



**TABLE OF CONTENTS**

A Year of Firsts for the Norton Education Department 1

In the Gardens 2

Tips From Kip 3

Currently Showing 4

Christmas in Word & Image Exhibition 4

Men of Letters Exhibition 5

First Saturday Tour 5

Coming Soon 5

Voices from the Archives 6

From the Permanent Collection 7

Worth Quoting 7

**AT A GLANCE:**

Gallery website  
<http://www.rwnaf.org>

**First Saturday Tour:**

*Guys and Dolls*  
 1 February, 2:00 p.m.

**Now Showing**

*Environmental Impact Exhibit*  
 Through 2 February

*Christmas in Word & Image Exhibition*  
 Through 2 February

**Coming Soon**

*Men of Letters Exhibition*  
 8 February-1 June

*Perils of Pigment Tour*  
 1 March, 2:00 p.m.

*American Still Lifes Exhibit*  
 4 March - 25 May

**Voices from the Archives:**

William E. Boston  
 U.S. Army, Korea

**AROUND THE GALLERY CONTRIBUTORS**

Everl Adair,  
 Dir. of Research & Rare Collections

Kip Dehart,  
 Landscape Designer

Gary D. Ford,  
 Staff Writer

John Wiltse,  
 Education Department

# Around the Gallery

A Publication of the R. W. Norton Art Gallery

## A Year of Firsts for the Norton Education Department

Our fall semester here at the Norton was certainly a busy one compared to years past, and it was filled with new lessons, curricula, and visitors to the programs offered by our Education Department. If you’ve attended a tour at the Norton or accompanied a school group, regardless of the age, you’ve undoubtedly met the staff of the department: Emily Boykin, Ashleigh Newberry-Mills, Emily Feazel, and John Wiltse. With a variety of different backgrounds, we bring a lot to the table when it comes to organizing and coordinating various groups. Plus, we love our jobs, work exceptionally well together, and find delight in every group we encounter!

Some of our favorite responses from visitors to the gallery include: third graders noticing the painting in their textbook, *Captain Henry M. Shreve Clearing the Red River Raft*, and together shouting, “He’s in our book!”; others observing Charles Russell’s great foreshortening technique as his cowboy’s gun follows them around the room; still others showing surprise that our 900lb Revere Bell isn’t in fact the “Liberty Bell”; and, as often happens, some arguing that Peter Ellenshaw’s massive oil on canvas, *Himalayan Mountains, Thyangboche Monestary, Nepal*, might actually be a photograph.

However, some of our most loved reactions are the wide eyes and hanging jaws of children and adults who see our basement education space, Norton Square, for the first time. What was once a large holding space for lonely cardboard boxes and maintenance supplies, Norton Square was transformed into an educator’s dream about two years ago. Complete with a café, stage, piano, research library, and modern technology, it was designed and decorated after Jackson Square in New Orleans, giving the quintessential “Louisiana” feel. It is in this special space that our hands-on learning and enhanced curricula take place.



Norton Square

Stemming from arts based curricula with an emphasis on the humanities, our department works in tandem with dedicated teachers to provide an enriched education. Since August and the beginning of the school year, new teachers have begun to partner with us in this effort. Among the new lessons we’ve developed are faculty professional development days, Impressionism lessons using sand paper and crayons, photography lessons emphasizing depth and proportion, calligraphy and illuminated manuscripts, and a history of art heists enhancing creative writing.

## A Year of Firsts for the Norton Education Department (cont'd)



In addition to these lessons, we have also begun branching into more community-involved venues. As you may have read in our December newsletter, visiting October's "Red River Revel" allowed for greater communication with other local businesses. We also did more in-house last fall. Did you hear about our first trick-or-treating event on Halloween? In the early evening hours our staff and youth advisory board dressed as friendly, famous characters greeting over 600 men, women and children. Having not coordinated the event before, hosting such a large turnout was tremendous! We can only foresee the Norton's halls filled with even more candy and fun seekers next year!

Another new event was "A Broadway Christmas", in which we hosted Shreveport Little Theatre singers performing well-known Christmas carols as presented in Broadway shows. We had a full crowd and were deeply grateful for the amazing talents Shreveport Little Theatre brought to add festivity to our holiday season.

Save the date of Friday, April 4<sup>th</sup> for our presentation of "Night at the Museum". We are joining with Shreveport Little Theatre, Robinson Film Center, local food trucks, and others to offer an experience of artworks coming to life! Children and adults enjoy the movies of our event's namesake, so giving the public an encounter with actors dressed as dozens of our paintings and sculptures will, hopefully, be unforgettable. We plan to extend hours in the evening allowing families to come together, after work. After the indoor "living art" experience, we will be showing *Night at the Museum* on our Gallery lawn. Food trucks will be available in our circle drive. More information about this come-and-go event will follow soon. Our website, [www.rwnaf.org](http://www.rwnaf.org), is continually updated with Gallery goings-on, as well as our Facebook page. Like us and be connected! These sites are also great ways to get information about programs we offer.

Jerzy Kosinski, Polish-born American writer, once said, "The principles of true art is not to portray, but to evoke." We find that such is the case when using the fine arts as catalysts for greater education. Whether working with a specific school group, leading a tour, or hosting a large-scale event, challenging people to think, question, and know is a prized art in itself. During a recent middle school lesson, a class was tasked with creating a story timeline from a scene in an artwork. They then were to perform their writing explaining their interpretation of the art piece. Afterward, one student declared, "I'll never look at art the same."

Whatever your experience of art or R.W. Norton Art Gallery, come see us! Allow yourself the freedom to be enlightened for a time. As another guest to the museum recently commented, "This is a fabulous place to have. I know whenever the world is going bad, I can come here, and it all drifts away."

JW

## In the Gardens: *Whispers of Spring*

In early February, we're still locked in the chilly embrace of winter at the botanical gardens. Yet, there are still rich, red colors that remind of fall, delicate flowers from bulbs that push up through the garden floor mast of winter nuts and leaves, and a good witch that comes to the rescue in enriching our color, and perhaps, enriching your health. Sometimes less is more, and it's fun to walk through the seasonal dun color of our botanical garden forest and see the colors that flourish before spring.

To find our Red Maples, *acer rubrum*, look for a tree that appears left over from fall and listen for buzzing of bees slurping up nectar. The bees are all over them. Red Maple (often called Swamp Maple in Louisiana) continues to spread its warm, red hue above our landscape long after most autumn leaves have vanished. It's a tough, deciduous tree and one of the most widespread in the nation, growing from Rhode Island to Minnesota to Miami, Florida, and southwest as far as East Texas. So in Shreveport, Red Maples make some of their last stands here before they meet their match in the prairie and desert conditions farther west in Texas. One reason for its widespread growth is that it isn't particular about its soil conditions. Like boys going off to college, they thrive almost anywhere in nearly every soil: rich and poor, dry and soggy. Red Maples are pretty in December, January and into February.

Star magnolia boast among the first, white blooms that whisper of spring, just beyond another February weekend or two. These magnolias grow only eight to ten feet, so they're wonderful for small landscapes.

## In the Gardens (cont'd)



*Witch Hazel*

Witch hazel (*Hamamelis*) is part of the genus of flowering plants of the family, *Hamamelidaceae*. Three species thrive in North America: *H. ovalis*, *H. virginiana*, and *H. vernalis*. This deciduous shrub tries to be a tree in disguise; some even grow upwards of thirty feet tall. Don't shy away at the word "witch". It comes from the Middle English *wiche*, (and the Old English *wice*, meaning pliant or bendable). American colonists used branches with forks as "divining rods", just as their English forebears, to find water. They were also called "witching rods", hence the name coming from both form and function.

Witch hazel has become quite the trend as herbal remedies for use on sores, bruises, poison ivy, and swelling. Extracts of the plant are also slathered on as a remedy for psoriasis and eczema. You name the malady, and witch hazel seems to be the antidote. Teenagers who awake a week before the prom to see that big "zit" on their cheek have turned in desperation for a witch hazel quick-fix. Decades ago, young gentlemen patted witch hazel on their cheeks as cologne. But don't take our words concerning witch hazel as antidotes (consult your own health professionals). We do advocate it as an attractive plant for our gardens and yours.

KD

### Tips from Kip: Dig into Spring Azaleas

In February, you may see our gardening staff and I hard at work among our azalea beds. The late Mrs. Richard W. Norton, Jr. planted the first azalea displays in the 1960s. Like all of us, azalea beds grow old and less productive, so we're replacing these with younger azalea bushes. They'll be small plants, but don't worry; with our climate, they'll grow quickly into full, adult bushes.



*Azaleas*

February is a good time to replace azaleas, one of the South's most beloved shrubs, especially in our more southern areas. Rhododendrons, which belong to the same family, thrive farther north in our region, such as in North Carolina and Virginia, and the upcountry, mountainous areas of South Carolina and Tennessee.

**Look at Your Dirt First.** You'll need acidic, moist, and well-drained soil rich in organic matter, such as chopped leaves, compost, ground bark, and sphagnum peat moss. Stay away from soil that is heavy in clay, lime and heavily alkaline soils.

**What to Plant?** You may already know your favorites, or if you're replacing a beloved grandmother's azalea garden, no doubt you'll want to stick with her preferences. In the middle, lower, and coastal South, the "Formosa" Southern Indica Hybrid are famous and grow four to six feet tall. The "George Lindley Taber" Southern Indica Hybrid blooms somewhat later in spring and can extend your blooming season. The "Sherwood Red" Kurume Hybrid flourishes early- to mid-season, and grows two to four feet tall. It doesn't do well in the tropical South. Few azaleas are as beloved and traditional as "Pride of Mobile" Southern Indica Hybrid. It's the blush on the cheeks of your garden.

**Feasts for Your Flowers.** Azaleas thrive in fertile, acidic soil and aren't fertilizer hogs. They need only infrequent feeding. Cottonseed meal or a commercial brand of camellia/azalea foods are best. Spread the fertilizer in spring, just after the azaleas bloom.

**Prune Your Plants.** If you want thick, bushy growth, you need to do this trimming technique. For evergreen azaleas, which are often shapely, dense plants, snip the wayward branches to regain symmetry. For compact bushes, tip-pinch them frequently, right after they begin flowering and until mid-June. Azaleas themselves will tell you when it's time to prune: when spent flowers begin discoloring and falling. Hand clippers and loppers are usually all you need. Remember this: let azaleas be azaleas. They are informal bushes that rise, fall, and bend this way and that. You don't want them looking like little armies all marching along in columns and ranks, with one looking like all the rest.

**Evergreen or Deciduous?** You may choose between the two, evergreen or a mix of both. Many gardeners favor the evergreens to give their garden greenery and "body" in winter. To keep bushes compact, tip-pinch frequently, as soon as the flower ends. Continue this chore until mid-June. For deciduous plants, prune them when they are dormant and leafless, in other words, *now*. Okay, as soon as the Super Bowl ends.

KD

**Currently Showing: Ooh, Aah, Ouch: The Art of Environmental Impact Through 2 February**

Hurry! This exhibit that has enthralled so many visitors will be going down soon. You'll see what scores of other visitors have seen, that most art exhibits touch the heart. This one "hits home".



*Requiem*  
Kent Ullberg

Dr. David J. Wagner of Milwaukee, author and veteran curator of many nature art exhibitions, has gathered seventy-six worldwide works to portray the impact of man on earth, as well as nature's events that affect all - from plant to animal to human life. The works - paintings, photographs, prints, installations and sculptures - draw you into reality expressed in art, such as images after Hurricane Katrina, as well as art wrought expressly from the imagination, but that also relates the impact of the clash of cultures and inevitable change.

Indeed, this exhibit lands quite a punch. While many art exhibits elicit admiration of artistic excellence, this one will also provoke a wince and even a worry. In the exhibit, you'll see works by Canadian painter Robert Bateman, American artist/poet Leo Osborne, and other pieces by artists from Maine to California, Scotland to Japan and the British West Indies. The Swedish-born sculptor Kent Ullberg, now of Corpus Christi, Texas, contributed two works: *Requiem*, a bronze of a bird created as a maquette for the Valdez Monument in Alaska; and *Interdependency*, a work in stainless steel. If you're a frequent visitor to the museum, you likely recognize the Ullberg name; his animal bronzes highlight niches in our botanical gardens.

As you stroll from one work to the next, you may shake your head at works such as an oil-on-linen piece portraying sidewalk clutter left by someone who was too busy to pick up discarded fragments of their lives. In an acrylic on canvas, an albatross and dolphin are caught in a drift net. Works in many media portray an abandoned quarry in Vermont, a pile of tires in California, pollution in a river on the California-Mexico border. In *Gulf Life - Brown Pelican*, artist Guy Harvey renders the State Bird of Louisiana. Yet, something is wrong; black spots of oil seemingly flung against the canvas symbolize the recent oil spill off the southeastern coast of the Gulf of Mexico. This and other similar works are gifts of some of the artists as well as loans from the New Orleans Museum of Art.

Art has a history of spurring mankind to action. In our permanent displays, you see works by Hudson River School artists such as Albert Bierstadt, whose paintings were presented before Congress to advocate the creation of national parks. This exhibit presents startling realistic and, also, imaginary art. All make you pause, think, agree, disagree, but certainly admire these artists who put their heart into art in hopes of building a better world around them.

GF

**Christmas in Word & Image in the Norton Research Library  
Saturday & Sunday from 1:00 p.m. - 5:00 p.m.  
Through 2 February**

Ever since the Gospels of Matthew, Mark, Luke, and John were written, men and women have been drawn to the story of the birth of Jesus Christ and the many beliefs and customs that have grown up around the celebration of Christmas. Twelve of these remarkable works bridging more than five centuries are on display in our library through 2 February. Among them is the famous Genoa Psalter, of which only fifty copies on vellum were published in 1516 including previously unpublished notes on the second voyage of Christopher Columbus. One of the earliest non-Christian accounts of the historical Jesus is contained in *The Genuine Works of Flavius Josephus*, originally written in the first century A.D., but here presented in a text published in 1833. The earliest English-produced writing on Christmas is to be found in *The Ecclesiastical History of the English People* by St. Bede the Venerable (672/673-735) explaining the origin of the display of evergreens at that time. Charming traditions are on display in the wonderfully, lovely frontispiece of an 1862 *The Book of Common Prayer*. Don't forget to visit the Norton's beautiful "Research Library" to see the books that help inspire and celebrate the holidays.

EA

**Men of Letters in the Norton Research Library**  
**Saturday & Sunday from 1:00 p.m. - 5:00 p.m.**  
**8 February - 1 June**

*Men of Letters* features some of the remarkable works from the autograph section of the Norton’s Rare and Antiquarian Book Collection. These include both fiction and non-fiction by some of the most famous writers in the world. Remarkably, even some that were dead at the time of the book’s publication! How is that possible, you ask? Special leather-bound, limited edition versions of their complete works were able to include a letter or document signed by the author during his/her lifetime. For instance, an edition of *The Works of James Fenimore Cooper*, published more than a half-century after Cooper’s death, includes a letter written by Cooper. Another special edition of the works of Mark Twain is known as the “death edition”, because the author was persuaded to autograph the first page of each copy on his deathbed. Happier circumstances surround the signatures of writers like Louisiana natives Lyle Saxon and Harnett T. Kane who autographed copies for the Nortons themselves. Other autographed copies include some by major political figures and presidents Theodore Roosevelt and Woodrow Wilson. And a very special autograph rendered for the early 19<sup>th</sup>-century version of *Calvin and Hobbes*, Percy Crosby’s *Skippy and Other Humor*, includes an original cartoon on the frontispiece along with his signature. Visit our “Research Library” to see this surprisingly personal example of the writers’ art.

EA

**First Saturday Tour: Guys and Dolls**  
**1 February, 2:00 p.m.**



Colt Semi-Automatic  
Pistol

We begin February with the *Guys and Dolls Tour*, our “First Saturday Tour” that doesn’t actually promise musical interludes. Instead, it focuses on two fascinating but very different galleries. You’ll step into our Gray-Blumenstiel Doll Collection where fifty-nine German and French antique bisque dolls are dressed in authentic styles of more than 200 years of Louisiana history and named for men and women who played their own part in the development of the state. Next door, guys will love our Antique Firearms Collection. There, 148 rare pistols, rifles, and carbines, many finely engraved, representing two centuries of work combining art and engineering. Twelve of them feature the elegant work of one of the world’s leading engravers, the late E.C. Prudhomme of Shreveport.



1785 - Judith

GF

**Coming Soon**

**American Still Lifes Exhibit**  
**4 March - 25 May**



*Pink Peony*  
Soon Y. Warren

Set aside a warm, spring day during the height of the our massive azalea season to visit the Norton’s traveling exhibition galleries for the *American Still Lifes* exhibit. You’ll be dazzled and amazed by a collection of sixty-six paintings by fourteen American artists, all recognized for their sumptuous compositions and artistic techniques. Don’t miss this first, all-still life display held at the R.W. Norton Art Gallery.

GF

## Coming Soon (cont'd)

### First Saturday Tour: *Perils of Pigment* 1 March, 2:00 p.m.

Were the old masters hastening themselves into an early grave? How much are artists willing to risk their lives in the pursuit of their art even today? You'll meet Ashleigh Newberry-Mills, coordinator of tours and educational programs, in the museum lobby who'll whisk you away on this *Perils of Pigment* tour. Don't worry; nearly all the peril has passed. This tour explores the toxic nature of many artists' colors through the centuries; even today some artists extol the brilliant sheen that can only be acquired by using the dangerous lead white. In the centuries before prepared paints were available, artists mixed their own colors for their canvases. This wasn't a matter of simply grinding away with pestle and mortar to form a powder; the coarseness of the grain often determined the color or shade of a color. Follow Ashleigh down the hall, and you'll see paintings with the toxic lead white that not only affected the artist physiologically, but psychologically as well, influencing the characteristics of his works. You'll learn how an artist such as Francisco Goya changed from a happy society painter to a dark-hearted genius. Goya went deaf; other artists went insane or committed suicide; all suffered from aches, pains, and illnesses that were the price of grinding and mixing substances injurious to their health. With this tour, you'll see art in a whole new light and with a far greater appreciation of what is actually meant when we speak of artists making sacrifices for their work.



*House by a Road on a Wooded Slope*  
Jacob Van Ruisdael

EA

## Voices From the Archives William E. Boston, U.S. Army, Korea



Mr. Boston grew up in the Texas Panhandle in a house full of love by sleight of resources. He worked hard as a boy and teenager, was drafted into the U.S. Army and sent to Korea where he was assigned to the 32<sup>nd</sup> Infantry Regiment near the 38<sup>th</sup> Parallel between North and South Korea. Many other nations sent soldiers, among them Turks who were attached to his regiment. William is still astounded at their fighting spirit:

*Boston: One time when I was up on the outpost – we had Turks with us too, Turkish soldiers, and they're mean, very mean, and they're nasty. They would be out on the yoke, which was a piece of land that jutted out from where the outpost was up on the MLR. One night they were attacked by North Koreans and Chinese, and the colonel called him down there and said, "You want me to throw a ring of fire down there to keep them off?" This Turk, whoever he was, was in charge of the Turkish army down there, he says, "No, I'll call you. When they all get on here, I'll call you. You can't keep them on here, so they can't get off." The next morning they found about 400 dead Chinese and North Koreans and only two or three Turks.*

*Interviewer: Oh my gosh!*

*Boston: They're fighters!*

William remained in Korea until the war ended. He worked in the insurance business as a career. He and his wife, Sharon Alexander Boston (who is deceased), had three children and three grandchildren. He is among more than 500 men and women from the Shreveport-Bossier City area and beyond who graciously gave their time to tell us their life stories of service and sacrifice. We're presenting these stories as part of our Oral History Project, an ongoing effort to interview veterans of conflicts from World War II to the present. We also seek the life stories of eyewitnesses to and participants in the civil rights struggle, pioneers of the energy industries, those who created "The Shreveport Sound" in music, and others. Click [here](#) to read his bio, view additional photographs and to listen to this portion of the interview with Mr. Boston. If you or someone you know would like to share stories with us, please call (318) 865-4201 ext. 122, or contact [ohp@rwnaf.org](mailto:ohp@rwnaf.org).

**From the Permanent Collection: *Thomas Jefferson*  
by Eliphalet Andrews (1835-1915)**

It is impossible to list all of the achievements of Thomas Jefferson (1743-1826) in a short form. To name only a few, he was the 3<sup>rd</sup> President of the United States, the principal author of the Declaration of Independence and the Virginia Statute for Religious Freedom, the founder of the University of Virginia, and, in his spare time, a horticulturist, architect, archaeologist, paleontologist, inventor, diplomat, and statesman who held several major governmental positions and made a number of significant scientific discoveries and inventions. Among his accomplishments while president was the Louisiana Purchase and the expedition of Lewis and Clark that first explored the new territory and set the expectation for America to stretch “from sea to shining sea”. This portrait, painted in the neo-classical style by Eliphalet Andrews (though it dates from the late 19<sup>th</sup> century), emphasizes his role as the chief author of the Declaration by the use of signifying props such as the quill pen in his hand.



*Thomas Jefferson*  
Eliphalet Andrews

Portraits of the founding fathers were in high demand for the first century of the American Republic, as government agencies around the nation sought images of the men who inspired their institutions. Consequently, portraitists not only frequently copied earlier portraits from life, but also produced multiple copies of their own paintings. For instance, Gilbert Stuart, who painted George Washington from life several times, also painted a multitude of replicas and variants on his original portraits, as did his daughter, Jane Stuart. Many other artists later copied Stuart’s portraits, most famously for the image on the one dollar bill.

Eliphalet Andrews was one of several artists who based his career on this practice. Originally from Ohio, where he graduated from Marietta College in 1853, Andrews went on to train with Ludwig Knaus at the Dusseldorf Academy in Germany and with Leon Bonnat at the Ecole des Beaux Arts in Paris. He opened his first studio in his hometown of Steubenville, Ohio in 1860, specializing in large-scale paintings, but also doing his first portraits, noteworthy for their careful detail. This included renditions of two Ohio governors, one of whom became a personal friend, Rutherford B. Hayes. When Hayes was elected to the presidency in 1876, Andrews followed him to Washington, D.C. He soon received a commission to paint a full length portrait of Hayes for the White House, followed by a request for paintings of Thomas Jefferson and First Ladies: Martha Washington and Dolly Madison. After that, he specialized in portraits of the founding fathers and other political figures, several of which were exhibited at the 1876 Centennial Exhibition.

In 1877, he conducted a series of drawing classes at the Corcoran Gallery of Art at the request of its patron, William Wilson Corcoran. As a result, when the Corcoran School of Art was established ten years later, he was named its director, serving until 1902. While he was highly respected as a teacher, his reputation as an artist was limited by the fact that he specialized in copies of earlier artists’ depictions of major American figures, painted during the subjects’ lifetimes. Nonetheless, he was an exceptionally skillful draftsman and painter of whom one critic said, “He knew more than he painted.” His presidential portraits can currently be found in venues including the National Museum of Art, the White House, the U.S. Capitol, the Corcoran Gallery of Art, and the Ohio State House.

EA

**Worth Quoting**

*The real voyage of discovery consists not in seeking new landscapes but in having new eyes.*

Marcel Proust



#### LIBRARY TOURS

Library tours are offered every Saturday and Sunday from 1:30 p.m. - 2:00 p.m.

#### FIRST SATURDAY TOURS

Regularly scheduled tours are offered on the first Saturday of every month at 2:00 p.m. No reservation is required. Groups of 10 or more are asked to call in advance to accommodate the group. All tours, like admission to the Norton, are free to the public.

#### GROUP TOURS

Seven group tours are offered at the Norton ranging from the Greco-Roman Tour: Myths and Wars to the Cowboy Artists Tour. Group tours are available by appointment year-round for groups of 10 or more and last approximately 45 minutes.

**For more information or to schedule a tour or presentation, please call 318-865-4201, ext. 128.**

#### SUGGESTIONS AND IDEAS?

To offer us feedback or suggestions, please email Ashleigh:  
[anm@rwnaf.org](mailto:anm@rwnaf.org)

#### ORAL HISTORY PROJECT

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

**If you are interested in participating in or would like more information about the Oral History Project, please call 318-865-4201 ext. 122 or visit the Norton's website: [www.rwnaf.org](http://www.rwnaf.org)**

#### MUSEUM LOCATION AND HOURS:

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

Tuesday through Friday 10:00 a.m. - 5:00 p.m.  
Saturday and Sunday 1:00 p.m. - 5:00 p.m.  
Closed Mondays and National Holidays