*.

27-28 Saturday-Sunday

Art in the Yard

Artists from around the country will have their works up for sale in this popular annual event. The Old Corner House yard, 10 A.M. to 5 P.M.

28 Sunday

Family Day

Families are invited to tour the museum using a new children's gallery guide. Special admission on this day for families is \$2 per adult and child. Museum members are free. For details, call (413) 298-4065. The Old Corner House, 3 P.M.

EXHIBITIONS

Presidential Campaign Portraits

FEBRUARY 1, 1992 TO
JANUARY 18, 1993

Following President Kennedy's assassination in 1963, the *Saturday Evening Post* republished Rockwell's 1960 *Post* cover painting of J.F.K. as the last *Rockwell Post* cover. Rockwell, then free from his contract with the *Post*, began work for *Look* magazine. During the *Look* years, Rockwell produced a number of portraits of presidents and presidential candidates which, along with the *Post* Kennedy, form the core of this exhibition. At The Old Corner House.



Portrait of Hubert Humphrey by Rockwell.
©1968 The Norman Rockwell Family Trust

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

FEBRUARY 1, 1992 TO
JANUARY 18, 1993

Nine images will "trade places" with works on paper that have been on view in our exhibition of illustration art from Rockwell's private collection. The "replacement" works are by Pyle, Fogarty, Parrish, Rackham, Frost, Penfield, and Rockwell. At The Old Corner House.

Berkshire County High School Art Show

APRIL 4, TO APRIL 8, 1992

Works in many media by Berkshire County high school art show. Linwood House, 10-5 P.M.

JULY

5 Sunday

Sundays at 3 Gallery Talk

Portrayals of Freedom
The Old Corner House, 3 P.M. Free

11 Saturday

Sneak Preview Gala

Behind-the-scenes preview of the new Norman Rockwell Museum. See the new building prior to the 1993 official grand opening. Dinner, dancing to Rockwell-era music, and silent auction. Proceeds to benefit The Campaign for Norman Rockwell. \$175 per person. For further information and tickets, contact Suzy Sheridan (413) 298-4239.

12 Sunday

Sundays at 3 Gallery Talk

*The Use of Light
in Rockwell's Illustrations*
The Old Corner House, 3 P.M. Free



15 Wednesday

Tour de Rockwell Bike Trip

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

26 Sunday

Family Day

Families are invited to tour the museum using a new children's gallery guide. Special admission on this day for families is \$2 per adult and child. For details, call (413) 298-4065. Museum members are free. The Old Corner House, 3 P.M.

☛ Call (413) 298-4065 for information about events and exhibitions. Museum hours: May through October, daily, 10 A.M.-5 P.M. November through April, weekdays, 11 A.M.-4 P.M.; weekends, 10 A.M.-5 P.M.

The Old Corner House is located on Main Street, Stockbridge.

Linwood House is located on Route 183, Stockbridge.

The Red Lion Inn is located on Main Street, Stockbridge.

The Norman Rockwell Museum
Stockbridge, MA 01262

AUGUST

2 Sunday

Sundays at 3 Gallery Talk

Rockwell's Children-The Young Models
The Old Corner House, 3 P.M. Free

16 Sunday

Sundays at 3 Gallery Talk

An Idea Becomes a Painting
The Old Corner House, 3 P.M. Free

22 Saturday

Tour de Rockwell Bike Trip

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

30 Sunday

Family Day

Families will tour the museum using a new children's gallery guide. Admission on this day for families is \$2 per adult and child. For details, call (413) 298-4065. Members are free. The Old Corner House, 3 P.M.

BILL LANGLEY: ROCKWELL ADMIRER AND ILLUSTRATOR

Often working under tight deadlines, he spends hours in his studio creating illustrations. He is meticulous, completing many preparatory steps before embarking on a finished color piece. He often uses his family as models.

Many of the characters he draws have become etched in the American consciousness. He is *not* Norman Rockwell, but Bill Langley is, in many ways, about as close as you can get.

Not only does Langley create works in Rockwell's style with Rockwell-like subjects, he is even building a new studio modeled on, you guessed it, Norman Rockwell's Stockbridge workplace. When creating an illustration, he follows Rockwell's techniques step by step, from photographing models to the final picture. About the only beings who come close to Norman Rockwell, in Langley's estimation, are Mickey Mouse and Walt Disney.



Rockwell's Famous Artist School lessons. (Norman Rockwell was on the faculty of the Famous Artist School, a correspondence school established in the mid-1940s to allow students to study art with the foremost illustrators of the day.) Rockwell has been his role model ever since.

After stints in the restaurant business, Langley began doing commercial art and opened his own studio in 1977. Two years later, he brought his portfolio to Disney studios' corporate headquarters on Mickey Mouse Lane.

The staff offered him freelance comic book work. Langley was then trained in the special technique of *inking*. This black-line reproduction process, developed by Disney animators more

than 40 years ago, involves the alternating use of thick and thin lines to give weight and form to characters. He used this technique as he began learning to draw Disney characters. Although he struggled with Donald Duck, Langley was soon drawing everyone from Cinderella to Goofy.

In 1980, he began working in Disney's publications department and created comics and books for the next two years. "I received the best art training I ever had at Disney. I was forced to analyze my art," he said. "The construction of the characters is so intricate, you have to know life drawing and anatomy cold." In 1986, he began supervising all comic art and designing children's books. Soon after, needing a vacation, Langley decided to come East to visit The Norman Rockwell Museum and Stockbridge.

Stunned by Rockwell's originals and thrilled by the Berkshires, Langley vowed to move to the area. In July of 1989, he moved to Pittsfield, right around the corner from Miller Supply, where Norman Rockwell bought

paints, brushes, and frames.

Langley's admiration for the illustrator has only increased since seeing original Rockwell art. "Rockwell worked like an old master. His pictures are so well conceived, so well executed, and so well designed," he said. Langley also sees similarities between Rockwell and Disney. "Both men gave a moralistic tone to everything they did. In their worlds, the good guys always win."

Since moving to the area, Langley has been a "good guy" to the museum, working with our Education Department. With the aid of a FAX machine, he continues to do work for Disney comic strip and book illustration companies and outside art services working for Disney and to create illustrations in Rockwell's style.

When Langley wishes upon a star, it is for the opportunity to do magazine and story illustration work similar to Rockwell's. In the meantime, he keeps on drawing, whistling while he works.

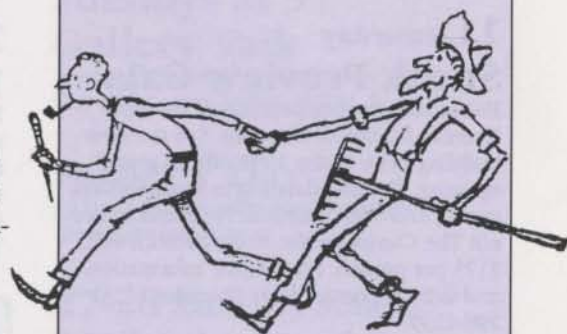
This feature is part of a continuing series of Portfolio profiles on contemporary illustrators.



Norman Rockwell's influence is clear in this illustration by Bill Langley.

Like Huey, Dewey, and Louie, Bill Langley is a triplet and a professional offspring of the Walt Disney system. As a teenager, Langley came across

WANT TO HELP?



The museum welcomes volunteers to work in a wide variety of areas — from curatorial research to school programs. Please call Jean Drees at (413) 298-3944 if you would like to donate your time.

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

The following individuals gave donations in memory of museum member and former Rockwell model Franklin Lischke.

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

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Henry H. Williams III
Assistance in obtaining photo reductions of our landscape drawings



In 1921, Franklin Lischke (center) modeled for *No Swimming* by Norman Rockwell. © 1921 Curtis Publishing Company.

Readers are invited to make donations in Mr. Lischke's memory.

EXTRA, EXTRA... READ ALL ABOUT IT JUST WHAT WAS A P-J-G BOY?

If you paused when you read in the Museum Acquisitions column that the museum was recently given a "copy sack" by former P-J-G boy William B. Strong, you are probably not alone. The P-J-G boy is a vestige of America's past and a part of publishing history that is unfamiliar to many. Just what was a P-J-G boy?

Imagine you are an ambitious young lad. Imagine being told by the publisher of some of America's most popular magazines that you could win roller skates, stilts, or even a Shetland Pony and earn the respect of your friends and healthy commissions just by selling magazines. Could you resist?

For the first thirty years or so of this century, hundreds, possibly even thousands of boys (girls were not offered the opportunity) found this offer "too good to pass up" and became P-J-G boys.

P-J-G stands for *Post*, *Journal*, *Gentleman*, shortened titles of Curtis Publishing Company's three most popular publications of the time, the *Saturday Evening Post*, *Ladies' Home Journal*, and the *Country Gentleman*. The



army of P-J-G boys was part of a unique and carefully engineered circulation system developed by Curtis.

P-J-B boys were expected to peddle the publications they carried. By foot or mounted on bicycle or pony, the boys went door to door and stood on street corners—whatever worked best to sell their publications.

Elaborate sales incentives in the form of prizes ranging from baseball gloves to watches, constant communications and instructions from the "home office," and the boys' own competitiveness and pride served as motivation.

"When you signed up to sell the magazines you became a member of the League of Curtis Salesmen, which made a kid feel pretty good to start with," wrote former P-J-G boy George Straley. "You got a white duck bag with the names of three magazines lettered on it in black. You received a cordial letter from Mr. Flanders [the Curtis sales manager], the latest catalog of prizes, and a monthly magazine called *Our Boys*, which was filled with all sorts of pep talk, sales tips, news about other P-J-G-boys, and friendly hand-on-shoulder suggestions and advice.



Then depending on your success, you advanced in the League from Junior to Senior to Expert to Master. To reach Master Salesman you had to sell 70 copies of the *Post*, 50 of the *Journal* and 20 of the *Country Gentleman*—regularly. I never made it."

The Norman Rockwell Museum is grateful to Mr. Strong for donating an important piece of P-J-G history to us.

Straley described the copy sack as "easily the most important piece of equipment for a P-J-G boy." "...it [the copy sack] was designed to keep the books clean and neat—a point the sales people constantly stressed. In turn, the bag, made of white cotton duck, had to be kept clean. A boy's mother was expected to dunk it with the family laundry now and then."

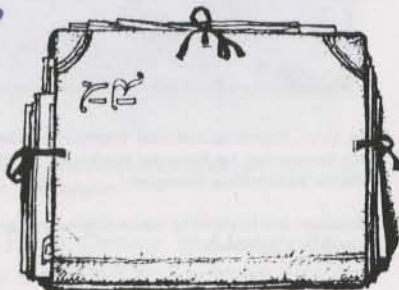
Quotations from "Curtis Had A Way With Kids" by George H. Straley in *The American Magazine: 1890-1940*

LEFT P-J-G boy William B. Strong at about age ten

TOP Strong poses with his "copy sack" at the museum on September 3, 1991



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