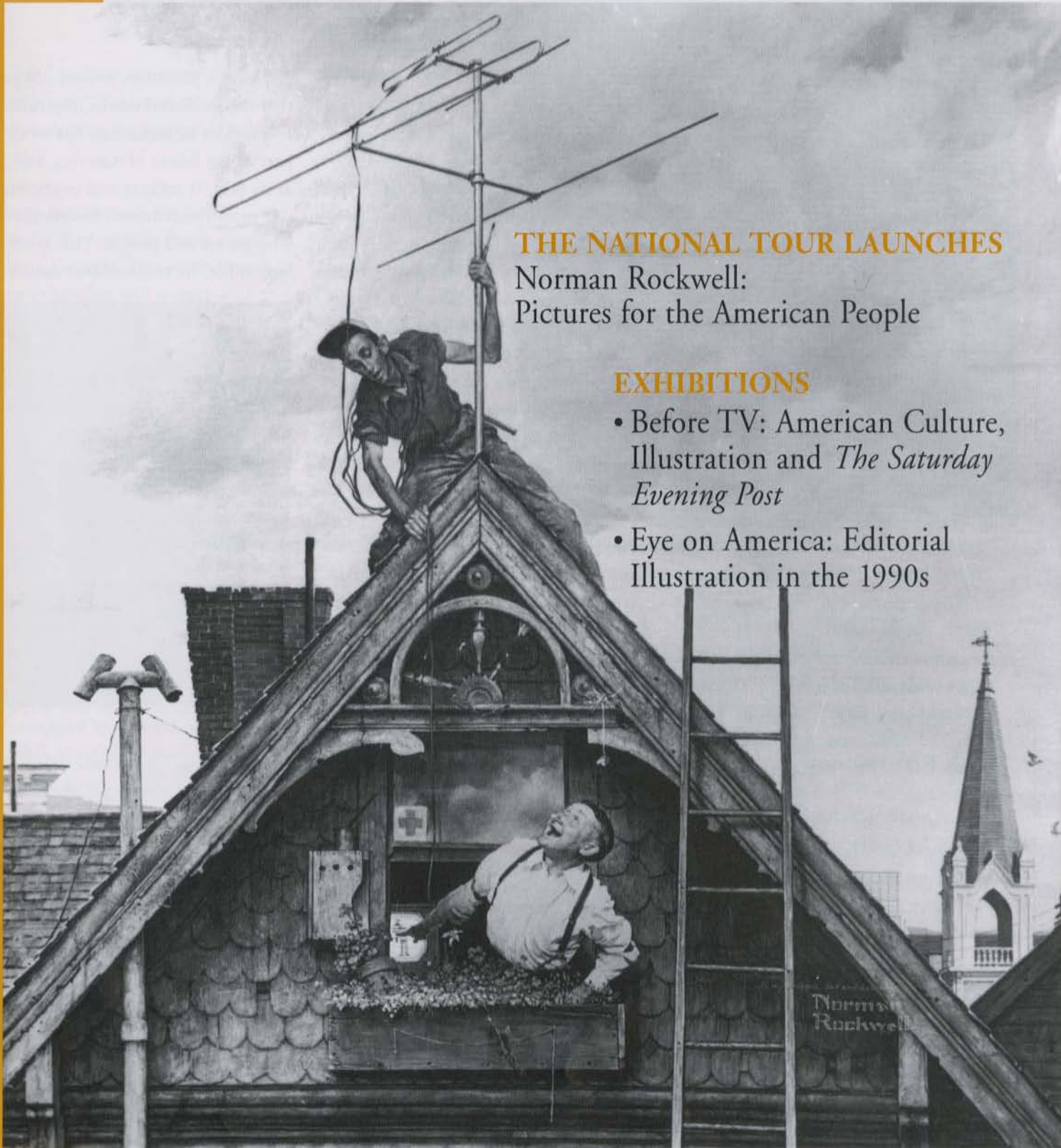


The  
Norman  
Rockwell  
Museum  
at Stockbridge

The

# Portfolio

Fall, 1999



## THE NATIONAL TOUR LAUNCHES

Norman Rockwell:  
Pictures for the American People

## EXHIBITIONS

- Before TV: American Culture, Illustration and *The Saturday Evening Post*
- Eye on America: Editorial Illustration in the 1990s

THE PEOPLE'S PAINTER • THE NATIONAL SHOW CATALOGUE

# The National Show Launches

## The People's Painter Laurie Norton Moffatt, Director

**Norman Rockwell was the people's artist. The public adored the work of this skilled storyteller. Rockwell received bagfuls of fan mail that applauded his finely honed sense of image-making. While many viewers stared bemused at Jackson Pollock's dribbled paint and Picasso's fractured shapes, the people understood Rockwell because he so clearly understood them.**

However, among art historians and critics, Rockwell was a flop, derided by a 20th-century artistic community that could not abide his sentimental images with their reassuring messages of American nobility. "His success was his failure," said a 1986 *New York Times* review that described Rockwell's imagery as a "shovelful of stardust."

An innovator who employed classical artistic techniques to tell contemporary stories, Rockwell was an anachronism for most of his career. In 1949, approached by young art students at the Chicago Art Institute, he was asked, "You're Norman Rockwell, right?" He puffed up with pride at the recognition, but was stung by the comment, "My art professor says you stink!"

Troubled that his work was an anomaly when compared to the leading art forms of the day, Rockwell went through bouts of self-doubt and occasional depression. He sought renewed inspiration through travel, sketch classes and relocation to new communities. Through it all, he was driven to paint. He worked in his studio seven days a week, even on birthdays and holidays. Work was his constant companion and occasional demon. He simply could not not paint. He produced nearly 4,000 works, including 500 magazine covers and images for advertising campaigns for more than 150 companies.

Often his subjects were his neighbors and the ordinary moments from their lives. "The commonplaces of America are to me the richest subjects in art," wrote Rockwell in 1936. "Boys batting flies on vacant lots; little girls playing jacks on the front steps; old men plodding home at twilight, umbrellas in hand—all of these things arouse feeling in me. Commonplaces never become tiresome. It is we who become tired when we cease to be curious and appreciative."

Many other Rockwell themes rose above the commonplace and were most poignant: the proud strength of *Rosie the Riveter*; the democratic principles in the *Four Freedoms*; the outrageous injustice of bigotry conveyed through the dignity of the young girl in *The Problem We All Live With*.

Rockwell's paintings powerfully portray the universal truths, aspirations and foibles of humanity. His work is part of the fabric of America, and, at its best, it reflects and confronts our most fundamental beliefs about who we are as a people. That is why, late in life, he received our nation's



**Game Called Because of Rain, oil on canvas, *The Saturday Evening Post*, April 23, 1949, cover.**

highest civilian honor, the Presidential Medal of Freedom, for "vivid and affectionate portraits of America."

In a review of the 1972 Rockwell Retrospective at the Brooklyn Museum, *The New York Times* art critic John Canaday described Rockwell as, "the Rembrandt of Punkin Creek." Six years later, in the *Times* obituary on Rockwell, Canaday wrote that Norman Rockwell was, "an amiable anachro-

# Pictures for the American People

nism,” and in *Time* magazine, Robert Hughes wrote, “Rockwell never made an impression on the history of art and never will.”

In November, *Norman Rockwell: Pictures for the American People* opens in Atlanta, Georgia. This seven-venue touring exhibition will feature seventy original works and all 322 of Rockwell’s *Saturday Evening Post* covers. This will be the first major traveling exhibition since Norman Rockwell’s death in 1978. It will, over a two-year period, invite discussions that explore and reexamine Rockwell as a force in 20th-century American art and culture. In fact, the exhibition will serve to continue the vigorous contemporary conversation that already has begun by known figures in the art world and critics who are reflecting on and reexamining Rockwell’s role in American art.

“... corny but cherished,” says reviewer Grace Glueck; “... widely loved like no other American painter,” writes John

Updike; “Rockwell’s illustration is ... excellence and cliché,” notes *The New York Times Book Review* art director Steven Heller.

*The Washington Post*’s Paul Richard urges, “He’s an American master—seriously” and Paul Johnson notes in the *London Spectator*, “His work is beginning to strike permanent roots. Rockwell will be ranked among the Old Masters.”

Art historian Robert Rosenblum, taken with the “mimetic magic” in Rockwell’s paintings, reflects, “I’d been taught to snicker at him... but I’m happy now to love him for his own sake. In order to enjoy Rockwell’s unique genius, all you have to do is relax.”

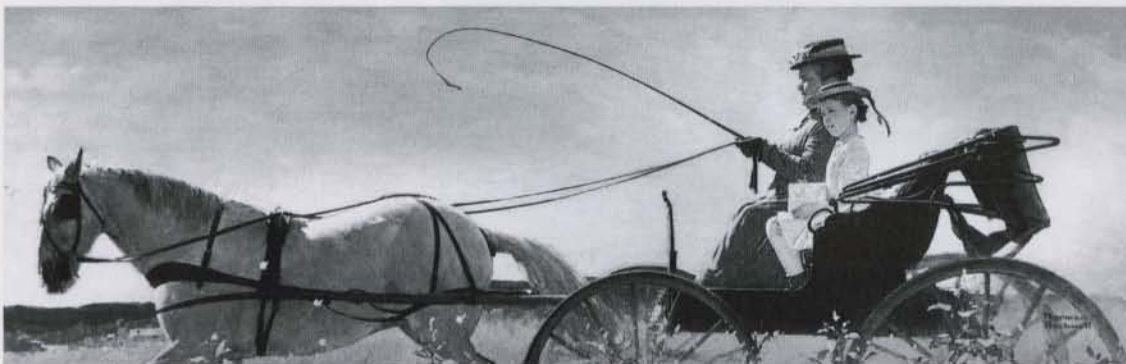
Members of the art world are catching up with what the American people have known all along. What a people-pleasing revelation!

***Pictures for the American People* opens November 6, 1999 at the High Museum of Art in Atlanta, Georgia.**



**Going and Coming, oil on canvas, *The Saturday Evening Post*, August 30, 1947, cover.**

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**Aunt Ella Takes a Trip, oil on canvas, *Ladies Home Journal*, April 1942, story illustration. This story illustration is one of the almost 400 Rockwell illustrations on view in the national touring exhibition *Norman Rockwell: Pictures for the American People*.**

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# THE CATALOGUE

## Norman Rockwell: *Pictures for the American People*

Maureen Hart Hennessey, Chief Curator

***Norman Rockwell: Pictures for the American People* begins its seven museum tour on November 6, 1999 at the High Museum of Art in Atlanta, Georgia. Accompanying the exhibition is a 200-page companion catalogue of the same name. The most comprehensive volume to date about this icon-maker and visual storyteller, *Norman Rockwell: Pictures for the American People* catalogue is an important addition to any Rockwell fan's library.**

The quality of the Rockwell images are one highlight of the catalogue. Here, eighty of Rockwell's most beloved paintings are included in full color. Original paintings from private collections, rarely seen in Rockwell publications, are featured, in addition to favorites from the museum's own collection such as *Triple Self-Portrait*, *Marriage License* and *Girl at Mirror*. Full-page details present a new way of looking at several popular images. Archival photographs provide a glimpse of the illustrator himself.

The directors and co-curators invited writers from a broad range of disciplines and perspectives to contribute essays to the catalogue. The resulting volume features a wide variety of viewpoints. Fourteen authors shared their own unique approaches to Rockwell, and their comments offer a fresh appreciation of his work, a deep understanding of the complexity of his pictures and a reassessment of his place both as a shaper of mass media imagery and within the American art canon.

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*Girl at Mirror*, oil on canvas, *The Saturday Evening Post* cover, March 6, 1954.

Thomas Hoving, former director of the Metropolitan Museum of Art, New York, sounds the call for a reappraisal of Rockwell. Noted art historian and curator at the Solomon R. Guggenheim Museum Robert Rosenblum places Rockwell within the larger context of twentieth-century art. Karal Ann Marling, Professor of Art History and American Studies at the University of Minnesota, explores the origins and evolution of Rockwell's Christmas imagery. A personal response to Rockwell's urban scenes is offered by Neil

Harris, acclaimed historian of popular culture at the University of Chicago. Dr. Robert Coles, Professor of Psychiatry at Harvard Medical School and the artist's friend, eloquently describes the reaction by both black and white Southerners to Rockwell's historic civil rights painting *The Problem We All Live With*.

An incisive analysis of Rockwell's *The Connoisseur* is contributed by Wanda M. Corn, noted historian of American art. Steven Heller, art director of *The New York Times Book Review* and author of numerous books on illustration,



**After the Prom, oil on canvas, The Saturday Evening Post, May 25, 1957, cover**

discusses Rockwell's place in the development of American illustration since the 1950s. Professor of Art Criticism and Theory at the University of Nevada and well-known critic of contemporary culture Dave Hickey brings a refreshingly original interpretation to some of the artist's most beloved images—notably *After the Prom*—and portrays Rockwell as a progressive artist. Peter Rockwell, sculptor and son of the artist, reveals how certain paintings reflect his father's musing on his role as a artist and illustrator.

The catalogue begins with essays by the directors of the two organizing museums. Ned Rifkin of the High Museum of Art presents Rockwell as one of the preeminent forces in American popular culture, while Laurie Norton Moffatt, Director of the Norman Rockwell

Museum, reflects on the art establishment's changing views toward Rockwell. The exhibition's co-curators contribute three essays: Judy L. Larson, Executive Director of the Art Museum of Western Virginia, and this writer, Maureen Hart Hennessey, Chief Curator of the Norman Rockwell Museum, collaborated on a biographical essay; Anne Knutson, Guest Curator at the High Museum, examines Rockwell's relationship to *The Saturday Evening Post* and the influence of the magazine upon the artist and vice versa; and this writer also looks at the creation of Rockwell's *Four Freedoms* and their meaning today.

This first comprehensive analysis of Norman Rockwell and his work includes the most current methods of visual analysis and cultural history that examine his critical role in influencing American perceptions of twentieth-century culture. Published by the High Museum of Art and the Norman Rockwell Museum at Stockbridge and distributed by Harry N. Abrams, *Norman Rockwell: Pictures for the American People* has been chosen as a Book of the Month club selection, a rare honor for an exhibition catalogue. For those interested in Norman Rockwell, American art and twentieth century popular culture, this book is a source of lasting enjoyment and value.

**THE CATALOGUE: PICTURES FOR THE AMERICAN PEOPLE**

**MAY BE ORDERED AT**

**\$35.00**

**MEMBER'S PRICE:**

**\$31.50**

**PHONE: 1-800-742-9450**

**Tour Itinerary for Norman Rockwell: Pictures for the American People**

November 6, 1999–January 30, 2000

High Museum of Art  
1280 Peachtree Street, N.E.  
Atlanta, GA 30309  
404-733-4400 general info  
[www.high.org](http://www.high.org)

February 26–May 21, 2000

Chicago Historical Society  
Clark Street at North Avenue  
Chicago, IL 60614-6099  
312-642-4600 general info  
[www.chicagohs.org](http://www.chicagohs.org)

June 17–September 24, 2000

The Corcoran Gallery of Art  
500 17th Street, N.W.  
Washington, D.C. 20006-4804  
202-639-1700 general info  
[www.corcoran.org](http://www.corcoran.org)

October 28–December 31, 2000

San Diego Museum of Art  
P.O. Box 2107  
San Diego, CA 92112-2107  
619-232-7931 general info  
[www.sandiegomuseum.org](http://www.sandiegomuseum.org)

February 24–May 6, 2001

Phoenix Art Museum  
1625 N. Central Avenue  
Phoenix, AZ 85004-1685  
602-257-1880 general info  
[www.phxart.org](http://www.phxart.org)

June 9–October 8, 2001

The Norman Rockwell Museum  
at Stockbridge  
9 Glendale Road, Rt. 183  
Stockbridge, MA 01262  
413-298-4100 general info  
[www.nrm.org](http://www.nrm.org)

November 7, 2001–February 11, 2002

Solomon R. Guggenheim Museum  
1071 Fifth Avenue  
New York, NY 10128  
212-423-3500 & 3600 general info  
[www.guggenheim.org](http://www.guggenheim.org)



## *The Saturday Evening Post:* What Americans Looked at Before TV

Christopher Clarke-Hazlett, PhD., Guest Curator

The 20th century has been a visual century. In the decades following 1900, images superseded the written word as the most important form of communication in American culture. They have remained dominant ever since. Today, we live with a constant bombardment of images from television, computers and the Internet. This non-stop avalanche of images would have been quite bewildering to Americans who lived before the advent of TV. During the first half of the 20th century, American culture thrived on a different kind of image — those found in the illustrated magazines such as *The Saturday Evening Post*. These images were predominantly the work of American illustrators, and they helped to shape and define the times in which many Americans lived.

*BEFORE TV: AMERICAN CULTURE, ILLUSTRATION AND THE SATURDAY EVENING POST* explores the American visual universe when images in the *Post* and other illustrated magazines reached millions of Americans and became an essential component of pre-TV America's common visual vocabulary. The exhibition offers more than 60 original works of illustration art by Norman Rockwell and many of his contemporaries, including J.C. Leyendecker, Stevan Dohanos, John Clymer, Charles Livingston Bull, Frederick Gruger, Anton Otto Fischer and Henry Raleigh. Also included are many high-quality digital reproductions of images from *The Saturday Evening Post*.

The original art work in the exhibition is arranged in sections that focus on cover illustration, story

illustration and advertising illustration. The images in each section aim to satisfy a specific visual objective. Because a *Post* cover illustration combined elements of both a story illustration (it had a visual narrative) and advertising (it charmed the public into buying the *Post*), it served a purpose different from any of the other images in the magazine.



**Brass Merchant**, oil on canvas, *The Saturday Evening Post*, May 19, 1934 cover.

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Like story illustrations, cover images communicated elements of a tale in visual form, where the image embodied the entire story without reference to any written text. Also, like the advertising illustrations found throughout the *Post*, its cover illustration also served as an advertising image, but the product it was advertising was *The Saturday Evening Post*.

Story illustrations represented a broader cross section of artistic style and talent than the *Post* covers did. They showcased the work of many highly talented illustrators. The story illustrator's job was to give visual life to key moments in the work of fiction writers. Story illustrators worked closely with the magazine's art director and crafted images that added visual excitement to the reader's experience. Over time, story illustrations became larger

# EXHIBITION

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**Youth and Old Age**, oil on canvas, *Colgate Dental Cream advertisement*, 1924.

and more colorful. By the late 1940s, they also began to serve as an advertising function to entice the reader. Illustrations increasingly dominated first-page layouts as stories vied with one another for the readers' attention.

The artists of advertising illustrations were rarely identified. Their artwork filled the pages of the *Post* with representations of a particular middle-class American lifestyle. These images also presented products and attempted to persuade readers that one brand was better than another. These product advertisements became part of the visual mix that readers encountered when they turned the pages of the *Post*, and these works contributed significantly to the visual universe the magazine created.

Visitors to *Before TV* can recapture this same visual universe by examining the exhibition's original images and by looking through *Post* maga-

zines from its early years through the 1960s. Stacks of authentic *Post* issues, available in two comfortable period reading areas, are an integral part of the exhibition. Museum guests may sit down and relax with the *Post*, just as millions of Americans

used to do. When they look at the magazines, visitors will discover that story illustrations, advertising images and covers all blend together to create the *Post*'s overall visual landscape.

During the heyday of illustrated magazines, a single image carried far more significance than does a passing image on today's TV screen. Part of this has to do with the difference between "reading" and "viewing." Before the 1950s, Americans obtained visual information from images by reading. They chose which images to look at and decided how long they would spend with one before looking at another. Today's viewers see many more images, but they have surrendered control over the activity of looking. Viewing, for its many rewards, is essentially a passive activity. Our relationship to the images we see today is fundamentally different from the relationship

*Post* readers had with the images in the magazine.

*Before TV* is not a nostalgic look back at a world we have lost. Instead, it examines the roots of America's image-intense visual culture by exploring the world of illustrated magazines—the medium that first brought many different kinds of colorful, enticing, vividly appealing images into American homes on a massive scale. The *Post*'s financial success and cultural influence both rested on the magazine's ability to deliver popular, attractive images to millions of American living rooms. Although the medium through which images come into our homes today is quite different, the rise of images to a position of undisputed dominance in today's visual culture began early in the 20th century with American illustration and *The Saturday Evening Post*.



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**The Handkerchiefs**, oil on canvas, *The Saturday Evening Post*, May 19, 1934, story illustration.

# *The Saturday Evening Post*

## A NATIONAL FAMILY MAGAZINE

Maud Ayson, Associate Director of Education



*When the bell tolled for The Saturday Evening Post ... it tolled not only for a venerable magazine, but for a style, a system, a regime — and for part of America.*

— Atlantic Monthly, November 1969

*Girl Reading with Candy, Norman Rockwell, oil on canvas, The Saturday Evening Post, June 27, 1925, cover.*

Through most of its history, *The Saturday Evening Post* was defined as a national family magazine that lauded the virtues of progress and the quest for the “American dream,” while, at the same time, it also evoked a nostalgia for purer, simpler times. By the 1950s, the *Post* faced the increasing challenges of photo journalism, special-niche

publications and the appeal of television. The magazine that once prided itself on its outstanding illustrations, extraordinary mix of writing and latest brand-name product advertisements found it could no longer capture its audience’s interest. In 1969, the *Post* called it quits after nearly seventy years of continuous publication.



# PROGRAMS

## BEFORE TV: AMERICAN CULTURE, ILLUSTRATION AND THE SATURDAY EVENING POST

The *Before TV* exhibition invites you to step behind the scenes into the extraordinary visual universe that the *Post* created for over six decades. Visit the Norman Rockwell Museum to enjoy this exhibition and attend one of the many public programs, including art classes, that offer you the opportunity to learn about the *Post* and what it takes to create and market a successful magazine. Every month the museum will be offering you many other reasons to visit and learn something new. **BEFORE TV: AMERICAN CULTURE, ILLUSTRATION AND THE SATURDAY EVENING POST is on view from November 13, 1999 through June 11, 2000.**

On November 16th, noted author, educator and museum trustee, Dr. Jan Cohn, will offer the keynote address at **Weekly Tonics—An Evening for Educators**. Dr. Cohn is the G. Keith Funston Professor of American Literature and American Studies at Trinity College in Hartford, Connecticut. A valuable advisor and contributor to this exhibition, she has written numerous books about the *Post* and its cover art. Dr. Cohn will invite teachers to examine how *The Saturday Evening Post's* imagery, stories and advertisements influenced American culture from 1899–1969.

During the exhibition, at selected high school auditoriums in Massachusetts and Connecticut, Dr. Cohn will give a lively presentation entitled **From Cover to Cover**. This special museum/school program will reach more than 1,000 students in under-served communities. Her illustrated program will blend social and illustration history and show students how readers' perceptions, preferences and beliefs were influenced by the contents of this popular weekly magazine.

Families and children will find that there will be plenty to do at the museum's monthly program **Family Times**. These entertaining family-oriented Saturday afternoons encourage interaction and dialogue among participants. Included in the program are storytelling, art workshops and special family tours of *Before TV*. Join the school vacation week workshops in December, February and April that draw on the

exhibition for inspiration. Classes will include activities such as *The Saturday Evening Pose*—drawing life poses taken from the covers and *Cover Stories*—classes in writing for young budding authors.

If you ever wondered why some magazines survive and others don't, attend one or more of the **Grand Old Mags—An Insider's Perspective** lectures during the final months of the exhibition. Noted speakers will coincide with *Before TV* gallery talks so participants may attend both programs. If you prefer meeting people whose lives have been affected by *The Saturday Evening Post*, then come to one of our **An Evening With ...** programs.



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**Girl Reading the Post, Norman Rockwell, oil on canvas, The Saturday Evening Post, March 1, 1941, cover.**

If you are interested in learning more about career opportunities, register early for a **Business of Art** workshop. Designed for emerging and established artists, these workshops will offer advice and practical techniques on creating advertisement and story illustrations. Led by experienced professionals from both fields, participants will discuss landmark campaigns, consumer values and emerging trends.

### A Festival Day in Celebration of Before TV

Saturday, January 15, 2000

Mark your calendars so that you do not miss our day-long festival of events and activities celebrating America's most popular weekly magazine. Visitors of all ages can create a topical cover to take home; enjoy special museum tours exploring Rockwell's lengthy relationship with the *Post*; or join a **Selling Lifestyles** lecture that investigates how this popular magazine showed Americans ways to save money, raise a family and furnish their home.

### The Norman Rockwell Museum Website

And finally, for the stay at home learner, please make sure you log on our museum website ([www.nrm.org](http://www.nrm.org)) and explore how the *Post* tried to change its "look" over the years by developing new mastheads and cover designs. Virtual visitors can try their hands at creating their own magazine mastheads.

# EYE ON AMERICA: EDITORIAL ILLUSTRATION IN THE 1990S

Stephanie H. Plunkett, Curator of Illustration Art

*Without thinking too much about it in specific terms, I was showing the America I knew and observed to others who might not have noticed.*

— NORMAN ROCKWELL

Art is a part of its time. If we examine the range of art from any era and geographic location, we are able to gain a greater understanding of the concerns, values and attitudes of a society in its time and place. Throughout the ages, contemporary artists have acted as observers, informers and educators, revealing to the rest of us what was, or is, happening around us.

*Eye on America: Editorial Illustration in the 1990s* takes a fascinating look at the events, celebrations, scandals and personalities of this last decade of the twentieth century through the editorial art that appeared in most of the news and note-worthy publications of our times—*The New York Times*, *The New Yorker*, *The Atlantic Monthly*, *Time*, *Sports Illustrated* and *Rolling Stone*. Prominent illustrators, given the daunting task of meeting deadlines and maintaining personal expression while fulfilling the requirements of each assignment, have helped shape public opinion and inspired us to consider the

issues of our day. Their visual narratives, offering new insights into a wide range of topics, enhanced and expanded the written word.

The exciting illustrations featured in *Eye on America* provided the artists with both a specific assignment and the opportunity to personalize their viewpoints. Whether the subject matter is the economy, our political system, child psychology or health care, these images make one thing



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**Back from Chaos**, Etienne Delessert, water color on paper, *The Atlantic Monthly*, March 1998.

clear—that expression need not be the exclusive province of the fine artist. Creative art directors have long understood the impact that art has on a publication's readership, and they carefully consider a wide range of illustration perspectives, styles and techniques when determining the visual look of an article.

What role does illustration play in the life of a publication? Why do art directors often choose illustration over photography for inclusion in editorial pieces? Beautiful and visually interesting images can stimulate a reader's interest and enter into an artistic dialogue with text. Author and artist representative Barbara Gordon has commented, "Artists can render a situation that does not exist or would be impossible to photograph because of lack of accessibility. Nothing is out of bounds—Antarctica, the earth's core, heaven, hell and never-never land. They use skill and imagination to convey any place or situation. Art can also depict esoteric subjects such as

# EXHIBITION

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**My Most Difficult Diagnosis, Marc Rosenthal, water color and ink on paper, Hippocrates, January 1999.**

truth, fear, civilization, loyalty or honesty through the use of symbols and mood." Lush pictorial spreads can appear at surprising moments and, integrated with small spot illustrations, carry a reader through a long piece of writing. The juxtaposi-

## **Illustration creates the moment, unlike the photograph which just captures it.**

tion of contrasting illustration and writing styles also can be effective, such as the placement of humorous, playful art within a dense, academic article to make the reader feel more comfortable with the piece. Renowned for her creative use of illustration in a magazine, *Atlantic Monthly* art director Judy Garlan believes that, "The true heroes are the illustrators. The best art asks you to climb to a new peak where you get a clearer view of something. The illustrator helps you make the

ascent. Illustration creates the moment, unlike the photograph which just captures it."

Consider some of the major issues of today: Can scientists unlock the fountain of youth? Is there a hidden side to the Clinton economy? What are the implications of cloning? Who are the most important politicians, celebrities and sports figures in the news? It is the illustrators such as those included in the exhibition *Eye on America* working in a range of styles from photo realist to humorous who, using their intelligence and talents, help cover these important stories by adding visual impact to the written word.

Expression through media creates something permanent for all to see and remember. This exhibition showcases almost seventy original works by twenty-four celebrated contemporary illustrators. Join us for this lively and historic review of our decade through the art of an extraordinary group of illustrators. Their images help us to reflect upon the past, consider the present and speculate on what may lie ahead.

The artists featured in the exhibition are Marshall Arisman, N. Ascencios, Barry Blitt, Juliette Borda, Braldt Bralds, Steve Brodner, Joe Ciardiello, Tom Curry, Etienne Delessert, Robert Grossman, Mark Hess, Brad Holland, Frances Jetter, Anita Kunz, Matt Mahurin, James McMullan, Tim O'Brien, Robert Andrew Parker, Lynn Pauley, Marc Rosenthal, Elwood Smith, Edward Sorel, Greg Spalenka, Thomas Woodruff.

***Eye on America: Editorial Illustration in the 1990s, on view through January 23, 2000, will ring in a new century.***



**Letterman Unbound, Joe Ciardiello, water color and ink on paper, The New Yorker, June 3, 1996.**

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# REFERENCE CENTER ACQUISITIONS

Linda Szekely, Curator of Norman Rockwell Collections

*The following gifts to the museum reference center are listed in the order in which they were received during the period from December 1997 through August 1999. We are very grateful for all these donations that help make the museum reference center a place to research the world of Norman Rockwell and the field of illustration. If you are considering giving a gift to the museum, please contact us at 413-298-4100, extension 212.*

*Donations of first uses of Norman Rockwell artwork, photographs, letters, Norman Rockwell books and books on art are always welcome. Please note that for the sake of brevity, NR is used in place of the name Norman Rockwell.*

**Harriette and Martin Diamond of New Rochelle, NY:**  
1935 Western Union Telegram and envelope illustrated by NR.

**Ms. Janet Wade of Kezar Falls, ME:**  
Two issues of *Needlecraft* (1926 and 1929) with NR ads.

**Jean and Russell Bousquet of Pittsfield, MA:**  
18 J.C. Leyendecker *Saturday Evening Post* covers.

**Mr. Paul Ivory of Great Barrington, MA:**  
28 slides of NR's South Street studio during the 1986 studio move.

**Mr. Irwin Steinberg of Spring Valley, NY:**  
34 tear sheets of J.C. Leyendecker illustrations.

**Mr. Stuart Ng of Los Angeles, CA:**  
*Fantasy: The Golden Age of Fantastic Illustration, The Illustrator in America 1900-1960s, Frank Schoonover Illustrator of the North American Frontier.*

**Mr. Irving Lehr of Levittown, NY:**  
A letter from NR (1970).

**Robb Goldstein and Sang Ly Montage of Chatham, NY:**  
*Willie Was Different* (inscribed).

**Ms. Catherine Hayhurst of Barrington, RI:**  
*My Adventures as an Illustrator* (Doubleday edition).

**Mr. William J. Farrington of West Springfield, MA:**  
*Saturday Evening Post* carry bag.

**Elaine and Morton Kaplan of Pittsfield, MA:**  
*Berkshire Living*, Winter 1967; *The Saturday Evening Post*, December 14, 1963.

**Mr. David Aalto of West Townsend, MA:**  
*Boston Herald* news clip on NR's models, September 5, 1943; *NR, Illustrator* (inscribed 1st edition).

**Mrs. Clement Ogden of Stockbridge, MA:**  
Two postcards sent by Molly and NR from Portugal (1968) and Norway (1969).

**Laura and Chuck Lawson of New York, NY:**  
CD *Al Hirschfeld: Great Entertainers*.

**Grace and Mark Miller of Marlboro, NY:**  
Collotype of *The Lineman*.

**Ms. Linda Gumble of Atlanta, GA:**  
*The Adventures of Tom Sawyer; Scouting with Daniel Boone; My Adventures as an Illustrator* (hardcover and paperback); *A Rockwell Portrait; NR Encyclopedia; NR, A Sixty Year Retrospective; The Advertising World of NR; NR's People; Little French Mother Good Bye* (sheet music); three *Saturday Evening Post* magazines; two Top Value Stamp catalogues.

## Member Profile

The Norman Rockwell Museum is privileged to have the good friendship and loyal support of **JUDY AND DAN MAGRATH** of Fort Myers Beach, Florida.

Recently, Judy and Dan contributed a generous donation of stock to the museum's endowment fund. This gift is the first of its kind at the Norman Rockwell Museum and we are grateful for the Magrath's enthusiasm and understanding in preserving the legacy of Norman Rockwell.

Formerly of the South Hadley, Massachusetts area, the Magraths have long been fans and supporters of the Norman Rockwell Museum. Now retired, Dan was the owner of an office equipment and supplies distributor headquartered in Western Massachusetts. Judy and Dan each have three children, and a total of nine grandchildren. The Magraths spend most of their summers in Maine and also travel to other parts of the world.

Dan recalls that, as a child in New York during the 1930s, he looked forward to his family's weekly copy of *The Saturday Evening Post*. "We feel that Norman Rockwell's work truly exemplifies Americana ranging from the serious such as the *Four Freedoms* and school desegregation paintings, to the humorous such as the doctor treating children, to the poignant like the runaway or the marriage license applicants."



Judy and Dan Magrath

### Ms. Laurie Norton Moffatt of Stockbridge, MA:

*New Rochelle, The City of the Huguenots* (illustrated by New Rochelle illustrators); Photograph of former museum director David Wood, staff member Barbara Perkel and Molly Rockwell in the Old Corner House, Clem Kalischer, photographer; Three bound volumes of *St. Nicholas* magazines, January 1916 to June 1916 and January 1917 to June 1917 and July 1917 to December 1917.

### Mr. Denys Wortman, Jr. of Boston, MA:

*Metropolitan Movies* (two copies); *Mopey Dick and the Duke* (two copies), both volumes written and illustrated by the donor.

### Mr. Charles Flint of Lenox, MA:

Reproduction of NR's painting for *The Land of Enchantment*.

### Mr. Edward Sawyer of West Stockbridge, MA:

Three letters to Stuart Henry from Douglas Stone in reference to NR's 1963 Cathedral of the Pines commission.

### Mr. Andy Talbot of Stockbridge, MA:

One copy of the October 13, 1956 issue of *The Saturday Evening Post*.

### Judge Neil Caldwell of Angleton, TX:

One NR illustrated postcard for the Knights of Columbus (c.1918).

### Mr. Charles Debevoise of Pittsfield, MA:

A Famous Artists Schools booklet from 1965 with an introduction by NR, *How to Create Your First Original Oil Painting*.

### Bea and Bob Snyder of Leesburg, VA:

Two NR illustrated books, *Handbook for Boys, The Boy Scouts of America* and *NR Illustrator*.

### Mrs. Helen Palmquist of Lincolnshire, IL:

*Literary Digest* cover, December 12, 1922 and a 1924 Quaker Oats tear sheet.

### Interlaken Congregational Church, Sunday School Library of Stockbridge, MA:

*Art Stories: Book One* with NR's artwork for a *Literary Digest* cover, December 18, 1920.

### Mrs. Clement Ogden of Stockbridge, MA:

1979 letter from Molly Rockwell to Mrs. Ogden and a note from NR to Mrs. Ogden.



This past summer was filled with festivities here at the Norman Rockwell Museum. The Pittsfield Fourth of July Parade; the Celebrating Cinema gala; the opening of two exhibitions, *Drew: Art of the Cinema* and *Hooray for Rockwell's Hollywood* and our frequent corporate events gave the museum members and staff much to celebrate. Here are some of the scenes from our exciting summer.



Jennifer Goffman, Judy Goffman Cutler, Laurence Cutler and illustrator Drew Struzan enjoyed the success of the gala evening and the exhibition opening. Judy Goffman Cutler Executive Director, American Illustrators Galley, New York City curated and assembled the exhibition, which was organized and produced by ARTShows and Products Corp.



Director Laurie Norton Moffatt, museum benefactor Jane Fitzpatrick and museum member Hope Dobbins join in the festivities.

# CELEB

One of the benefits of membership is the opportunity to host an event at the Norman Rockwell Museum. Many of our corporate members have held receptions here for their friends and colleagues.

## The Norman Rockwell Museum

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## The Portfolio

Volume 16, Number 3, Fall 1999  
Cris Raymond, Editor  
Susan Cobb Merchant, Designer

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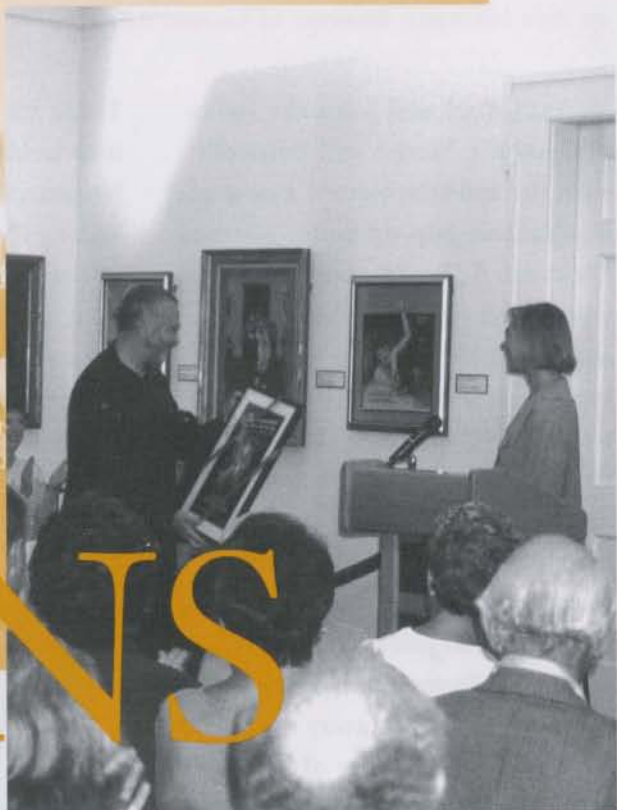
MASSACHUSETTS CULTURAL COUNCIL



Kris Kelley, Assistant to Steven Spielberg; Ann Fitzpatrick Brown, Chairman of the Celebrating Cinema gala; Director Laurie Norton Moffatt and Dylan Struzan, wife of the featured illustrator Drew Struzan, were all in a celebrating mood.

Cover: New Television Antenna, oil on canvas. The Saturday Evening Post, November 5, 1949, cover  
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Over 700 museum members and guests filled the galleries to see the original artwork of one of Hollywood's most famous artists.



Director Laurie Norton Moffatt introduced illustrator and guest speaker Drew Struzan at the members' opening of *Drew: Art of the Cinema and Hooray for Rockwell's Hollywood*.



Guarding the terrace door are two important Hollywood figures who also attended the opening—Darth Vader and Chewbacca.



As a tie-in with our Hollywood summer, the Norman Rockwell Museum's Fourth of July Parade featured characters from *Star Wars* and *The Flintstones*. Staff members loaned their children for the event. Seen here are Tira (Pebbles Flintstone) and Ashley (Bamm Bamm Rubble) Mazzer, James Underwood Miller (Luke Skywalker) and two adults disguised as Chewbacca and C3PO.

# Norman Rockwell's Art

# POPS UP

Jo Ann Losinger, Director of Earned Revenue

Norman Rockwell joins the ranks of Gauguin, Monet and Botticelli with the introduction of a new and imaginative pop-up book. *Norman Rockwell: A Pop-Up Art Experience* guides you through places near and dear to the artist's work. His studio, replete with artifacts from world travel, showcases *Triple Self Portrait*. A replica of Rockwell's Arlington parlor is packed with his characters and a classroom scene recreates the painting *Happy Birthday Miss Jones*. In *Boy Practicing Trumpet*, a lad in an overstuffed chair blares away on his trumpet to the dismay of his dog. These are but a few of Rockwell's best known works that become three dimensional in this charming book that is certain to please adults as well as children of all ages.

There are scores of Rockwell treasures hidden in this work. The Norman Rockwell Museum lobby and a gallery complete the interiors of the book. In addition, seventeen popular Rockwell images are incorporated in a foldout informational biography of Rockwell's life. *A Pop-Up Art Experience* retails for \$18.95. If you are a museum member, enjoy your 10% discount.



*Norman Rockwell: A Pop-Up Art Experience, published by Universe in association with the Norman Rockwell Museum.*

To order this charming new addition to your Rockwell library, you may shop by  
PHONE (1-800-742-9450)  
FAX (413-298-4144)  
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