Family Ties: Rockwell's Art for Family, Friends and Fun
Securing the Artistic Legacy of Norman Rockwell
Summer Is A-Comin' In

Although every season is a family, friends and fun time at the Norman Rockwell Museum, summertime is a particularly exciting season. The summer programs have the added attraction of being held outdoors on the museum’s rolling 36-acre site. Children are encouraged to develop their individual artistic skills under the guidance of our trained staff. Classes in watercolor, finger painting and clay modeling are but a part of the activities offered to our young artists. For those not quite ready or willing to develop their creative side, our talented storytelling times will stir up their imaginations. Adults are encouraged to work not only alongside their youngsters but also to participate on their own. Two summer intensive workshops for adults give students the opportunity to expand their visual communication skills by working with prominent artist/illustrators both on and off-site. This summer, just put yourself or your family in one of the pictures shown here! For a complete schedule of events, please see the insert, Program and Events calendar.

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The Portfolio

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The cover art is a perfect example of Rockwell’s use of family and friends in his illustrations. Back row left: Mead Schaeffer, illustrator. Second row: Peter Rockwell; Grandma Moses, artist; Tom Rockwell; Mary Rockwell; NRM. Man being hugged: Jarvis Rockwell.
Securing the Artistic Legacy of Norman Rockwell

Laurie Norton Moffatt, Director

For the first time in its history, the museum has begun to enjoy the support of foundations and corporations for exhibit and program funding. For example, the exhibit The Picturebook Art of Chihiro Iwasaki was partially underwritten by grants from the Japan Foundation, Brain Trust Co., and the Five College Center for East Asian Studies. Such grants help to defray the costs of mounting new exhibits and enable the museum to continue to offer a diverse and changing exhibit program. The Norman Rockwell Museum has made a tremendous commitment of reallocating part of its operating budget resources to offer a wonderful education program to students of every age from preschool right through senior citizens. This outreach program helps to educate new audiences about Norman Rockwell’s artistic legacy, and is a critical part of our long-term mission.

Corporations and foundations have begun to recognize the many contributions made by the museum, as last year over 6,100 school children from 138 schools came here. In April of this year, local representatives from GE Plastics awarded the museum $25,000 from the GE Fund to support history-based education programs. This grant is the largest program-related grant ever received by the Norman Rockwell Museum. The grant will be used to support the teaching of history by using the art of Norman Rockwell. Activities supported by the grant include a Curriculum Advisory meeting for educators scheduled for July 1997, refinement of curriculum materials by museum staff, and program support of It’s History! and Across the Generations—two history-based programs now offered at the museum.

And, of course, what would the Norman Rockwell Museum be without the unsurpassed collection of original art by Rockwell? Norman Rockwell was the first to respond to the museum’s need to build an art collection. By entrusting his own collection to the Norman Rockwell Museum in 1973, Rockwell ensured that his artwork would be preserved.

Since that time, friends of the museum from across the country have donated original works and made financial contribu-

This water color portrait of Norman Rockwell was done by syndicated cartoonist Joe Busciglio, and given as a gift to Museum Director Laurie Norton Moffatt, April 24, 1996.
tions to enhance our collections. To date, over 180 pieces have been added through their generosity.

However, one of the great myths about the museum is that we hold a hidden treasure-trove of paintings and only exhibit a small fraction of our collection. Oh, if only this were the case! The reality is that our collection resources are too modest to meet the many exhibit requests we receive. The museum is very anxious to increase its holdings through donations, loans and, when we are able to, by purchase.

Just like the people in a Norman Rockwell painting, art patrons are a diverse group. Over the years, donors have cited many different reasons for supporting the Norman Rockwell Museum. Following are some of these wonderful and heartfelt reasons:

"We had to keep our Rockwell painting in storage and insure it, too. We decided to donate it to the museum so others could enjoy it."

"Norman gave this painting to my father and I always felt it belonged at the museum."

"Please use the proceeds from the stock I sent you to buy new pictures."

"I am delighted to have my pictures at the museum on long term loan and I'm thinking about leaving them in my will."

"I have three children and didn't want to 'play favorites!'"

"Enclosed is $5 to help you purchase Heart's Dearest. I'd send more but I'm retired."

Recently we published a wonderful pamphlet The Art of Giving/The Giving of Art that presents the case for helping to secure Norman Rockwell's artistic legacy. If you would like a copy please call my office at 413-298-4140 and I'll be delighted to send you one.

To each of you, members, donors, and friends, thank you for helping the museum fulfill its mission to present Norman Rockwell's artistic legacy to this generation and those to come. Your support is appreciated by everyone at the museum.
Grabbing the Ring by J.C. Leyendecker, Saturday Evening Post, Sept 6, 1930, cover.

Art Museum, San Antonio, Texas
Celebrate the wonder of classic children’s tales through the work of twelve of today’s most highly acclaimed illustrators. Curated by Stephanie Plunkett, Manager of Adult Services at the Norman Rockwell Museum, The Art of Enchantment features original works by Chris Van Allsburg, Jerry Pinkney, and 1996 Caldecott Medal winner Stephen T. Johnson, among others.

COMING THIS FALL TO THE NORMAN ROCKWELL MUSEUM:

J.C. Leyendecker: A Retrospective
November 8, 1997–May 25, 1998
Creator of such icons as the Arrow Collar Man and the New Year’s Baby, Joseph Christian Leyendecker (1874–1951) was one of the most well-known and admired illustrators of the first half of this century. Curated by Roger Reed of Illustration House, New York, this is the first retrospective featuring the work of Leyendecker, who illustrated 322 covers for The Saturday Evening Post and was one of Norman Rockwell’s heroes and mentors.

Seeing Is Not Believing: The Art of Robert Weaver
The undisputed pioneer of contemporary expressive illustration, Robert Weaver (1924–1994) became one of the most influential artists and teachers of the late twentieth century. This exhibition, co-organized with the School of Visual Arts, New York, features the original artwork, reproductions and props of the illustrator whom Steven Heller, Art Director of the New York Times Book Review, has called “the godfather of the new illustration.”
Family Ties: Rockwell’s Art for Family, Friends and Fun

Maureen Hart Hennessey, Curator

During a career that spanned seven decades, Norman Rockwell was extremely prolific, creating over 2,600 published illustrations and the many color and charcoal studies used to develop these final images. Relatively few Rockwell works were non-commissioned; even portraits of his family members and friends were sometimes done as illustrations for publication. In other cases, the ideas behind an illustration were taken directly from Rockwell’s personal experiences.

However, especially in his later years, Norman Rockwell did some painting and sketching that was not on commission. Many of these landscapes and portraits were done on his extensive travels. Others were created as part of an art class he took in the early 1960s in an effort to get himself out of his studio and improve his work. These pictures, very different in style, technique and even medium from those done for publication, are part of a new exhibit at the Norman Rockwell Museum from June to October, curated by Linda Szekely.

Family Ties: Rockwell’s Art for Family, Friends and Fun features artwork by Norman Rockwell that reflects his personal life. Final magazine covers featuring Rockwell family members as models, illustrated postcards and letters, personal portraits and illustrations that the Rockwells chose to hang on the walls of their home all provide a glimpse into the private life of one of America’s best-known artists.

Of special note are Rockwell’s pen and ink drawings for the chapter headings for My Adventures as an Illustrator, on loan from a private collection.

One of the earliest works in the exhibition is a self-portrait from the 1920s. The charcoal drawing, which was not done for publication, shows a sweet, somewhat serious young Norman Rockwell. In the inscription, however, Rockwell’s sense of humor, often at his own expense, comes through: “To my brother Jarvis, from funny face, Norman Rockwell.” This is the earliest known self-portrait by the illustrator who became famous for using himself as a model for his illustrations.

A series of letters, written by his parents while Tom Rockwell was in high school in Arlington,
During his journeys, Rockwell painted and sketched, and he seemed to take great pleasure in this very private art. During his trip to Europe in 1927, Rockwell's sketchbook was stolen in the Prado Museum in Madrid. Writing about the experience in his autobiography thirty years later, Rockwell wrote, "... I'd done it just for my own pleasure. No deadline; I wasn't planning to sell it. I still almost cry when I think about it. I've never lost anything I felt so bad about."

However, Rockwell's sketchbook from his 1932 European sojourn does survive, as do a number of travel portraits and landscapes from later travels. Rockwell rarely used watercolor in his illustration work but did use it as well as oils in his travel paintings. These works, done directly from life and without studies, have a freshness and spontaneity not found in Rockwell's final illustrations, and they also are more impressionistic and less detailed. His charcoal and pencil drawings, however, show Rockwell's control of the medium and innate attention to detail, even when working for no one's approval but his own.

*Family Ties* features published works as well as the personal art meant only for Norman Rockwell’s eyes and those of a few close family members and friends. Both kinds of images, however, provide insight into the private life of this celebrated and renowned figure.

*Family Ties: Rockwell's Art for Family, Friends and Fun* opens on June 7, 1997 and will continue through October 26, 1997.
Silent Wonder:
The Paintings of Wendell Minor

Stephanie Plunkett, Manager of Adult Services
JoAnn Losinger, Director of Marketing

A GIFTED AMERICAN PAINTER, illustrator and graphic designer, Wendell Minor is known as a traditionalist and a romantic. Born in Aurora, Illinois, he attended the Ringling School of Art and Design in Florida, but influenced by movies that he’d seen and books that he’d read, he knew that he “belonged” in New York. In the summer of 1968, he arrived in the city with one suitcase, a portfolio and a new sport coat, and embarked upon a career as a freelance illustrator. In the past twenty-five years, Minor has produced more than 1,500 book jackets, produced several widely acclaimed children’s books, documented space flight for NASA, painted a U.S. postage stamp celebrating North Dakota’s 100 years of statehood, and served as a former president of the Society of Illustrators in New York City. His work has been exhibited widely, and is currently on view at the Art Institute of Chicago.

Knowledgeable about history, architecture, automobiles and gardening, the vernacular architecture of America echoes throughout his work. A compelling silence reigns in his images, and his love and respect for nature are clearly evident.

Last year, Wendell Minor was invited to capture the beauty and spirit of the Norman Rockwell Museum landscape in a series of images to be reproduced as fine quality prints and cards available through our museum store. In order to achieve a true sense of place in his work, the artist walked the River Walk on the museum grounds, and explored our 36-acre site with camera in hand, ready to record compelling scenic views. Back at his studio, color sketches inspired by the site were created for presentation to museum staff, who worked collaboratively to determine which composition would make the most effective print.

A contemplative image of Rockwell’s studio in winter is the first of four paintings that celebrate the wonder of seasonal change here at the museum. We are pleased to report that The Norman Rockwell Studio—Winter 1996 was accepted into the 1997 Society of Illustrators annual exhibition, which displays the best in contemporary illustration art for the year past. Other paintings, including a dazzling autumn landscape and a glimpse of our building in the dappled light of spring, will be on view for your enjoyment throughout the year.

The Norman Rockwell Studio—Winter is available in signed and unsigned prints, note card sets and postcards. For information about this and other signed prints call the Museum Store: 1-800-742-9450.
To the initiated, the phrase "going on the World Wide Web" means taking the information superhighway to the newest and most exciting mass medium. To others, it probably conjures up the thought of reaching for the mop to remove a large dust site from a corner. In its own effort to bring the work of Norman Rockwell to a world-wide audience, the Norman Rockwell Museum now offers its own site on the Internet's World Wide Web.

The world-wide connection of computers known as the "Internet" has been a huge, rich source of information. But until recently, all that information was available only to those with the motivation and patience to learn the arcane commands of enigmatic programs with names like Archie, Gopher, FTP and TELNET. What we now call the "World Wide Web" began as an effort to allow researchers to share papers complete with text, graphics, illustrations and even sound and video. It quickly blossomed into a simple and attractive tool for anyone who can point and click a keypad called a "mouse."

The World Wide Web is indeed a new kind of place and not just a metaphor for interconnected computers. In the last three years, interest in the web has grown tremendously. Upwards of 20 million people all over the world use it regularly to "visit" sites that promote literally everything imaginable. The hundreds of thousands of web sites that you can visit range from the frankly personal to the earnestly non-profit, and from the aggressively commercial sites to those that are just plain goofy. The World Wide Web may well be the most democratic mass medium ever devised.

What would you find if you visited the museum's site on the World Wide Web? Once your computer is connected to the Internet, you would type in the museum's web address (our web phone number, so to speak) — www.nrm.org. Then a beautiful image of the museum in its bucolic setting would appear on your computer screen. To the right of the image appears the title of the current exhibit and its duration dates. If you click on the title, an example of the exhibit artwork would appear along with a description of the exhibit and all the related programs being offered in conjunction with it.

On the left side of the museum image there is a "menu," offering the following information: Getting Here, Hours, Exhibits, Programs, Membership and Museum Store. If you clicked on "Getting Here," for example, a map of Stockbridge would appear with detailed instructions on how to reach the museum.

For us, this is just the beginning. The web site will continue to evolve in the months ahead. Future additions to our web site are unlimited.

You will be able to find out more about exhibits and your favorite paintings. "Behind the scenes" information and eye-opening, interactive activities will bring out both the new and the familiar in the art of Norman Rockwell. You will also be able to browse through highlights of the store catalog and do your ordering directly on your screen.

In the meantime, however, click in to keep up to date on what is happening at the Norman Rockwell Museum. Keep in mind though, that no matter how convenient it might be to have all this information without leaving the comfort of your own home, nothing can ever replace getting on the real highway, coming to the Norman Rockwell Museum, and enjoying the experience of seeing a Rockwell painting, up close and personal. Don't forget to bring the entire family, our site has room for all of you to gather at the same time!
Curator's Corner

Bill Scovill's Bequest

Maureen Hart Hennessey, Curator

Norman Rockwell's working methods often have been the focus of this column, especially when a new study enters the museum's collection. From the earliest conceptual sketch and photographs of carefully selected models and settings, through the detailed charcoal drawing and loosely painted color study, to the final oil painting and the printed illustration, every piece represents an important part of the overall process that Rockwell developed to create his illustrations. Each study contributes to our understanding of this process. When a group of studies for the same work are together, the illustrator's progress can be seen more clearly. We are very pleased and excited, therefore, to announce the gift of ten original works of art, including eight studies for the Post cover The Cheerleader from the estate of Bill Scovill, Norman Rockwell's friend and photographer.

The Cheerleader appeared on the cover of The Saturday Evening Post on November 25, 1961. Using a series of small vignettes to tell a story, Rockwell's cheerleader is seen in seven poses, all at different stages of a football game, with a final exuberant cartwheel as a touchdown is scored in the background. The studies for this work give one of the most complete pictures of Rockwell's working methods. Having the eight studies from the Scovill gift is a great addition to our museum collection.

Rockwell began, once the initial concept had been approved by the Post, by selecting models and having photographs taken. For The Cheerleader, the photographer was Bill Scovill, who worked for Norman Rockwell for ten years. After dozens of poses had been shot, the illustration would begin to
elements of the illustration except color. Composition, tonal values and detail were all worked out in this black and white study. Frequently, Rockwell would erase sections of the drawing in order to rework the illustration, sometimes even wearing a hole through the paper. He would then simply cut out the worn area and insert fresh paper. In The Cheerleader drawing, the final figure has been drawn on a separate piece of paper and inserted, indicating a change from Rockwell’s original concept.

One of the series of color studies, in fact, shows the illustrator’s initial idea for the cover. This study, done in ink and tempera on board, has been created in almost the exact size of the actual magazine cover with a printed Post masthead adhered across the top. Here, nine figures appear in three rows. This study would have shown Rockwell how the final printed illustration would look. Perhaps it appeared too busy or crowded; perhaps some of the poses looked artificial or contrived. Whatever the reason, in the final illustration, only seven figures appear, with the scoring player running across the bottom of the cover.

The remaining six works are primarily figure studies. Rockwell’s color studies were usually painted in oils directly on a photographic print of the charcoal study. These color studies for The Cheerleader are unusual in that they were neither painted on photographs nor are they all in oil paint. Watercolor, pastel and tempera, as well as oils, were used in creating these color studies.

In addition to the eight studies for The Cheerleader cover, Bill Scovill’s generous bequest includes two color studies for the 1959 Brown and Bigelow Four Seasons calendar. Landscapes: Sledding and Landscapes: Back to School are each approximately 7 inches square and are more typical of Rockwell's color studies. The two present lovely impressions of winter and fall in the Berkshires from a child’s point of view.

The working relationship and friendship between Bill Scovill and Norman Rockwell was rewarding and warmly remembered by Bill. During his lifetime, Bill was a tremendous resource to the museum, with his wealth of knowledge and his willingness to share it. Bill printed photographs for museum exhibits and spent long hours in the Museum Reference Center helping to identify photographic material. His bequest to the museum is one more indication of the generosity and spirit of Bill Scovill. He is greatly missed, but his legacy to the museum ensures that the artwork will be cared for and that the name “Bill Scovill” will be remembered.
Recent Support

THE NORMAN ROCKWELL MUSEUM GRATEFULLY ACKNOWLEDGES the generous support from the following corporations and individuals, received through April 15, 1997. It is with their help that we are able to preserve our collections, maintain facilities, expand exhibitions and programs, and continue to add to our reference center. While every effort has been made to make our lists accurate, errors may occur. If we have omitted or misspelled your name, please let us know so that we may correct the oversight. External Relations Office: 413-298-4120.

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The Norman Rockwell Museum is planning The Great Wine Dinner & Auction to be held on Saturday, October 18th. This event will be a delight to wine enthusiasts, and proceeds from the evening will benefit the Art Acquisition Fund, which enables the museum to purchase original art by Norman Rockwell.

The evening, a black tie affair, will begin with a festive Champagne reception, and strolling musicians will help set the mood.

A gourmet dinner featuring foods produced in Berkshire County will be prepared by one of our local chefs.

After dinner, there will be a live auction of select fine wines including rare bottles generally unavailable for purchase. Wine also will be featured in the silent auction along with donated items such as travel packages, novelty bottles and other wine-related articles.

The tickets will be $175 per person ($165 for members). Due to limited seating, places will be reserved on a first come basis. Invitations will be mailed out in late summer. For pre-reservation and further information you may call Suzy Sheridan in the External Relations Office 413-298-4120.
The Norman Rockwell Museum
at Stockbridge

Programs and Events

Summer 1997
For Adults

Sunday, July 6, 3 pm
GALLERY TALK
Family Ties
Enjoy our current exhibition of personally significant Rockwell images of family members, travel sketches and images made for friends, which offer a unique glimpse into the life of the man behind the art. With museum guide Barbara Glassman. Free with museum admission.

Saturday, July 19, 12:30 pm
AN ARTFUL LUNCH
Family Chronicles: A Conversation with Margaret Rockwell
Join Margaret Rockwell for an insightful visual chronicle of Norman Rockwell's life, art, and the family he held dear. Archival photographs and published illustrations will paint a fascinating portrait of the artist from boyhood to mature artist, husband, father and grandfather.

Monday, July 21 through Friday, July 25
SUMMER ART INTENSIVE FOR ARTISTS AND EDUCATORS
On Location: The Painted Landscape
Join award-winning artist Gregory Crane in this in-depth exploration of the art of painting from the landscape. Contemporary and classic approaches to the concepts of light, form, color, composition and painting technique will be demonstrated and discussed, and individuals and group critiques will offer positive perspectives for personal growth.

Monday, July 28, 3 pm
GALLERY TALK
River View
Enjoy breathtaking Berkshire vistas as you stroll our River Walk along the Housatonic. Explore the history of the museum site and discover the contemporary outdoor sculpture of Peter Rockwell. With Abigail Diamant, Assistant Manager of Visitor Services and Programs. Free with museum admission.

SPECIAL EVENTS

Sunday, August 3, 3 pm
GALLERY TALK
Traveling Through
Whether on assignment or exploring for pleasure, Norman Rockwell created a rich visual record of his many travels. Enjoy this lively look at the art that he created on ‘location,’ both near and far. With museum guide Rob Stevens. Free with museum admission.

Monday, August 11 through Friday, August 15
SUMMER ART INTENSIVE FOR ARTISTS AND EDUCATORS
Visual Solutions: The Art of Illustration
Among America's most prominent contemporary illustrators, Tim O'Brien will inspire students to define their individual approach to visual problem solving, conceptual development and the refinement of technique. The illustrator will also be discussed, as will aspects of self-promotion and portfolio development. A juicy season in reference photography for illustration will be included.

SPECIAL TOUR
Two Artists' Studios: Norman Rockwell and Daniel Chester French
Explore the studios, materials and working methods of two renowned Stockbridge residents—Norman Rockwell and Daniel Chester French. Tours of the museum and studio are included.

SPECIAL BOOK SIGNING
Family Chronicle: A Conversation with Curator Maureen Hart Hennessy
Join award-winning artist Gregory Crane in this in-depth look at our Family Tree exhibition through the eyes of museum curator Maureen Hart Hennessy. Ms. Hennessy will discuss the curatorial process and rewrite Rockwell's published and personal images that offer insight into the life of this celebrated figure. Don't miss this feast for body and soul—a sumptuous lunch will be served. $15, $12 members.

With Abigail Diamant, Assistant Manager of Visitor Services and Programs. Free with museum admission.

Sunday, September 21, 3 pm
GALLERY TALK
Across the Miles
Experience Norman Rockwell's distinct style of writing and the artist’s personal correspondence to family and friends. Illustrated letters, travel postcards and personally drawn greeting cards will offer a true sense of the artist's unique humor. With museum guide Marjorie Blair. Free with museum admission.

With Abigail Diamant, Assistant Manager of Visitor Services and Programs. Free with museum admission.
Saturday, August 16, 10 am to 2 pm

**FAMILY TIME**

Families are welcome to tour the museum with a self-guide brochure and a special admission price. Children $2, ages 5 and under free, half price museum admission for adults with children.

**Monday through Friday**

**August 18 - 22**
10 am to 12 noon

**TECHNIQUES**

**On the Road:**
**Creating a Picture Journal**

For ages 8 and up, interested adults welcome. Join artist H.M. Saffer as he explores the art of capturing a moment, an impression of the scene. Participants will see examples of Rockwell's travel paintings, Saffer's travel journals, and create a personal picture journal. Bring a sketchbook: all other materials provided. Enjoy any number of these sessions, or the whole week! $10, $8 members for each session.

**Saturday, September 20, 10 am to 2 pm**

**FAMILY TIME**

**Sunrise, Sunset**

Blend together the colors of a sunset sky and add interest with silhouette shapes. Children $2, ages 5 and under free, half price admission.

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**July 8, 15, 22, and 29**
**August 5, and 12**
10 am to 11 am

**DRAWING TOGETHER**

For parents and children ages 4-8. Take time out from your busy days to relax together in an art class for all of you. A grand opportunity for parents and children to try out different art media and share an experience. Fee per person: $5 for each class. Take one, or take them all! Includes museum admission. Please pre-register.

**Thursdays**

**July 10, 17, 24, and 31**
**August 7, and 14**
10 am to 11:30 am

**SUMMER SKETCH CLUB**

For ages 8-12. Explore basic art concepts—line, shape, color, texture, etc.—in this outdoor drawing class. In case of rain or extreme heat, class will meet in the studio classroom. Bring sketchbooks/pads. Other materials provided. Per class, $10, $8 members. Take one or take them all! Includes museum admission. Please pre-register.

**Saturday, July 19, 10 am to 2 pm**

**FAMILY TIME**

Families are welcome to tour the museum with a self-guide brochure and a special admission price. Children $2, ages 5 and under free, half price museum admission for adults with children.