

# Around the Gallery

A publication of the R. W. Norton Art Gallery

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### The Season of Giving



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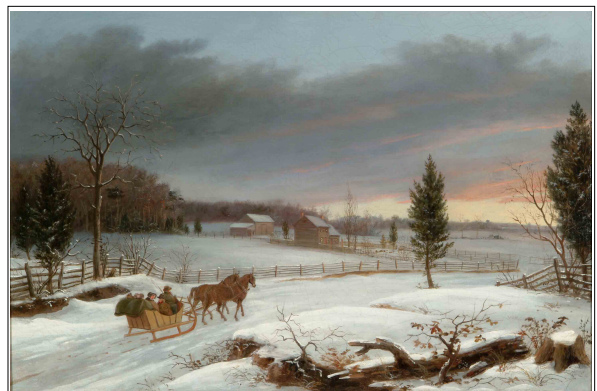
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## Winter Scene with Sleighing Party By Thomas Birch

In the painting featured below, we see the family unit relieved from the pressures of work enjoying a sleigh ride in Thomas Birch's *Winter Scene with Sleighing Party* (1834). When most people see a one-horse open sleigh, they immediately conjure the tune of "Jingle Bells." Sleigh bells actually date back to when Romans inhabited the northern lands of England when the bells were a symbol of wealth and status. Warhorses in the middle ages wore bells of gold or silver, as they were thought to ward off evil spirits and diseases. It is not known when the bells became common for wagons or sleighs, but it can be thought that they served both a decorative and practical function. On foggy nights, the jingling bells could warn pedestrians that a coach was approaching.

In colder climates sleighs were an essential means of winter transport before motor vehicles were invented. In some cultures, sleighs were used before wheeled vehicles were introduced. In Northern and Eastern Europe, Russia, Canada and North America, winter travel was very dangerous and to prevent accidents, horses were shod with special winter shoes to keep them from slipping on the ice. People riding in sleighs had to dress in the warmest clothing, and animal furs were used for coats, lap robes and carpets.

In countries through Northern and Eastern Europe, including Russia, where sleighs were often used, some wheeled carriages came with runners provided. In snowy weather the wheels could be removed and the runners could be slipped onto the axle spindles. This meant the carriage could be used all year round. Nevertheless, there's only one season that inspires the vicarious exhilaration of slipping along the snow in paintings like Birch's and brings to life that immortal question, "Sleigh bells ring - are you listening?" Museum Staff



Thomas Birch's *Winter Scene with Sleighing Party*, 1834  
 American Art History Gallery

**REMINDERS:**  
 To visit the R. W. Norton Art Gallery website, go to <http://www.rwnaf.org/>.  
 The next exhibition, *The New Reality: The Frontier of Realism in the 21st Century*, will open December 16, 2008.  
 The R. W. Norton Art Gallery will be closed for Christmas Wednesday, December 24th-Friday, December 26th and for New Years Thursday, January 1st & Friday, January 2nd.

**From the Editor:** We hope you enjoy this holiday issue filled with cool weather planting tips, wintry scenes, and ideas for giving over the holiday season! Be sure to bring your family and friends to the Norton over the holidays! Unless otherwise noted, all articles are written by Kristi Kohl, Staff Researcher.

## THE SEASON OF GIVING

For too many of us the first “gift” of the season is the stress we feel as we creep through holiday traffic in order to slog through overcrowded malls attempting to find that perfect present for everyone on our list while contemplating the fact that every step is one closer to a metaphorical poor house. No one wants to declare a moratorium on generosity on this most open-hearted of holidays, but we could perhaps sometimes use a reminder that the very best gifts come from the heart and not the wallet. We at the R.W. Norton Art Gallery are fortunate to have had the example of many of the artists in our permanent collection to remind us that the cost of a gift is never the measure of its value.



Charles M. Russell, *Three Wise Men*, 1920.

Take, for example, John James Audubon, whose double-elephant folio of *The Birds of America* is one of the prizes of our collection. For years and years of his life, Audubon was a business failure whose passion was studying and painting birds. His wife Lucy, rather than berate her husband for his failure to support his family, instead worked as a teacher to support herself and their children while encouraging her husband to follow his dream. When American publishers rejected him in 1826, Lucy gave John James her life savings so that he could sail to Europe and attempt to find publishers there. Finally, after twenty years of struggle, *The Birds of America* made its grand debut at the Royal Academy of Art. When Audubon took Lucy to view his new masterpiece at the celebration in his honor, he made sure that the folio was open to a particular page; though Audubon was often jealous of credit where others were concerned, on that page instead of his own name he had engraved under the print of her favorite bird, a swamp sparrow, “Drawn from Nature by Lucy Bakewell,” preserving for posterity Lucy’s contribution to what has been called the greatest ornithological work of all time.

Many of the greatest gifts involve a self-sacrifice like that of Audubon, giving up something you want for the sake of others. Rosa Bonheur was the most gifted artist in a family of artists; by the time she was nineteen, she was being acclaimed for her paintings and sculptures of domestic and exotic animals. Her artistic versatility made Rosa a star in the Paris Salon throughout the mid 19<sup>th</sup> century. But when her brothers Isidore and Auguste began to show promise as sculptors, Rosa gave up sculpting her own profitable pieces in order to let her brothers shine in the competitive art world. In our Bonheur Gallery, you can see works by all three Bonheurs, thanks largely to Rosa’s loving generosity.

Another artist gave selflessly of her time and talent, not even asking for credit where credit was due. Frederic Remington was the predominant “Western” artist of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. His works were in enormous demand, both from the magazines and journals in which they usually appeared and among private collectors. His success made him both an inspiration and a mentor to many young artists, one of whom was Sally Farnham. They become so close that when Remington abandoned his usual western theme to sculpt *Paleolithic Man*, Sally humorously sculpted and presented Remington with its counterpart, *Paleolithic Woman*. When Remington died suddenly of appendicitis in 1909, he left behind several unfinished works, including one still in individual pieces that had not been assembled. Sally Farnham completed all the pieces, taking no credit for herself and assigning all rights and profits from the originals and reproductions to Remington’s widow. No friend has ever been more generous.

Some gifts have symbolic as well as concrete value. Charles Marion Russell was an authentic cowboy before he became a respected artist. And like all cowboys, his first love was his horse. In Russell’s case, this was Monte, a pony of such enormous character that when Monte finally passed away, the entire town of Grand Forks, Montana turned out for his send-off, arranging for his funeral cortege to proceed down the main street of the town (and getting the front page of the newspaper the next day). But when Charlie fell in love with a real girl, he was so smitten that he gave Monte to Nancy as an engagement present, a sign to all his friends that the formerly commitment-phobic Charlie was really ready to settle down. Ever after, Russell would joke that of course then he had to marry Nancy – it was the only way he could get Monte back.

And then there are those gifts which symbolize something greater than us all. In the dark days of the American Revolution, one of the things that gave the newborn United States hope and eventually enabled it to succeed was the help given to it by France in the form of money, troops, and political recognition. The leading advocate for aid to America in the French court was the young (only nineteen at the time) Marquis de Lafayette. When the first French troops sailed to America, the Marquis was with them. He became virtually an adoptive son to George Washington and they remained close for the remainder of Washington’s life. In our American History Gallery, there is a statue of *Washington and Lafayette* which celebrates this great friendship and the resulting alliance. It was sculpted by a prominent French artist named Frederic Auguste Bartholdi. Some of you may remember his name. A few years later Bartholdi created one of the greatest gifts ever given – the Statue of Liberty, presented by the French people to the American people in memory of a friendship that changed the world.

What made all these gifts so precious had nothing to do with money. It had everything to do with the quality we might call mindfulness – paying attention, knowing what was really important, giving something that reflected an understanding of those often intangible things that are most important to the recipient. Perhaps this year we all need to spend a little more time considering what’s truly important to those we love and a little less time at the mall.

# CHARITABLE GIVING

*Nothing is more important to the holiday season than what we do for others. This is especially true when we give to those less fortunate than ourselves, or devote what we can to worthwhile institutions or organizations that work to make the world a better place for us all. But sometimes we may hesitate to contribute what we might because we don't know how to incorporate a plan for giving into our overall financial affairs or we worry about incurring tax liabilities that direct our money away from our intent. To alleviate these concerns and allow our readers to make contributions to their favorite charities with an open heart and an easy mind, perhaps the following article will prove useful and informative in deciding how best to celebrate the season of giving.*

With our volatile and difficult economic times, there is an increasing need for charitable donations while there is a decrease in the number of potential donors. Thankfully, many people, young and old alike, realize the joy of and the need to share their blessings. However, although we still recognize the need to share, it seems that many of us are finding it difficult to commit to a plan of giving. With the thought of higher taxes and less certainty of how our dollar is being spent, many of us would like to have some flexibility in our financial affairs, including charitable giving. Once they are paid, we have no control over how our income taxes or our estate taxes are spent. However, it is possible that we could reduce both income tax and estate tax exposure through a properly structured giving plan. By doing so, we have, at least, some control over where our hard earned money goes. And, we could still do well by doing good!

Here are some possible donation strategies:

- A transfer of highly appreciated property may avoid taxable capital gain from a sale of such property while, at the same time, allowing a charitable deduction for its fair market value.
- A charitable lead trust (CLT) would allow a donor to give to a charitable organization for either a specified term of years or for the life of certain specified individuals living at the date of the transfer, after which the asset reverts to the donor or donor's estates. An income tax deduction is allowed for the donation of an income interest in trust when the charity's interest is in the form of either a guaranteed annuity interest or a unitrust interest and the donor is treated as the owner of the interest under the grantor trust rules. This is an excellent tax savings method when the donor has a large amount of income in one year but expects less income in future years.
- A charitable remainder trust (CRT) allows an immediate tax deduction and provides a retirement income. It is the opposite of the charitable lead trust in that a noncharitable beneficiary receives the income interest and the charitable beneficiary receives the remainder interest. With a CRT, the donor gifts the property to charity but retains the right to the income generated by the property for their lifetime (or a period of time not to exceed twenty years), at which point the property's ownership transfers to the charity. Additionally, you can specify successive or concurrent beneficiaries to receive the income.

Many donors are not aware that cash or publicly traded securities are not the only gifts acceptable to donate. It is also possible to donate special kinds of assets, including certain real estate, private C-Corp shares, S-Corp shares, the cash value of a life insurance policy and certain LLC and limited partnership interest. These assets are usually assets that have appreciated in value. By contributing these special assets directly to your chosen charitable organization, donors potentially avoid income taxes that would be due if the assets were sold first and then donated. However, with today's economic times, you may find that some of these assets have depreciated in value. In that case, it would be more beneficial to you to liquidate the asset first and take the loss on your tax return and then donate the cash and take the charitable deduction for the cash donation.

Be sure to plan your gifts of property carefully. Your deduction depends in part on the type of property donated:

- Long-term capital gains property:  
You can take a deduction equal to its current fair market value.  
You avoid paying tax on the long-term capital gain you'd incur if you sold the property.  
Beware: Gifts of appreciated assets are subject to tighter deduction limits.
- Ordinary-income property:  
You can receive a deduction equal to only the lesser of fair market value or your tax basis. But the higher Adjusted Gross Income (AGI) limits apply.
- Tangible personal property:  
If the property isn't related to the charity's tax-exempt function, your deduction is limited to your basis in the property.  
If the property is related to the charity's tax-exempt function, you can deduct the property's fair market value.  
Property donations have detailed reporting requirements, and those valued at more than \$5,000 require an appraisal.

You can also donate from your IRA. If you are 70 ½ or older, you can distribute tax free up to \$100,000 annually from your IRA (Roth or traditional) to a charity through Dec. 31, 2009. Keep in mind that no charitable deduction is allowed for any amount that would have been otherwise taxable but you save the tax you would have otherwise owed. ...continued on next page

## CHARITABLE GIVING, continued

If a situation exists where there is one special kind of asset and more than one organization that you would like to support, you may want to look toward a community foundation. Community foundations are highly knowledgeable about local charities and not only support individuals' philanthropic beliefs but also offer higher deduction rates than private foundations because they qualify as public charities. Community foundations offer a variety of funds that are designed to meet most donor's wishes:

- Donor Advised Funds: This fund allows you to deduct the gift today while still allowing the gift to be distributed over a period of months, if not years. You can take a lot more time to go through the process of recommending charities to support.
- Fields of Interest Funds: These funds distribute money to charities focused on one specific area.
- Designated Funds: These funds are designed to distribute funds to one specific charity over time alleviating the problem of a small charity becoming overwhelmed by a large donation.

There are a few things to remember when making charitable contributions:

- Cash donations under \$250 must be supported by a canceled check, credit card receipt or written communication from the charity.
- Those of \$250 or more must be substantiated by the charity.
- Deductions for cash gifts can't exceed 50% of your adjusted gross income, or AGI.
- Contributions disallowed due to the AGI limit can be carried forward for up to five years.
- Making outright gifts of other types of assets or using the right charitable giving vehicle may prove more beneficial than giving cash.
- Although charitable contribution deductions are allowed for Alternative Minimum Tax (AMT) purposes, the tax savings may be reduced if you're subject to the AMT.
- If you contribute your services to charity, you may deduct only your out-of-pocket expenses, not the fair market value of your services.
- If you donate use of property, you receive no deduction because it isn't considered a completed gift to the charity.
- If you donate a vehicle, unless it's being used by the charity, you generally can deduct only the amount the charity receives from its sale.
- If you donate clothing or household goods, they must be in at least "good used condition" to be deductible.

The majority of the time, gifting only takes a matter of minutes. However, depending on the type of asset that you are donating, the process can take several weeks from the time of inquiry to the time of actual acceptance by a particular charitable organization. If you are ready to decrease your tax liability for the current year, you will want to have your gifting in place by December 31.

In the words of Sir Winston Churchill, "We make a living by what we get; we make a life by what we give."

Ruth Norton, CPA, CrFA, CFC  
[www.nortoncpa.com](http://www.nortoncpa.com)

## VOICES FROM THE ARCHIVES: WWII Veteran Lee Bower



"I was at a low altitude when I was hit and the plane exploded. I pulled up a little bit and rolled it over and dropped out but I got burned, you can see that on my hand – almost lost my hand - and my face and my leg. The chute opened and I hit the ground on a snow bank. But I was badly burned and after a few hours my eyes were swollen shut and I could hardly see. Civilians came running up the hill and naturally they were mad because we'd been bombing the area. They were knocking me down and so forth. The German soldiers came and took me into their custody, and started me walking back with a guard from the front line, back to a holding area. The snow was quite deep. It was very cold over there."

Lee Bower of Shreveport, a captain in the 485<sup>th</sup> Fighter Squadron, was a P-38 pilot in Europe when he was shot down and taken as a prisoner of war. He is among more than 400 men and women from the Shreveport area who graciously gave their time to tell us their life stories of service and sacrifice. We're preserving those stories as part of our Oral History Project, an ongoing effort to interview members of the World War II generation, along with veterans of later American conflicts. We also want to hear from eyewitnesses and participants in the civil rights struggle, as well as those who shaped the musical heritage of the city and the nation.

If you would like to see more photographs of Mr. Bower and hear the audio of his interview, you may go to <http://www.oralhistory.ws/tpl/index3.php?view=profile&client=4035&step=Null>. If you or someone you know would like to share stories with us, please call (318) 865-4201, or contact [ohp@rwnaf.org](mailto:ohp@rwnaf.org).

## TIPS FROM KIP

Kip Dehart, landscape director for the R. W. Norton Art Gallery, and Jimmy Smith, the grounds foreman, recently visited Hawkins Nursery in Forest Hills, the Nursery Capital of Louisiana. They brought back many plants for the new flower bed that has recently been added to the gardens near the employee parking lot behind the Gallery. Many of the plants they brought back offer good fall and winter color such as encore azaleas, camellias, and autumn fern. In addition to the numerous types of gardenias and camellias, other plants and trees in the new bed include eight varieties of maples, olive trees, ginger, hydrangea, various ferns, grasses, and roses.



One of the additions to the new bed is Christmas Berry (*ardisia crenata*). Kip recommends this smaller shrub because of its bright red berries in the fall and winter that attract birds. Christmas Berry is a deciduous shrub with thick green leaves that grows in partial sun with average moisture.

Another plant that offers beautiful color to any landscape during autumn is the camellia, many varieties of which have also been included in the new bed in the Norton's gardens. The Camellia Sasanqua can bear profusions of flowers in the fall and early winter if provided with adequate water and filtered sunlight. The Camellia Sasanqua can cope with many different types of soils, and once established, it is drought tolerant.

Lastly, Kip recommends the Autumn Fern (*Dryopteris erthrosora*) for those readers who are looking for a fern that can be grown outdoors year-round. The Autumn Fern prefers a moist, shady environment. The young fronds of the Autumn Fern tend to be a coppery-red color that matures to a deep green. Although the Autumn Fern does well as a ground cover or mass planting, it also works well in containers.

## WORTH QUOTING:

Christmas renews our youth  
by stirring our wonder. The  
capacity for wonder has  
been called our most  
pregnant human faculty,  
for in it are born our art,  
our science, our religion.

Ralph Sockman



Eastman Johnson, *The Christmas Letter*, 1867

## OUT IN THE GARDEN

The R.W. Norton Art Gallery is as well known for its gardens as for its art. But like most things of beauty, the gardens aren't the magical creations of nighttime elves; they require the rigorous and consistent attention of a team of grounds workers, chief among whom is Jimmy Smith, our grounds foreman, who is also responsible for maintaining the Norton's extensive water features. Jimmy brings a wealth of experience to his position, having previously worked in truck maintenance, oil field rig-up, freight hauling, and construction work of varying kinds.

The water features at the Norton are truly awesome and an awesome responsibility as well. Jimmy's work is cut out for him, as the saying goes. The system of streams, waterfalls, and ponds requires a total of 24 pumps drawing from a reservoir of 100,000 gallons. However, the pumps actually circulate 160,000 gallons of water each hour, drawing the entire supply in under an hour and then recycling it again. Given this wear and tear, the pumps must be checked daily. In addition, the water needs to be treated with chemicals regularly in order to minimize algae growth. Then of course, there are the falling leaves and other debris which must be prevented from clogging the pumps; these are addressed with a water filtration system that includes lava rocks and filters which are changed two to three times a week in accordance with the amount of wind and rain over that time. Too much rain? No problem – the system sports a spillway beyond the pond to carry excess water to a retaining pool. Stream liners are checked for leaks regularly and more gravel and rocks added periodically to create that charming bubbling effect that adds to our enjoyment. And to maintain that sparkling, light-filled effect we all admire, the streams are drained at least once a year and the gravel washed before fresh water is added.

Fortunately, Jimmy loves his job, but he knows what makes it all possible is his crew - Roosevelt Bryant III, Stanford Walpool, Ozzie Henry, Ricky Elie, Terry Chalmers, and Raymond McCorry – of whom Jimmy says, "Without my crew, nothing would get done. They are worth a mint." And together they take care of every detail, even noting for us that the nine goldfish they initially added to the upper pond have now moved downstream and expanded their family to nearly fifty members. However, much as he likes spending time with the crew, Jimmy also likes to spend some time alone in the gardens, saying that they "are a wonderland" that provide him with his favorite place to "spend quality time with nature." That quality time is usually 6:00 a.m. when he can sit quietly on one of our stone benches and listen to his streams tumble down the hillside, enjoying their beauty and feeling a very justifiable sense of pride.

Featured from left to right:  
Jimmy Smith, Ricky Elie,  
Roosevelt Bryant III,  
Stanford Walpool, Ozzie  
Henry, Raymond McCorry,  
and Terry Chalmers.



## CAN YOU GUESS THE TITLE AND ARTIST?

If you can be the first to guess the title and artist for the detail of artwork (right) on display at the R. W. Norton Art Gallery, you will receive a \$25 check from the Gallery! To submit your answer, please go to the newsletter's link posted at the Norton's website [www.rwnaf.org](http://www.rwnaf.org). The correct answer and winner will be featured in next month's newsletter. *The same individual cannot win a prize in two consecutive months.*



### Answer to the November 2008 newsletter:

The painting featured in last month's newsletter is entitled *Verdict of the People #2* (1855) by George Caleb Bingham. Jerry Graves was the first person to guess the title and artist correctly and won a \$25 check from the Norton! Congratulations Jerry Graves!

George Bingham (1811-1879) grew up in Missouri where he discovered his artistic abilities early and began painting narratives of everyday life including fur traders, riverboat men, and frontier settlers. At the same time he was gaining national recognition as a genre painter, Bingham became deeply involved in politics. In the late 1830s Bingham became interested in America's young democratic process and began making public addresses and posters in support of political candidates. In the early 1850s Bingham made his idealistic views about liberty, the Constitution, and the duties of American citizens visible in his painting series entitled "The Election Series." Between the winter of 1852 and the spring of 1855, Bingham completed three major works for the series: *Stump Speaking*, *County Election*, and *Verdict of the People*. The Norton's *Verdict of the People #2* is a copy Bingham made shortly after he completed the original. It is about half the size of the original, and it remained in Bingham's personal collection until his death. Bingham's *Verdict of the People* is currently on display in the American History Gallery.



## BEHIND THE SCENES

Taylor Devers, maintenance supervisor for the R. W. Norton Art Gallery for three years, has the important task of presenting the art collection while also preserving the artwork. Taylor's responsibility is to display the art and historic artifacts in a way that is visually pleasing while protecting the exhibits from fading and damage caused by light. Maximizing the aesthetics of the display while minimizing the damage to art caused by exposure to light has always been challenging for museums. However, a good lighting design minimizes light damage while still allowing viewer appreciation.

Museum professionals such as Taylor know that reducing ultraviolet and infrared light is critical to the preservation of artworks. The Norton uses long-life low-voltage halogen reflector lamps, with ultra-low ultraviolet and infrared radiation, in the galleries. These lights provide bright, white light and superior beam quality that replicates the daylight spectrum while still helping to reduce color fading. Taylor's lighting design eliminates shadows, glares and reflections and keeps backgrounds subdued to increase the visibility of the artwork. By providing controlled lighting conditions, the Norton can maintain the natural brightness, clarity and color of the artwork for as long as possible.

## DID YOU KNOW?



New Zealand-born artist Felix Kelly (1914-1994) painted a companion piece to the Norton's *Snow in the Park* (1970). In *Fix: The Art and Life of Felix Kelly* (2007), Donald Bassett writes that Kelly frequently repeated a composition but with different detailing. Kelly's two works, *Snow in the Park* and *Pavilions on the Sand Dunes* are similar in composition, both featuring a circular pavilion atop hills with iron eyelets on poles ascending the slopes. Detailing of the pavilions differs slightly, and sand replaces snow in *Pavilions on the Sand Dunes*. In *Snow in the Park*, Kelly added one of his favorite images, a sequence of iron arches. Both paintings were completed in 1970 and were exhibited in the same year at Kennedy Galleries in New York, New York. Felix Kelly's *Snow in the Park* is currently on display in the Kelly Gallery in the South Wing.

## FROM THE VAULTS: Christmas Seals Scrapbooks



The R.W. Norton Art Gallery is in the enviable position of not only celebrating its own traditions for the holiday season, but also preserving those of others that have been presented to the museum over time. One of the most popular of current pastimes, for instance, is the activity now known as “scrapbooking.” But this is not a recent development, even if much of the merchandise for it is. Scrapbooks were enormously popular throughout the Victorian Age and well into the early 20<sup>th</sup> century. One of the most popular scrapbook subjects of that period was the collection of new artifacts like Christmas cards, stamps, and seals. Some of these remarkable scrapbooks are a part of the Norton’s permanent collection, though not currently on display. For example, we have three scrapbooks of Christmas Seals that preserve an example from every year since their inception in America in 1907 up through 2003 as well as an informative newsletter detailing their history.



The purchase of Christmas Seals was a tradition that began in order to raise funds to fight tuberculosis, the “White Plague” of the late 1800s and early 1900s, a tradition that continues today as their sale still provides money to fight tuberculosis as well as other lung diseases. The idea of the Christmas Seal actually originated in 1904 in Denmark when a Post Office employee, Einar Holboell, designed and sold the Seals to raise money for children with tuberculosis. The social worker and journalist Jacob Riis, who had lost six brothers to die of tuberculosis in his native Denmark, encouraged a Delaware TB hospital to do the same. In 1907 Emily Bissell, a fund raiser for the American Red Cross, was asked to help save the Delaware TB sanatorium which was in danger of closing due to lack of funds. Bissell designed the first American Christmas Seal with a half-wreath of ivy leaves framing a red cross and a “Merry Christmas” greeting. Fifty thousand Seals were printed, and the first Seal was sold on December 7, 1907 in a Delaware post office for a penny. Bissell encouraged a Philadelphia newspaper, the *North American*, and columnist Leigh Mitchell Hodges to support her cause. An additional 50,000 Seals were printed and sold in the newspaper’s lobby. Over the next several weeks the paper promoted the Christmas Seals and told the story of a boy who showed up on the first day of the sale to buy a Seal for his sister. The boy said, “Gimme one. Me sister’s got it.” This story helped push Seal sales well beyond the original goal of \$300 to save the sanatorium and start a holiday tradition.



In 1910 the National Association for the Study and Prevention of Tuberculosis, now the American Lung Association, became the sponsor of the Christmas Seals campaign. Since 1920, the double-barred red cross has appeared on every Seal and has become the symbol of the fight against tuberculosis and other lung diseases. Since 1910 Seal drawings have been designed by professional artists (including Norman Rockwell) and amateurs (including children) with scenes ranging from Santa Claus to stylized angels. Christmas Seals have become an important part of the American Christmas scene and have become prized collectibles, especially those printed in limited editions for test-marketing. The artwork may change every year, but the purpose and inspiration to design a new Seal each year remains the same - to help fight lung disease.



Everl Adair, Director of Research and Rare Collections  
Kristi Kohl, Staff Researcher



*Information for this article was found in a newsletter in one of three Christmas Seals scrapbooks donated to the Gallery.*

## FOR THE KIDS

James Peter Cost is a classic American painter of rural scenes including valleys, fields, and seascapes. Cost often added “can-you-find-it” details to his paintings which delighted his collectors around the world. Bring your children to the gallery and let them look closely at his painting, *Clear Winter Morning in New England*, on display in the South Wing Corridor. What hidden details can you and your children find in this painting?



## WORTH THE TRIP: Longue Vue House & Gardens

Kip Dehart, Landscape Director for the Norton, recently took a trip to Longue Vue House & Gardens, an eight-acre estate located less than twenty minutes from New Orleans, that was once the home of prominent New Orleans philanthropists Edgar and Edith Stern. Designated as a Preservation Project of the Garden Conservancy, Longue Vue is committed to preserving the gardens for public education and enjoyment and to maintaining the house and grounds as a cultural resource for the community and region. In 1934, the Sterns commissioned landscape architect Ellen Biddle Shipman, whose design for Longue Vue resembles European gardens with nine distinct garden “rooms”. Some of these individual spaces include: the Canal Garden (inspired by a garden Mrs. Stern had seen on a trip to Lisbon, Portugal), the Portico Garden (a formal boxwood garden), the Pan Garden (a French Quarter courtyard garden), the Walled Garden (a colonial style kitchen garden planted with herbs and vegetables), and the Wild Garden (a garden featuring flowers indigenous to Louisiana). With the gardens well in hand, the Sterns commissioned architects William and Geoffrey Platt to build the Classical Revival style house in 1939. Today, Longue Vue House still contains its original furnishings of English and American antiques, Modern and Contemporary art, and Chinese and European porcelain. If you are in the New Orleans area, Kip recommends you make a visit to this remarkable example of gracious living and beautiful surroundings.

Hours for the House & Gardens: Monday-Saturday 10:00 a.m. - 4:30 p.m. and Sunday 1:00 p.m. - 5:00 p.m. For information, call (504) 488-5488 or email [info@longuevue.com](mailto:info@longuevue.com). Admission is \$10.00 for adults and \$5.00 for students and children (under 5 years- free). School and Group tours are available. To learn more about Longue Vue or to plan a trip, visit the estate’s website at [www.longuevue.com](http://www.longuevue.com).



## EDUCATIONAL TOURS, PROGRAMS AND PROJECTS

### FIRST SATURDAY TOURS

Regularly scheduled tours are offered on the first Saturday of every month at 2:00 p.m. No reservation is required for these First Saturday Tours. Groups of 10 or more are asked to call ahead so preparations may be made to accommodate the group on these particular tours. All tours, like admission to the Gallery, are free to the public. The next First Saturday Tour is *The Christmas Tour* on December 6th. A family favorite, the Christmas Tour uses art works and literature to reiterate that the holiday season is about what we feel for others, not what we want for ourselves.

### GROUP TOURS

The R. W. Norton Art Gallery offers 18 Group Tours ranging from the 19th Century French Art History Tour to the Cowboy Artists Tour. Group tours are available by appointment year-round for groups of 10-30 and last approximately 45 minutes.

### OUTREACH PROGRAM

The purpose of the community Outreach Program is to take art and art education to people through interactive presentations. Community Presentations consist of power point presentations to civic groups and schools.

*For more information on the programs offered or to schedule a tour or presentation, you may call 318-865-4201.*

### ORAL HISTORY PROJECT

The R.W. Norton Art Foundation is pursuing interviews with veterans of World War II, Korea, Vietnam, Desert Storm, and Iraq and Afghanistan (whether in the military or on the home front). Also of interest are individuals who were involved in Louisiana’s civil rights struggle, and those who gave the state and the city of Shreveport its musical and artistic heritage. Each interview will be digitally recorded by the Gallery to be stored and used for historical purposes, and each interview subject will also be given a copy of this recording to share and preserve his or her memories for family and friends.

*If you are interested in participating in or would like some more information about the Oral History Project, you may call 318-865-4201 or visit the Gallery’s website at [www.rwnaf.org](http://www.rwnaf.org).*

### SUGGESTIONS AND IDEAS?

To offer us feedback or suggestions, please visit our website at [www.rwnaf.org](http://www.rwnaf.org).

### GALLERY LOCATION AND HOURS:

4747 Creswell Avenue  
Shreveport, LA 71106  
318-865-4201  
[www.rwnaf.org](http://www.rwnaf.org)

Tuesday through Friday 10 a.m. to 5 p.m.  
Saturday and Sunday 1 - 5 p.m.  
Closed Mondays and National Holidays

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