

The Portfolio

SPRING 2001

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The Norman Rockwell Museum at Stockbridge



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Norman
Rockwell
Museum
at Stockbridge

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The Portfolio

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Cover: *Art Critic*, oil on canvas, *Saturday Evening Post*, April 16, 1955, cover. © 1955 The Curtis Publishing Company. All rights reserved. This painting will be on view at the Norman Rockwell Museum when the national exhibition, *Norman Rockwell: Pictures for the American People*, is here, June 9 – October 21, 2001.



The Norman Rockwell Museum is funded in part by the Massachusetts Cultural Council, a state agency that supports public programs in the arts, humanities and sciences.

From the Director

This summer is the most festive time to be part of the Norman Rockwell Museum family! Our national touring exhibition, *Norman Rockwell: Pictures for the American People*, has been a phenomenal success from coast-to-coast. The exhibition will be at home in Stockbridge from June 9–October 21, before finishing its tour at the Solomon R. Guggenheim Museum in New York City.

Many of the paintings gathered for the exhibition are on loan from private collections and other museums, and have not been here before. Others are returning after a long absence. Take this opportunity to discover those paintings that you have never seen and re-visit your favorite ones.

We extend a special invitation to our members and friends to join us in celebrating the exhibition's homecoming. Our festivities begin on June 8 with a Family Gala. This is a pre-opening opportunity to view the amazing exhibition and dance to the rhythms of the Peter Duchin Orchestra. The evening reception features Peter Rockwell, who will share treasured memories of his famous father. On June 9, the exhibition's public opening will be heralded by a small-town parade from the Stockbridge Plain School to the museum. As part of a Family Festival Day, Rockwell's models will gather in Stockbridge, on June 16, for a rare reunion.

As special guests at our summer festivities, we welcome the sponsors whose generosity has made *Pictures for the American People* possible in Stockbridge and across the nation. As national exhibition sponsor, Ford Motor Company has given a gift to the nation by making possible the two-year

exhibition tour. In addition to supporting a comprehensive national educational curriculum, website and family programs that have introduced hundreds of thousands of children to Norman Rockwell, Fidelity Investments and the Fidelity Foundation are the lead New England sponsors who made possible the exhibition's five-month stay in Stockbridge. Also, in the introduction to the award-winning audio tour that accompanies the exhibition, you will hear the voice of Nancy Fitzpatrick, who, with her parents, Jack and Jane, and our other friends at Country Curtains and the Red Lion Inn, have helped provide the audio tour free-of-charge to museum visitors.

On September 21, in conjunction with the exhibition, the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, will hold a symposium, "Culture, Criticism, and the Art of Norman Rockwell." This conference will examine the cultural significance of Rockwell's work and his changing place in the American art canon.

This summer and fall, we are offering *Ford Free Thursdays*, with free admission on Thursdays from 5–8 p.m., thanks to the generosity of Ford Motor Company. These evenings will feature a lecture series, live music and fun for the whole family.

We hope to greet you at the Norman Rockwell Museum this summer—come celebrate with us!

Laurie Norton Moffatt



Ellen Kahn Elected to Museum Board

On December 8, 2000, the Norman Rockwell Museum's Board of Trustees announced that Ellen Kahn was elected to the board. Ellen Kahn is the co-president and creative director of Piderit + Partners Inc., a New York-based corporate communications agency, founded in 1990, that provides communications services to Fortune 1000 clients and other institutions.

Ms. Kahn leads the creative development of the firm's solutions, which range from printed communications materials to video productions and other forms of electronic communications. Under her direction, the firm has conceived of and created corporate branding, marketing and general communications programs for such companies as Andersen Consulting,



Bates Worldwide, Club Med, CIGNA Corporation, Draft Worldwide, GE Capital, Mars Incorporated and PriceWaterhouse Coopers.

Ms. Kahn draws on more than two decades of experience in the

communication arts. Her copywriting skills were honed at the in-house creative functions of CBS and *Times Mirror* magazines.

A graduate of New York University's Film School, she has been the recipient of numerous professional honors, including International Film and Television Awards. Ms. Kahn lives and works in New York City. She is married and has an 11-year-old son.

Museum Director Laurie Norton Moffatt welcomed Ms. Kahn as the newest board member and enthusiastically pointed out that her experience in communications will be a great asset in meeting the diverse and demanding communications needs of the museum in the new millennium.

Rockwell's Models Reunite at Family Festival Day



Saturday, June 16, 2001,

will be a special day indeed for Rockwell fans!

The public is invited to a Family Festival Day with events and activities for all ages, including the opportunity to meet some of the people whose faces appear in your favorite Norman Rockwell paintings.

Peter Rockwell, internationally known sculptor and the artist's youngest son (as well as one of his models), will speak on, "What Happened After We Posed?" This talk is an exploration of his father's creative process.

Models Richard Gregory (*Tom Sawyer*, 1936), Mary Whalen Leonard (*Girl At Mirror*, 1954) and Wray Gunn, Jr. (*New Kids on the Block*, 1967) will take part in a panel discussion examining their personal connections to Rockwell and his work. Models will be signing prints of the paintings in which they appear and art activities for the family will

take place throughout the day. Visitors will be able to purchase lunch for picnicking on the museum grounds.

The Norman Rockwell Museum extends an especially warm welcome to all Rockwell models. Everyone is invited to participate in the day's activities and to view *Norman Rockwell: Pictures for the American People*, the landmark exhibition that has already captivated three-quarters of a million people across the nation.

For further information, call Sally Underwood-Miller at 413-298-4100, extension 237, or log on to www.normanrockwellmuseum.org.



Photo by Gene Pelham

News Across the Nation

Kimberly Rawson, Associate Director for Communications

Winter 2001 was an amazing time for the Norman Rockwell Museum. Two traveling exhibitions opened—one in Phoenix, Arizona, and one in Chicago, Illinois. Meanwhile, in Stockbridge, museum visitors continue to enjoy the small artwork with the big impact—
Pushing the Envelope: The Art of the Postage Stamp before it closes on May 28.

Norman Rockwell: Pictures for the American People

Phoenix, Arizona

Norman Rockwell: Pictures for the American People opened on January 27 at the Phoenix Art Museum. Phoenix was the fifth venue for the nationally acclaimed exhibition and the last before it returns to the east coast where it will be the summer showcase for the Norman Rockwell Museum, from June 9 to October 21, before traveling to the Guggenheim Museum in New York City, November 16, 2001 to March 3, 2002.

The Arizona Republic. *Norman Rockwell's America ... the show will present an opportunity to not only savor the work of an important artist but an opportunity to discover how satisfied we are with our progress as measured against Rockwell's statements about our traditional values.*

Tempe Woman Gave Americana A Face.

"For two years, working with Norman was the most important thing in my life. It was my secret world, but one I couldn't share with my classmates because I didn't want to make them jealous." – Mary Whalen Leonard, model

Tribune. Son Recalls "Real" Norman Rockwell. *For Peter Rockwell, who saw many of those scenes being created in his father's studio, and who modeled for several of them, they are also markers for his childhood memories. One in particular is the 1946 painting, Boy in a Dining Car, for which he posed in the dining room of a passenger train in New York City. ... In the brush strokes of that painting and others, he still sees his father's humor and passion. He sees the confidence of a formidable talent on par with the great masters of painting.*



New Times. Hoke Floats. *What was real and compelling about many of his posed scenes was the openness of the expression on the faces of his models. They were the faces of a fading rural America. There's no question that Rockwell sacrificed some emotional depth in his paintings to his nostalgia for what he called "the clean simple country life."*

Mesa, Arizona

East Valley Tribune. Of The People, For The People. *In the world of modern art, Norman Rockwell was the enemy! Which, of course, is a statement of delicious irony, since Rosenblum will extol Rockwell's virtues in Pictures for the American People.*

"I continued to be dismissive of Rockwell until one day I was up in Stockbridge ... and decided to just stop by. ... Well, I was riveted. Totally riveted. I'd never actually thought about Rockwell's technique ability before, and I was just amazed by his textures, his surfaces. Those paintings were the real thing! ... and not only

1 Jackie and Keith Menasco attended the members' luncheon and private tour at the Phoenix Art Museum, held in honor of the opening of *Norman Rockwell: Pictures for the American People*.

2 Also present at the Phoenix luncheon were museum members Colonel A. Park Shaw, Jr. and his wife

Nancy Watson Shaw, with Museum Director Laurie Norton Moffatt.

3 Museum Associate Director and Chief Curator Maureen Hart Hennessey is flanked by Mary Whalen Leonard (left), a Rockwell model, and Ruth Ebbets, who was Norman Rockwell's nurse in Stockbridge.

4 Museum Director Laurie Norton Moffatt is seen here with Earl and Lynn Siegel, Joseph and Norma Corsello and Helen Palmquist at the Terra Museum of American Art in Chicago.



**Tour Itinerary for Norman Rockwell:
Pictures for the American People**
www.rockwelltour.org

November 6, 1999–January 30, 2000
High Museum of Art
1280 Peachtree Street, N.E.
Atlanta, GA 30309
404-733-4400 general information
www.high.org

February 26–May 21, 2000
Chicago Historical Society
Clark Street at North Avenue
Chicago, IL 60614-6099
312-642-4600 general information
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 information
www.corcoran.org

October 28–December 31, 2000
San Diego Museum of Art
1450 El Prado, Balboa Park
San Diego, CA 92112-2107
619-232-7931 general information
www.sdmart.org

January 27–May 6, 2001
Phoenix Art Museum
1625 N. Central Avenue
Phoenix, AZ 85004-1685
602-257-1880 general information
www.phxart.org

June 9–October 21, 2001
The Norman Rockwell Museum
9 Glendale Road, Rt. 183
Stockbridge, MA 01262
413-298-4100 general information
www.nrm.org

November 16, 2001–March 3, 2002
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, NY 10128
212-423-3500 & 3600 general information
www.guggenheim.org

Background: *Lincoln for the Defense*, oil on canvas, *Saturday Evening Post*, February 10, 1962, story illustration. Norman Rockwell Museum Art Collection Trust.

am I going to be speaking about his achievements, but I actually arranged to bring the entire Rockwell exhibit to the Guggenheim in November!"

—Robert Rosenblum
Curator of Twentieth-Century Art,
Solomon R. Guggenheim Museum

Arizona Foothills. Stormin' Norman.
This all-American family blockbuster is your big chance. Citizens of all ages may not know it, but they are already connoisseurs of Rockwell's images. They'll thrill to see the original works recognizable from countless reproductions. What apple-pie eating, mother-loving American isn't familiar with Rockwell's Four Freedoms? ... These works, Rockwell's 1943 contribution to the war effort, have achieved American- icon status.

Chicago, Illinois

The spectacular and highly acclaimed retrospective *Distant Shores: The Odyssey of Rockwell Kent* opened at the Terra Museum of American Art in Chicago. This retrospective exhibition was curated for the Norman Rockwell Museum by guest curator Constance Martin and was on exhibition here last summer and fall before traveling to the Appleton Museum, Florida State University, Ocala, Florida. Martin is the curator of the Arctic Institute of North America, University of Calgary, Alberta, Canada. The Anchorage Museum of History and Art, Anchorage, Alaska will be the final venue of this startlingly beautiful exhibition, June 17 to September 23, 2001.

Norman Rockwell: Pictures for the American People is organized by the High Museum of Art, Atlanta and The Norman Rockwell Museum at Stockbridge.



The exhibition and its national tour are made possible by Ford Motor Company.

The exhibition and its accompanying catalogue are also made possible by The Henry Luce Foundation. Additional support is provided by The Curtis Publishing Company and The Norman Rockwell Estate Licensing Company.



Education programs for the national tour are made possible by Fidelity Investments through the Fidelity Foundation. The exhibition in Stockbridge is made possible by Fidelity Investments and the Fidelity Foundation.

Audio tours courtesy of **Country Curtains**, and **The Red Lion Inn**, Stockbridge, Massachusetts.

On Blackening My Father's

Peter Rockwell, International Sculptor and Author

The success of the national touring exhibition, Norman Rockwell: Pictures for the American People, has focused increased attention not only on Rockwell's paintings but also on his personal life. In an attempt to satisfy this media attention, Peter Rockwell has granted interviews and has spoken at many of the exhibition venues. He presents his father as an artist and, above all, as a human being—brilliant and fallible. Peter's forthrightness and honesty continue to cause consternation among some Rockwell admirers who do not wish to see their hero portrayed in anything but the most glowing light. We have asked Peter to respond to his critics.

People frequently do not like to have anyone mess with the image of someone they hold dear. I first became aware of this when doing portraits of children. For a time, soon after leaving art school, I specialized in doing portraits in clay of children under six-years-old, possibly because I first sculpted my son Geoffrey when he was six-weeks-old and many of our friends then were also young parents. As one of my teachers told me, when parents first see the portrait you have done, they never like it. Then after six months, they say it is a perfect likeness. It always takes time for our image of a loved one to adjust to someone else's image. Or is it that memory blurs?

It can be even worse with portraits of adults. As a portraitist, I see people one way. It is my way of seeing. The people concerned often see themselves very differently. Just think how we all react when we see snapshots of ourselves. "I don't look like that. I'm not that fat," or thin or awkward looking.

Sometimes it is not the likeness so much as the material or the way it is displayed. My most amusing experience of this was when, in 1973, I sculpted a portrait of my father. I thought it would be an appropriate gesture for his 80th birthday and, besides, maybe I could repay him for all the times he had portrayed me. When I had finished the clay, Molly (my stepmother) liked it. When it was cast in bronze, I sent the first of the edition to them in Stockbridge. Bronzes must always be treated with acid, which colors them in order to prevent corrosion. As I usually do, I had the bronze patinaed black. It is my favorite color for bronze. Molly told me later that my father brooded over it for a time and then one day, without telling her, he had his assistant, Louis

Lamone, take it to the studio and paint it gold with radiator paint. Molly was furious; she told him that you just do not treat other artists' works that way. (I changed it back for her.)



Portrait of Peter Rockwell, Norman Rockwell, charcoal on paper, 1938. Reprinted by permission of The Norman Rockwell Family Trust. All rights reserved.

Name

I was amused thinking how angry he was years before when the *Post* changed one of his covers without asking him. He threatened never to work for them again. The threat occasioned a sudden visit to Arlington from the editor-in-chief and executive editor who carried me around on their shoulders in a very friendly way. (This is why I remember it today.) Now I am inclined to feel complimented—he obviously saw enough of himself in it to be bothered. The test of a good portrait often is whether it bothers the model or loved ones. Just as with a snapshot, the reaction is, “I don’t look like that,” knowing full well that one does.

For the last couple of years, I have been speaking and writing about my father a great deal. (In fact, my family is getting sick of hearing me talk about him.) The national show, *Norman Rockwell: Pictures for the American People*, has occasioned interviews, talk shows, formal speaking engagements and an article for the catalogue. I am, I guess, the official family spokesperson. For a long time, I have been aware that many Americans have an image of my father based on the message of his paintings. In the fifties, he was known as “America’s most beloved illustrator.” (We used to tease him about that.) Now, he is frequently called an “American icon.” I shall resist the temptation to go into all it means to call a person an “icon.” I have a rather different image. To me he was a very good artist, painter and illustrator (in that order), as well as being a normally fallible



Norman Rockwell, Peter Rockwell, bronze, 1993. National Portrait Gallery, Smithsonian Institution, gift of the artist.

human being and parent. When I began writing and speaking about my father, I made the conscious decision to present my own image of Norman Rockwell. I was aware that this might bother those people who conflate his message with his person, but decided that, in honesty, I could not do otherwise. All the same, I am aware that some people will not agree with

me, so I was not greatly surprised when a woman came up to me at a reception in the Berkshires and accused me of blackening my father’s name. The occasion having been an interview with the *Washington Post* that *The Berkshire Eagle* reprinted. I am sorry she felt that way, but as with sculpted portraits, the test of quality is not always or entirely another person’s reaction.

To me, it seems an insult to his great abilities as an artist to conflate my father with his message. It is a denial of the considerable thought, anguish and hard-won technical mastery that went into his paintings, and the times of unhappiness that the struggle for expression frequently brought. He was a man who chose to be an artist, aware, I believe, that this could involve many complications. He knew too much of the history of art to think otherwise. If this image, this ongoing portrait if you will, that I am making of him bothers you, just remember that a portrait is merely one person’s view of another. It is as honest as I can make it while inevitably filtered through my eyes.

Norman Rockwell: A

Judy L Larson, Executive Director, Art Museum of Western Virginia, and Maureen Hart Hennessey, Chief Curator, the Norman Rockwell Museum

This article has been excerpted from the exhibition catalogue *Norman Rockwell: Pictures for the American People*

Commonplaces never become tiresome. It is we who become tired when we cease to be curious and appreciative. ... [We] find that it is not a new scene which we needed, but a new viewpoint.¹

Norman Rockwell, 1936



Gary Cooper as the Texan, oil on canvas, *Saturday Evening Post*, May 24, 1930, cover. © 1930 The Curtis Publishing Company. All rights reserved.

In 1923, having launched a successful illustration career with dozens of *Saturday Evening Post* covers to his credit, Norman Rockwell experienced a crisis of confidence. He traveled to Paris thinking he would polish his artistic skills and find a new perspective, but he was quickly disappointed by his lack of progress and his inability to find meaningful subject matter. Recalling those frustrating times in a 1936 article, Rockwell described what appears to be his moment of self-discovery. "I know now that all I need in my work is at hand. ... The commonplaces of America are to me the richest subjects in art. 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," wrote Rockwell.² These were the richest subjects for the artist/illustrator; it was his mission to celebrate the ordinary, "the things we have seen all our lives, and overlooked."³

... Norman Rockwell had an extraordinary ability to create narrative imagery, virtually inventing a visual vocabulary that gave shape and definition to the ideas, social needs, and aspirations of twentieth-century American culture. He never claimed to portray reality, but declared that he depicted "life as I would like to be." He purposefully avoided "the agonizing crises and tangles of life" and painted a world where sadnesses were often pleasant and problems humorous.⁴ His work is highly naturalistic, painted with painstaking precision, with every detail carefully articulated so the viewer feels that Rockwell is "reporting" an actual story, rather than "creating" one. Caught up in the visual lure of Rockwell's reality, we are willing to accept these idealized subjects as perfectly natural. Yet as Rockwell's son Peter observed, any form of realism is still a manipulation of reality.⁵ Rockwell, in effect, became a master at representing American ideologies.

New Viewpoint

Anyone can relate a tale, but a good storyteller is rare. He or she knows when to linger over details and when to gloss over them quickly; the pauses in a great story can be as meaningful as the words, and an unexpected crescendo or a surprise ending will hold one's attention. All these talents were Rockwell's; he simply used paint instead of words to create his narratives. Although he drew attention to details, no one part of his images dominates the whole. Nothing is incidental; every brush stroke serves the narrative. In a world that is far from perfect, Norman Rockwell found exemplary moments in the ordinary and told his stories to an eager American audience.

It is this talent for storytelling, for seeing the deeper meaning in the everyday as well as in the extraordinary, combined with his abilities as an artist that make Norman Rockwell the consummate cover artist. A magazine cover must evoke a response in the instant that it catches the viewer's eye. There are no captions, no explanations, no opportunities for lingering analysis. In cover after cover, Rockwell was able to produce an immediacy of communication. He pondered and struggled over his subjects, paring away the excess until he had the perfect story.

From *Norman Rockwell: Pictures for the American People*. Atlanta and Stockbridge: High Museum of Art and The Norman Rockwell Museum at Stockbridge, 1999, pp.32-65.

¹Norman Rockwell, "Commonplace," *The American Magazine*, May, 1936, p.11.

²Ibid.

³Ibid.

⁴Norman Rockwell, as told to Thomas Rockwell, *Norman Rockwell: My Adventures as an Illustrator*, New York, Harry N. Abrams, Inc., 1988, p.35.

⁵Peter Rockwell, "My Father's Paintings about Paintings," Norman Rockwell exhibition catalogue, Rome: Electra, 1990, p.32.

The original oil paintings of these two *Post* covers will be on view at the Norman Rockwell Museum when the national touring exhibition, *Norman Rockwell: Pictures for the American People*, is here, June 9 to October 21, 2001.

Girl with Black Eye, oil on canvas, *Saturday Evening Post*, May 23, 1953, cover. © 1953 The Curtis Publishing Company. All rights reserved.



EXHIBITION
Pictures for the American People will be on view from June 9, 2001 through October 21, 2001

Designing Small



Howard E. Paine, Art Director, United States Postal Service



A stamp is only a tiny slip of paper, about one square inch in area, with a smudge of color and perhaps four or five typed words. It is framed by a series of perforations that enable this miniature document to be torn from its sheet and stuck in the upper right corner of an envelope. The design of a postage stamp is indeed a tiny task, but print that stamp up to a billion times, send identical copies to over 35,000 post offices and suddenly the design problem is seen in a different light.

It is the responsibility of postage stamp art directors to warn illustrators of the pitfalls and other surprises that await them in designing stamps. We talk to the artists about color, how it is nice to have a stamp that makes a bold color statement. Post office customers often ask for something new and colorful. Multi-hued flowers are certainly colorful, but put a busy pattern of cabbage roses on a postage stamp and the colors become an unreadable blur. We also talk about type, for almost every subject is explained by a word or two of type. Also, we are required to include a denomination and the country of origin. So art director and artist negotiate a composition that leaves one corner of the stamp free for "34 USA."

An all-important aspect of stamp design is format. Most U.S. stamps

are in the "definitive" size, like the coil or booklet stamps depicting the U.S. flag. A larger format, called "commemorative" is used to commemorate some event or person. A still larger format, "semi-jumbo," was used for all the *American Music* series. The "jumbo" format is seen on Priority Mail and Express Mail stamps.

Every artist designing a stamp needs to know something about printing. If the art won't reproduce well, its appearance on the stamp will look like a blur of ink or bad printing or a design gone wrong. Indeed, if the designer is not aware of exactly how the stamp will be printed, he or she is blind to the pitfalls and opportunities that each printing method provides.



Legends of American Music: Ethel Merman by C. F. Payne, oil, acrylic, watercolor, colored pencil and ink. © 1994 by the United States Postal Service. All rights reserved

In the past, the usual printing method was intaglio, or engraving. This is a process in which art is copied by hand, at stamp size, by cutting fine lines into soft steel. The

result has the look and feel of the image on a dollar bill—clean lines defining the portrait, curving gently across the subject's face, cutting deep in the shadow area and thinning to a microscopic stipple in the highlights. The steel engraver starts with a photograph or drawing with good middle tones (shades of gray). In gravure printing, the image and the type are etched into a grid of microscopic wells. The deeper the well the more ink will be deposited on the paper. This method provides a smooth, rich color as the inks blend on the printed stamp. Today, most stamps are printed by offset lithography.

Over each stamp is laid yet another "color," an almost invisible coating of phosphor, to help sorting and facing machines find, by electric eye, just where the stamp is located on the envelope so it can be canceled. Too much black in the design will cause the phosphor tagging to reflect poorly and the envelope to be rejected.

Perhaps the most important instruction we pass on to each artist has to do with scale. We ask artists to work no more than four or five times up, which is a painting roughly 4 x 5 inches or 5 x 7 inches. Working in this scale helps avoid putting in details that simply won't reproduce at stamp size. Scale is a vital tool of design. Instead of showing an entire battle scene, we zoom in on two combatants. The

tighter the crop, the more dynamic the composition. When I was helping Bill Bond on his fifty World War II stamps, we struggled with the stamp depicting civil defense. The scene of a street of bungalows during a black-out turned into a dreary panel of darkness. One day over lunch, we found the solution. We put a civil defense helmet and gas mask on a kitchen table, with red-checked tablecloth, which symbolized the war effort brought home.



A World at War: Civil Defense by William H. Bond, acrylic on board. © 1991 by the United States Postal Service. All rights reserved.

Yet another admonition given each artist is the overriding importance of accuracy in even the tiniest detail. To ensure such perfection, we start out with researchers skilled at finding the correct sources for images. Was songwriter Dorothy Fields left-handed or right-handed? How many petals are there in a crocus? When each piece of art is complete, it undergoes painful scrutiny, such as counting the feet on a Monarch caterpillar.

These aspects of design—color, type, format, printing methods, scale and accuracy—are part of “internal” design, the design we see on the face of the stamp. A profound influence on the design, content and subject matter of our stamps is our national pride. With rare exceptions, we

honor only American heroes—authors, scientists, athletes.

“External” design includes the many outside pressures that shape how a stamp will be marketed, used, perceived and collected. One external influence relates to format. Stamps not only come in different shapes and sizes but also come in different packaging and in various quantities, from a single one-cent stamp to a coil of 10,000 stamps.

Continuity is an important factor in design. It is the need for stamps to appear to be in a series, connected by subject matter (as in the *Black Heritage* series) or by design style (as in *Great Americans*). Stamps that are part of an ongoing series are more desirable to collectors.

Each and every stamp design carries a bundle of messages—pride in our nation, fascination in a certain subject, delight in a miniature piece of art well done, and, of course, proof that postage has been paid. Putting all this information in a tiny space is a monumental task.

This spectacular exhibition will be opening soon at The National Postal Museum, Washington, D.C. For the dates, please check our website, www.normanrockwellmuseum.org

Following an outstanding thirty-three year career as the art director of National Geographic magazine, Howard E. Paine has designed more than 400 stamps for the United States Postal Service.

This exhibition is generously sponsored by



This exhibition is organized by the Norman Rockwell Museum in collaboration with the United States Postal Service.



Stamp designs © The United States Postal Service. All rights reserved.

Pushing the Envelope: The Art of the Postage Stamp will be on view from November 11, 2000 through May 28, 2001
EXHIBITION

We Applaud Our Generous Supporters!

Bravo! We salute the following generous member friends who provide the support we need to help us increase our collection, conserve artwork, plan exhibitions, develop programs, add to reference materials, maintain facilities – all of which contribute to the fulfillment of the mission of the Norman Rockwell Museum. We acknowledge with gratitude each of the following individual-support members and corporate members for their generosity, loyalty and dedication.

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Syncsort

Business

Four Freedoms Associates

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Quality Printing Company
Wheeler & Taylor

Business Round Table

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Benchmark Real Estate
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General Systems Co.
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