The Norman Rockwell Museum — Past, Present, and Future

J.C. Leyendecker and Norman Rockwell

The Next Rockwell Generation
Celebrations!

In September, the Norman Rockwell Museum held a wonderful party to celebrate the accreditation by the American Association of Museums and at the same time honored fifteen staff members who have been with the museum from 10 to 22 years.

Far right, Marge Ceder, museum employee for 22 years, shares a laugh with director Laurie Norton Moffatt and board president David Klausmeyer.

Right, former board member Stockbridge Police Chief Richard Wilcox and his wife Dr. Joyce Butler chat with trustee emeritus Norma Ogden.

Former board member Jack Batty enjoyed the evening along with his mother Margaret, who was one of the museum’s early directors.

Below, new trustee William Bulger with his wife Mary attended the party. Below right, board member Jamie Williamson and her fiancé Bill Marley joined in the celebration.

The Norman Rockwell Museum
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The Portfolio

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The Great Wine Auction

On October 24, the Norman Rockwell Museum held a very successful wine auction to raise funds for art acquisition. In addition to a wonderful time had by all who attended, the evening raised a substantial amount toward the purchase of a Norman Rockwell story illustration.

Board member Aso Tavitian and Mary Sarin, coordinator of the wine auction event, await the arrival of the guests.

Above right, five Chevaliers du Taste-Vin attended the wine auction. From left to right are Jonathan Aronoff; Jim Nejaime; Peter Morrell, auctioneer; Charles Schulze and Philip Deely.

Right, trustee emeritus Jane Fitzpatrick celebrated the evening with her daughters Nancy Fitzpatrick and Ann Fitzpatrick Brown, center, who was chairman of the decorating committee.

Far right, board member Mark Selkowitz and his wife Betsey chat with David Klausmeyer.

Below, appropriately adorned with a wreath of grape leaves, museum director Laurie Norton Moffatt gets into the spirit of the evening with board president David Klausmeyer.
ALLOW ME TO REFLECT on the year of 1997.

- It has been 103 years since the birth of Norman Rockwell.
- Almost thirty years since the initial call to action, in 1969, to save the Old Corner House, the original site of the Norman Rockwell Museum.
- Nineteen years since the death of Norman Rockwell in 1978.
- Twenty years of my association with the museum.
- Summer '97 was the fifth season in our "new" home.
- This past fall, the Norman Rockwell Museum was granted accreditation by the American Association of Museums.

The year 1997 has been a quiet but pivotal year, a year of strength and maturation as a museum. We are well settled into our museum site, with a vibrant mission, an exciting exhibition and program base, a firm commitment to the field of illustration, a solid business footing, a team of experienced core staff, and an energized and committed board and volunteers. Strategic initiatives outlined in 1994 have been met and largely accomplished, most notably our recent accreditation by the American Association of Museums.

On September 23, I had the great pleasure to announce to the board of trustees that the museum had been awarded the highest honor a museum can receive—accreditation by the AAM. This is a testament that the Norman Rockwell Museum adheres to and sets standards of museum professionalism. Accreditation certifies that a museum operates according to standards set forth by the museum profession. Achieving accreditation is the recognition of a museum's commitment to high professional standards of operation, that it manages its collections in a professional and responsible manner, and that it provides quality service to the public.

We are thrilled and proud to have earned this prestigious honor. The process of accreditation was rigorous and demanding. It was a full year of self-study followed by an on-site review by a team of experienced museum professionals who came here and scrutinized every aspect of our museum's operation.

The AAM is a national organization, with its headquarters in Washington, D.C., that has served the museum profession since 1906. Its accreditation program was established in 1970 to help institutions focus their energies and strengthen their public image. Accreditation is one of several programs offered by the American Association of Museums to help museums...
Welcome to Elmville (Policeman Setting Speed Trap), oil on canvas, Saturday Evening Post, April 20, 1929, cover. Included in the exhibition to Japan.

Spirit of Education, oil on canvas, Saturday Evening Post, April 21, 1934, cover. Included in the exhibition to Japan.

achieve and maintain standards of quality and excellence in the museum profession.

Of the 8,000 museums nationwide, only about 750 of them have received this official accreditation for their commitment to growth and excellence. The entire process for the AAM accreditation committee to complete its review requires an average of two years.

In November, we had a second exciting announcement to make. For the first time ever, the Norman Rockwell Museum is sending an exhibit to Japan. Norman Rockwell: Highlights from the Collection of The Norman Rockwell Museum at Stockbridge features a selection of works from the museum's collection. The exhibit opened this past December at the Isetan Museum of Art in Tokyo, and travels to five other venues in Japan, ending at the Hiroshima Mu-seum of Art on May 17, 1998.

The exhibition is being coordinated by Mr. Masahiko Shibata of Brain Trust, Inc. of Tokyo. Mr. Shibata has been a supporter of the Norman Rockwell Museum for many years and has long dreamed of bringing a special exhibit of the original artwork by Norman Rockwell to his country. The Japanese people have an extraordinarily high interest in Norman Rockwell and all that his artwork represents. They are fascinated by artistic images that are quintessentially American. Rockwell's paintings provide a visual mirror on America. Images of families, young love and old age are eternal and international. This exhibition features 63 original paintings, 21 drawings, tear sheets, War Bond posters and archival photographs.

While the exhibition is traveling in Japan, there still are many original Rockwell paintings to be seen here at the museum. All time favorite pieces such as Stockbridge Main Street at Christmas, Triple Self-Portrait, The Gossips and the awe inspiring Four Freedoms remain here in our galleries along with other well-known Rockwell works.

We invite everyone to help us celebrate our successes of the past year by visiting the Norman Rockwell Museum, partaking in our fine programs and viewing not only our permanent collection of the incomparable art work of Norman Rockwell but also our frequently changing exhibitions featuring the work of other illustrators past and present.

What lies ahead for us? What issues will advance the museum in the next years in as dramatic a transformation as the past ones?
No longer spurred by the burning critical goal of a new building, which mobilized the entire Norman Rockwell Museum community, we must identify the important and critical advancement goals that will lead us into the twenty-first century.

An institution must change, be innovative and set new goals, or it will wither and die. The external museum environment is constantly changing. Serious economic reversals and environmental changes have occurred here in the Berkshires. Leisure time patterns have greatly altered and tourism among Americans and world travelers is at an all time high. The generations who grew up with and loved the work of Norman Rockwell are aging and new audiences who never knew his art are coming to appreciate his work. The demographics of museum goers is changing in a diverse society. The environment that the Norman Rockwell Museum enjoys, and which brought the museum into its emerging adulthood, can be assured of changing.

We must embrace change and set its agenda. I see three pressing issues for the museum in the immediate years ahead, in addition to our on-going commitment to presenting exciting and challenging new exhibits and programs that enhance our wonderful collection of Rockwell's works. With the accomplishment of these issues, the museum will advance to new prominence and strength.

The first is the planning, placement, positioning and promotion of a national exhibition in the year 2000. An exposition of this magnitude will be the next reputation builder for the museum and for Norman Rockwell as an important twentieth-century American artist. Securing national sponsorship and seeing that such an exhibition is well-promoted are the key roles that our trustees can play to ensure its success.

The second is art acquisition and collection building through patron cultivation, gifts and purchases. The future strength and ability to lend, travel and position Norman Rockwell's art will depend on our ability to build the collection. Now is the time to secure a number of significant works from collectors who are poised to sell in this current strong art market, collectors with whom the museum has built relationships for the past twenty years. We must be able to identify new opportunities as they arise, and assure that the necessary resources, financial and legal, are available for us to act quickly when art opportunities are presented.

The third is endowment growth through planned giving. The next ten years in this nation are viewed as a critical watershed period for the passing of wealth from one generation to the next, with an opportunity for philanthropy unlike any ever before experienced in America. The Norman Rockwell Museum's ability to secure its own financial future through the development of patron relationships and planned gifts is critical. The seeds must be planted now, seeds that will blossom for the next generation to run the museum.

These three goals are the urgent issues for advancing the museum. The museum operation is thriving under a capable professional staff and volunteer team. The board of trustees working in tandem with the staff on positioning the museum to accomplish these strategic goals will ensure a solid future.

We must all dedicate ourselves to think creatively about what we can do to continue to make Norman Rockwell's museum thrive and grow, as we keep alive the legacy left to us by this extraordinary artist.
J.C. Leyendecker and Norman Rockwell

Maureen Hart Hennessey, Curator

Norman Rockwell considered J.C. Leyendecker (1874-1951) as one of America’s greatest illustrators and a personal hero. In his autobiography, *My Adventures as an Illustrator*, Rockwell wrote, “During my student days I studied closely the works of Edwin Austin Abbey, J.C. and Frank Leyendecker, Howard Pyle, Sargent, Whistler.” To Norman Rockwell, Leyendecker was an icon and a symbol of the status and success one could achieve in the field of illustration. Rockwell moved to New Rochelle, New York, home to many of that era’s most successful illustrators including the Leyendecker brothers. Almost everyday on his way to work he passed Leyendecker who would be walking to the railroad station to take the train to New York, where J.C. had his studio. “Sometimes, as I was taking a model home at dusk, I’d pass his palatial mansion with its formal gardens, wide lawns, and white-graveled drive.” These glimpses of the artist and the rewards of his accomplishment would send J.C. Leyendecker in his studio. May 15, 1909. Photographer unknown.

Handsome and always dapper, J.C. Leyendecker had a personal elegance and sense of style that were embodied in his Arrow Collar and Kuppenheimer clothing ads. Rockwell recounts that “One day when I entered his studio he was tinting his smock (he always wore a smock when he painted) so that it would go with the walls of the studio.”

The Norman Rockwell Museum at Stockbridge is pleased to have the opportunity to present the first retrospective exhibition of the work of J.C. Leyendecker. Visitors to the exhibition will see these handsome Arrow Collar men, New Year’s Babies focused on an issue topical for the coming year, and elegant ladies heading for their holidays. Many of these works are from private collections and have never before been seen by the public. Norman Rockwell himself would probably consider this exhibit long overdue and see the museum that bears his name as a fitting venue for this tribute to his friend and colleague. *J.C. Leyendecker: A Retrospective* is open through May 25, 1998.
Rockwell back to his own studio to look over his portfolio and compare his works and his then meager reputation to those of the great Leyendecker. These comparisons eventually inspired Rockwell to bring his work to The Saturday Evening Post, which eventually established his own reputation and success. The lesson learned from J.C.'s dismissal from the Post after many years work and his struggle to support himself toward the end of his life was one that haunted Rockwell throughout his own long career.

J.C. Leyendecker was also a friend to N.R. The relationship that developed between the two

If Norman Rockwell knew he could not paint beautiful women and handsome men, J.C. Leyendecker made these his bread and butter. This debonair gentleman and seductive beauty (ever so risqué with her shoulder exposed!) epitomized the glamour of upper class life in the Roaring Twenties, and their counterparts appeared in countless fashion advertisements as well as on the covers of the leading magazines.

J.C. Leyendecker's first cover for The Saturday Evening Post, May 20, 1899, began a relationship that lasted for 44 years. For the first two decades of this century, J.C. was the most important Post cover illustrator. Later, Norman Rockwell joined J.C. as a dominant cover artist. Together, they were responsible for a third of all the covers during the 1920s and 1930s.

For the young Norman Rockwell, developing a special trick signature was an important step toward being a professional illustrator. "In those days every artist had such a signature; Charles Dana Gibson's and J.C. Leyendecker's were, we art students felt, no small part of their success." J.C. knew how to highlight his distinctive monogram to full advantage.
men appears to have been based on genuine personal regard as well as a mutual respect for each other's work. Rockwell first met J.C. in 1920 when he was seated next to him at the speaker's table at a banquet held by the New Rochelle Art Association. The noted illustrator Charles Dana Gibson was the toastmaster that evening. When Gibson introduced everyone at the head table and inadvertently overlooked N.R., Rockwell felt humiliated.

World War I produced a great body of poster work by the noted illustrators of the day. Charles Dana Gibson, Howard Chandler Christy, James Montgomery Flagg and Maxfield Parrish were among those who, along with Leyendecker, contributed their talents to the war effort. Early in his career, young Rockwell fought what he referred to as "the battle of Charleston" at the Charleston naval base during his short enlistment in the navy. During World War II, however, with few of these great artists still working and Leyendecker in his decline, it would be Norman Rockwell who would create the remarkable poster images, the Four Freedoms.

On the day following the banquet, Rockwell never left the house until sunset. "I sneaked through the back streets (so as not to meet any of my friends) to Mr. Leyendecker's mansion on Mount Tom Road. ... Should I ask him to dinner? I thought. He was friendly at the banquet. Yes. But he's so famous. ... Maybe I'd better not, I thought. He might be offended. Suddenly a light flicked on in the mansion and I could see a man standing beside a table in one of the rooms. All alone. A little man. I'll ask him to dinner, I thought. It can't hurt. He might like to come."

J.C. and his brother Frank accepted the dinner invitation for the following week. While the period before dinner featured awkward silences punctuated by stilted conversation, the dinner itself was a memorable one. When the cook, who was hired just for the evening, dropped the turkey, both J.C. and Rockwell popped under the table to retrieve the bird and, at the same time, sample the stuffing. What could have been another humiliating experience for Rockwell cemented a friendship between the two illustrators. This friendship survived J.C.'s increasing isolation from people, even from the members of his own family, and his diminished reputation. In 1951, Rockwell was one of only five (three of whom were family members) who attended J.C.'s funeral. Nine years later, his admiration for his friend and fellow illustrator led Rockwell to devote a chapter in his autobiography, "The mansion on Mount Tom Road."

The quotations in this article are from Norman Rockwell, My Adventures as an Illustrator, published in 1988 by Harry N. Abrams, Incorporated, New York.
The Next Rockwell Generation

Maud Ayson, Associate Director for Education

Rockwell really makes the past very real ... and his characters let me laugh out loud!
— Steve, age 10, 1987

The museum is a lot more than pretty pictures on the wall ... it is a gallery of ideas.
— Kisha, age 15, 1997

THE WORLD HAS CHANGED greatly in the decade that separates these youthful expressions. These students visited the museum in 1987 and 1997, and we can’t help but wonder how Rockwell would have painted those ten years that saw the collapse of the Soviet Union, the dismantling of the Berlin wall, the swift advances of technology and the first national summit on education.

While the museum has been welcoming visitors since 1969, school programs began only a decade ago at the museum’s first site, Old Corner House on Stockbridge’s Main Street. From 1987 to 1992, two classes a day toured small galleries that formerly were the parlors and bedrooms of Stockbridge families. Students, parent chaperones and the bus drivers loved the familiar spaces and “up close” touring that made Rockwell’s people and events come alive. Space limitations were overcome with Museum on the Road, in-school presentations that traveled to one hundred schools. Education staff member Kim Conley created most of these lively classroom sessions. She recalls the early days fondly.

“I was the NRM dog and pony show visiting schools within a 75 mile radius carrying slides, shaving cream, a bandanna and bubble gum. With shaving cream smeared on my face, I became part of The Barber Shop Quartet painting. The bandanna turned me into Gertrude from the Gossips and the bubble gum let everyone act like kids on a family trip from Going and Coming. The best part was hearing the giggles and seeing the smiles of recognition when students came to the museum and discovered these originals up close.”

In 1992, museum staff readied exhibits and programs for the new museum located three miles away. Working closely with teachers, curriculum specialists and principals, staff designed fresh presentations suited to the spacious new galleries with more art on view, and museum classrooms for hands-on workshops and private lectures. In the first 18 months at the brand new museum, pilot programs served over 4,000 students. Attendance at the junior- and high-school
levels doubled. With more Rockwell art to see, exciting changing exhibitions and class­rooms for extended lessons, new school programs expanded rapidly to fill every nook and cranny. In response to teacher recommendations, new materials were written to extend a Rockwell field trip through stimulating classroom lessons that were readily adaptable to different grade levels and regional state curriculum objectives. 

For the first time, the museum held professional development conferences and seminars for teachers. Art education blossomed around ideas and themes that were presented in our changing exhibitions of such master illustrators as Howard Pyle, Maxfield Parrish and J.C. Leyendecker. Teachers have discovered how the visual arts promote creative problem solving while enhancing student achievement. More than 1,500 teachers participated in interdisciplinary seminars that presented new teaching methodologies and practical curriculum extensions. The Philip R. Smith School in South Windsor Connecticut brought its entire staff, school nurse and parents for a workshop that explored the relationship between Rockwell's illustrations and writing. What began as a single professional-development day evolved into a two-year curriculum entitled Celebrating Rockwell with Writing and Storytelling. Parents became storytellers and worked side by side with 440 students from kindergarten to grade five in creating short stories, poems and illustrations that were proudly published in a beautifully student-illustrated school annual.

Partnership

Our museum staff consults with schools to develop in-service workshops for curriculum planning based on the evolving state and national frameworks. With funding from the Massachusetts Cultural Council, a year-long planning project began with 18 teachers from three local schools. This museum-community partnership included a Meet Your Neighbor fall retreat that examined ways to use nearby resources to combine visual arts, performing arts, math, science and ecology.

Generous funding from the GE Fund enabled us to celebrate our 10th year of school programs with a comprehensive assessment of school tours and teacher resources. This past year has been an invigorating one during which we invited teachers and museum educators to help us explore alternative instructional approaches and consider more effective ways to serve the educational community. At the annual social studies conference in Boston, we collected teacher surveys that gave us invaluable answers to such critical questions as effective classroom resources, professional development needs, access to ever-changing technologies, and obstacles schools face in planning museum field
Thanks to the financial support from BankBoston, one of our Media & Methods programs “Drawn to Art” offers school children the chance to study composition and perspectives in Rockwell’s art.

During this past summer, an important dream was realized when thirty teachers and museum educators discussed ways to bring the works of Norman Rockwell, visual communication, and museum resources into classrooms across the United States and around the globe. A group of fourteen teachers and museum educators were chosen to be part of a Rockwell Curriculum Advisory to identify student understandings of key concepts that cut across subjects and grade levels. The object is to pin-point the essential ideas that allow students to relate illustration and the visual arts to real life experiences. Through the study of literature, historical documents, storytelling, songs and drawing, this talented group of master teachers immersed themselves in Rockwell’s art and times. Using selected Rockwell images from the 1920s, 40s and 60s, the group explored the universal themes of community, family, friendship, celebrations, dignity, conflict and change.

During the 1997/98 academic year, teachers from the Curriculum Advisory will be developing mini-units based on ideas culled from the intensive summer session of discussions and programs. Tricia Gans, an elementary art teacher at Sierra Elementary School in Colorado, returned to her school and began a Main Street curriculum unit based on Rockwell’s affectionate portrait of Stockbridge. Ms. Gans was up to the challenge of bringing Norman Rockwell to students who had no idea where Stockbridge and perhaps even Massachusetts were. This amazing unit is still growing with student activities that range from geography mapping, poetry and spelling. Done in conjunction with a year-long study of architecture, students are thoroughly enjoying contrasting Rockwell’s famous streetscape to those done by Edward Hopper, Richard Estes and Romare Bearden.

Other teacher teams include Diane Ferraro of Lee High School, Massachusetts, and Claire Johanson of Chatham Middle School, New York. In March, they are presenting a Rethinking Rockwell’s Four Freedoms, a workshop using Rockwell’s powerful images published during World War II. Participating teachers will take back to their classroom materials asking students to discuss how these ideals of the four freedoms hold up today and whether they will be relevant in a new century.

In addition to all of the activities here in Stockbridge, two museum curated exhibitions are now traveling. Norman Rockwell’s Saturday Evening Post Covers and The Art of Enchantment traveled to Connecticut, New York, Ohio, Illinois and Texas. These exhibits were enjoyed by tens of thousands of people who might never have been able to come to Massachusetts. Exhibit-related school programs reached another 2,500 in docent-led tours that were shaped by our training materials, classroom lesson plans and gallery activity guides. The last stop for The Art of Enchantment exhibit was in San Antonio, Texas where award winning illustrator Gary Kelley from Ohio, one of twelve artists included in this exhibition, conducted an art residency with students from the Bradley Middle School. He thoroughly enjoyed sharing with students...
he reasons why he chose to become an illustrator and how illustrations can hold the imagination of young and old alike. Kelley said, “Rockwell would be so very proud to see how far his pictures and legacy are reaching into classrooms today. I thank the museum for keeping the art of illustration relevant and lively for the adults of tomorrow.”

The decade ahead

The past ten years at the museum has been marked by innovations as school programs develop to meet the changing needs of youth and educators. The decade ahead offers amazing challenges in rethinking the variety of ways that the Norman Rockwell Museum can prepare young people for an increasingly global and technological future. Citizens of the next millennium will need to be imaginative thinkers, adaptable learners, creative decision makers and problem solvers, and be comfortable with a changing world.

Rockwell's art and the works of illustrators past and present invite young people to appreciate and understand ideas, emotions, motives, inspirations and compassion, all of which are part of our human story.

As this century ends and another begins, we rededicate our efforts to offer programs that inspire learners to value art and creativity, to nurture the professional development of teachers to deliver innovative art instruction, and develop new curricula that will extend the museum’s walls across America and around the world.

We believe that Norman Rockwell would be surprised and pleased to have the title educator added to that of illustrator.

Lock in Your Stock Market Gains!

Philip Deely, Associate Director of External Relations

Despite the gyrations in the stock market, you may still lock in a profit for the Norman Rockwell Museum! Due to the dynamic growth in value of American corporations over the past decade, fortunate investors have made some substantial profits. Donations made with highly appreciated securities are a wise investment in the future of the museum. Such bountiful gifts allow us to purchase new paintings, support our expanded educational programs, special exhibits and build our endowment for the future.

Tax Savings—Thank you Uncle Sam and Aunt Tillie!

One of the most important reasons for using securities to make gifts is that the donor is able to give a gift of great value at a reduced cost. For example, just imagine that your long departed, but not forgotten, Aunt Tillie gave you 100 shares of IBM stock with a cost basis of $5 per share. These shares pay no dividends and might have a value today of $9,000. If you lived in Massachusetts and you sold that stock, you might receive less than $6,500 after federal and state capital gains taxes. On the other hand, you could make a special gift of $9,000 to the Norman Rockwell Museum and receive a tax deduction for the full value of the gift.

Give, Don’t Sell!

When using stocks to fund a charitable gift, it is important to remember to give the stock outright and not sell it yourself. If you sell the stock and then give the proceeds to the museum, you will have to pay the required capital gains tax.

Seek Advice

It is always a good idea to seek advice from your tax preparer, accountant or attorney. There are other ways that you can use stocks to provide a life income for you or someone else and benefit the museum as well. For further information about these and other ways you can use securities to benefit you and the Norman Rockwell Museum, or to make a gift of securities, please contact the museum, or me personally at 413-298-4122.
New Members Elected to the Board of Trustees

Bea Synder, Manager of Public Affairs and Membership

At a recent meeting, the following four new members were elected to the Board of Trustees of the Norman Rockwell Museum. William M. Bulger, president of the University of Massachusetts; James A. Cunningham, Jr., president and C.O.O. of Berkshire Bank; James (Jay) W. Ireland, vice president and C.F.O. of GE Plastics; and Brian Quinn Esq., senior partner of Cain, Hibbard, Myers & Cook. Lila Wilde Berle, former president of the Board of Directors at the Norman Rockwell Museum and Henry H. Williams, Jr., long-time employee and friend of the museum were elected as Trustees Emeriti:

Retiring members of the board are John T. Batty III, executive director of GE Elfin Society, who served as the head of the external relations committee and the public relations committee; Jean J. Rousseau, chairman, Berkshire House Publishers, who served as the head of the nominating committee; and Stockbridge Chief of Police Richard Wilcox, who was head of the personnel committee.

Officers for the coming year are David L. Klausmeyer, president; Bobbie Crosby, 1st vice president; Steven Spielberg, 2nd vice president; Perri Petricca, treasurer; and Roselle Chartock, clerk.

“We are delighted to welcome our new board members and the officers of our Board of Trustees and look forward to working together to continue the growth of the Norman Rockwell Museum,” said Klausmeyer. “We are particularly delighted to welcome two long-time friends as trustees emeriti, and are most appreciative of the three board members whose terms ended this year.”

Director Laurie Norton Moffatt said, “We bid Jack Batty, Jean Rousseau and Rick Wilcox a sincere thank you for their years of dedication and service to the museum. It is with the most heartfelt sincerity and friendship and not without the sweet sadness of a fond farewell that we offer thanks to these inspired leaders on the official closure of their board service. They will always hold a place of honor in our Norman Rockwell Museum family.”

Trustees Emeriti

LILA WILDE BERLE
A board member of the museum since 1978, Lila Wilde Berle was board president from 1985 to 1995. She was a friend of Norman Rockwell’s, and the driving force behind the growth of the Norman Rockwell Museum. Lila Berle helped select Linwood as the site for the new museum, and a walkway along the Housatonic River is dedicated in her honor. She and her husband, Peter A.A. Berle, host of The Environment Show, a nationally syndicated radio program, reside in Stockbridge, MA.

HENRY H. WILLIAMS, JR.
Henry H. Williams, Jr. was a member of the board of the Norman Rockwell Museum from 1973 to 1984, when he left to join the museum staff where he served in positions of financial administration. He was responsible for raising a million dollars in community support for the campaign to build the new museum. He was formerly chairman of the board of Berkshire Bank & Trust Company. Earlier in his career, he was affiliated with Beloit Corporation and E.D. Jones & Sons. Williams has a distinguished record of community service and is a member of the Board of Trustees of the Berkshire Theatre Festival and Hancock Shaker Village. He and his wife Joan live in Stockbridge, MA.
New Trustees

WILLIAM M. BULGER

William Bulger was sworn-in as president of the University of Massachusetts, the day before he was elected to the Board of Trustees at the Norman Rockwell Museum. Prior to joining UMASS, he was president of the Massachusetts Senate from July 1978 through January, 1996 and a member of the Senate from 1971-1996. He was a member of the Massachusetts House of Representatives from 1961-1970. Bulger is a graduate of Boston College Law School, Doctor of Jurisprudence. He is a member of the Board of Trustees of the Boston Public Library, Massachusetts General Hospital, Citizens Bank of Massachusetts and New England Electric System. Also, he is a Overseer Emeritus of the Boston Symphony Orchestra and a member of the Massachusetts Cultural Council. William Bulger and his wife Mary live in Boston, MA.

JAMES A. CUNNINGHAM, JR.

In 1973, James Cunningham started at Great Barrington Savings Bank as a teller. He moved through the organization until his election in 1991 as President & C.E.O. On May 1, 1997, Great Barrington Savings Bank merged with Berkshire County Savings Bank to become Berkshire Bank. Mr. Cunningham is President & C.O.O. of this new organization. In addition to numerous community and civic involvements, he is a member of the Board of Directors of the Massachusetts Bankers Association. James Cunningham and his wife Liz live in Great Barrington, MA.

JAMES W. IRELAND

Jay Ireland's career with General Electric began in 1980. He was transferred to GE Plastics in 1988 where he held several financial and product management assignments. In 1990, he moved to Bergen op Zoom, Holland, as managing director of Polymerland-Europe, a plastics distribution company. He returned to corporate headquarters in Fairfield, CT in March 1993. In January 1997, he was assigned the position of vice president and C.F.O. for GE Plastics in Pittsfield, MA. Prior to his career with GE, Mr. Ireland spent three years in the U.S. Army as an artillery officer stationed in Germany. Jay Ireland and his wife Valerie live in Pittsfield, MA.

BRIAN QUINN

Senior partner of Cain, Hibbard, Myers & Cook, Berkshire County's largest law firm, Mr. Quinn is also head of the estate planning and administration department. He served on the Board of Trustees of the Norman Rockwell Museum for 23 years. Due to Board rotation policy, he left for a year, prior to being re-elected this year. He knew Norman Rockwell and was present at the creation of the Norman Rockwell Art Collection Trust that established the core of the museum's permanent collection, and in 1975, helped receive Norman Rockwell's Stockbridge studio into the trust. He served a transition term as board president in 1980 and was actively involved in the early 1980s decision to relocate the museum. He has provided invaluable guidance on all legal matters for the museum. Quinn and his wife Margaret reside in Lenox, MA.
Jazz Up Your Collection with a Sax

Jo Ann Losinger, Director of Marketing

THE WHEREABOUTS of the original painting of Norman Rockwell's Jazz It Up with a Sax, a November 1929 Saturday Evening Post cover, is unknown. However, prints of this image signed by Norman Rockwell can be found at the Norman Rockwell Museum store. Mr. Rockwell donated a series of signed prints to the museum for the purpose of raising funds for art acquisition. Thanks to the sale of these prints, paintings such as The Problem We All Live With, War News, and Portrait of John F. Kennedy are now part of the museum's permanent collection.

In his autobiography My Life as an Illustrator, Norman Rockwell reflected on the prevalence of old men in his images of the 1920's. Old men show their lives in their faces—the ups and downs and turnarounds, the knocks and pushes. ... I guess that's why I painted old men so much.

Rockwell had discovered that humorous ideas were good, but humorous ideas combined with pathos made a better impact on people. In discussing the man looking at the saxophone, he wrote, His face and his baggy trousers and the idea of the old man "jazzing it up with a sax" are comic, yet there's something more to it (at least I hoped there was when I painted the picture). The old confronted by the new and wondering what it's all about and whether he should take up the new ways or hold to the old, jazz it up with a sax or continue to saw at his fiddle.

It is interesting to contrast Rockwell's depiction of the 1920's with that of J.C. Leyendecker, whose work focused on the decorative and ornamental rather than the everyday occurrence. The Norman Rockwell Museum is now exhibiting the first serious retrospective of Leyendecker's work. Come see and compare!

A limited edition signed print of Jazz It Up with a Sax is available by calling 1-800-742-9450. You may also purchase other signed prints through our Web Site: www.nrm.org. All major credit cards are accepted. Also, signed prints are on display in our store.