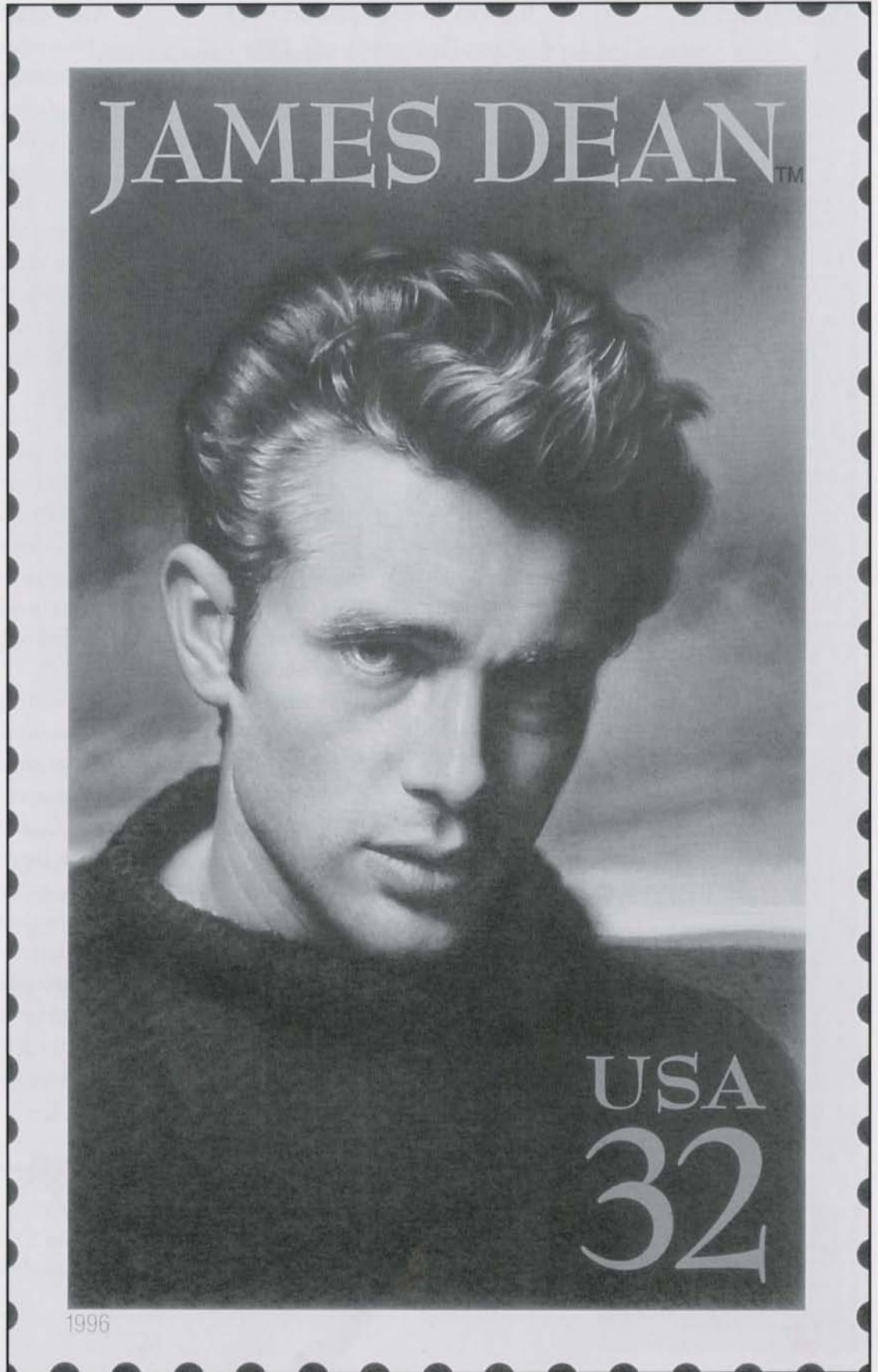


# The Portfolio

FALL 2000

[www.normanrockwellmuseum.org](http://www.normanrockwellmuseum.org)

The Norman Rockwell Museum at Stockbridge





The  
Norman  
Rockwell  
Museum  
at Stockbridge

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The Portfolio

Volume 17, Number 3, Fall 2000

Kimberly Rawson, Project Manager  
Cris Raymond, Editor  
Nan Bookless Eagleson, Designer

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Cover: *Legends of Hollywood: James Dean*, by Michael Deas, oil on board.

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THIS ORGANIZATION IS FUNDED IN PART BY



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

It is with immense pleasure that I announce the generous gift, *Portrait of Nehru* from the Edman family. For a view of this important work and some of the interesting history behind it, please read the article on the following page.

The fall season at the Norman Rockwell Museum is proving to be every bit as exciting as our incredible summer! If you have not yet seen the breathtaking wilderness landscapes in our exhibition *Distant Shores: The Odyssey of Rockwell Kent*, you still have time. The exhibition, curated by Constance Martin, opened to excited audiences and critical acclaim and will remain on view until October 29. In his opening address, Thomas Hoving, director emeritus of the Metropolitan Museum in New York, said of the exhibition, "... see it, see it, see it. ... Let it soak into you. ... Kent is very subtle. He had the uncanny talent, I think unique, in being able to imbue a landscape or a figure with the full quality of a myth." If you have viewed this Rockwell Kent exhibition, surely you will agree that once is not enough! Post opening night, seven additional paintings, delayed in transit, arrived from the State Hermitage Museum, St. Petersburg, Russia.

On November 11, the exhibition *Pushing the Envelope: The Art of the Postage Stamp* opens. Stephanie Plunkett, our associate director of exhibitions and programs, brings with this exhibition the original artwork of over seventy outstanding artists and designers of United States postage stamps. These miniature visual icons have the monumental task of being our nation's calling card.

Also beginning on November 11, the exhibition *The Spirit of Christmas* ushers in the holiday season with twenty-seven original Norman Rockwell paintings of scenes for Hallmark Christmas cards. Linda Pero, curator of Norman Rockwell Collections, has assembled some of Rockwell's best-loved work. These images, commissioned between 1948-1957, remain indelible scenes of the holiday season.

Opening September 2 and continuing until January 27, 2002 is the exhibition that everyone loves to revisit—*Norman Rockwell's 322 Saturday Evening Post Covers*. These covers, spanning six decades of Norman Rockwell's work, depict major events, everyday scenes and poignant moments of life in the USA.

The touring exhibition *Pictures for the American People* continues to be a national sensation as it prepares to leave the Corcoran Gallery of Art in Washington, D.C., and journey to its fourth site at the San Diego Museum of Art where it opens on October 28. While some of your favorite paintings are touring, this is a wonderful opportunity to see many other splendid Rockwell works that you may not be familiar with. Come and spend the fall season with us; you will be richly rewarded.

Laurie Norton Moffatt





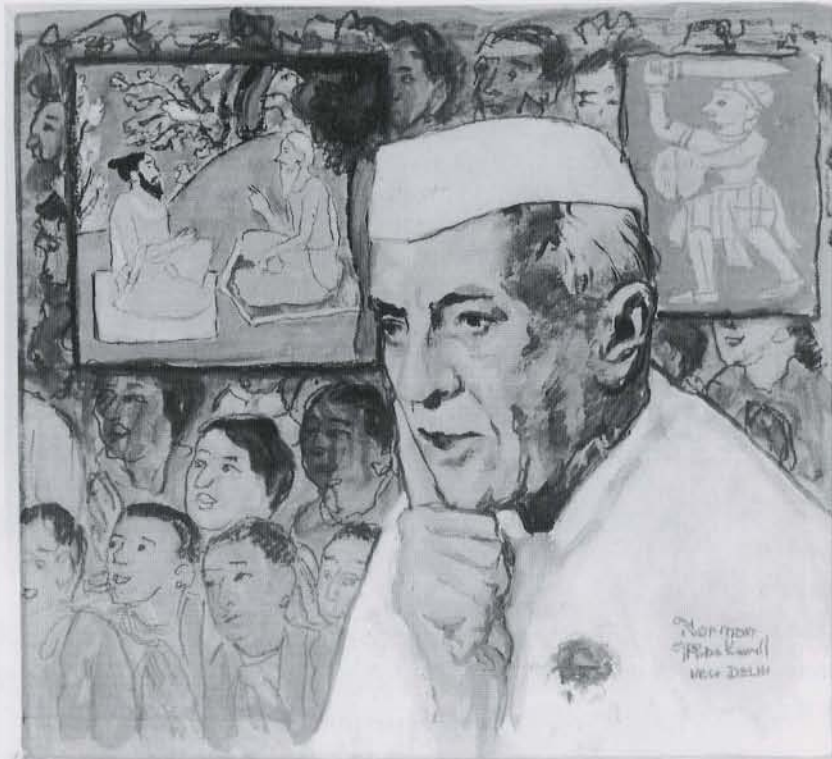
# A Generous Gift from the Edman Family

The Edman family has presented the Norman Rockwell Museum with a most generous gift—*Portrait of Nehru*. Norman Rockwell painted this preliminary color study for the *Saturday Evening Post* cover of January 19, 1963. The gift was bestowed by F. Talmage Edman of Tacoma, WA, Silas Edman of Farmington, CT, and Ross Edman of Holland, MI, in memory of their parents.

George William Edman was managing editor of the Pittsfield, MA, newspaper, *The Berkshire Eagle*. His wife, Alice R.G. Edman, was a reporter for the paper and she created its first women's page. In 1934, Mr. and Mrs. Edman were active in the founding of the Berkshire Music Festival, now Tanglewood, and were involved with many organizations and philanthropies both in Berkshire County and abroad.

Norman Rockwell encountered the Edmans in New Delhi, India, when George Edman was there with the Foreign Service/USIA. Rockwell ran short of money during his travels, and George Edman loaned him fifty dollars. In a letter

Anita Cohen, Manager of Membership and Development



Left: *Portrait of Nehru*, oil on acetate, color study for the *Saturday Evening Post*, January 19, 1963, cover.

Below: In memory of their parents, Silas (left) and F. Talmage Edman (right) present *Portrait of Nehru* to Director Laurie Norton Moffatt.

© 1963 by The Norman Rockwell Family Trust. All rights reserved.

to Mr. Edman, Rockwell wrote, "You people were so wonderfully kind and hospitable when we were in New Delhi. I will never forget ... your getting me out of a financial squeeze." By giving the Edmans *Portrait of Nehru*, Norman Rockwell was acknowledging them for their kindness and financial aid.

It is a valuable painting for the museum's collection as it provides an important historical record of one of



Rockwell's methods of portraiture and the extent to which he had to travel to fulfill his commissions. This kind gift from the Edman family is greatly

appreciated by the museum, and having the Nehru portrait here will be a permanent testament to their generosity and community commitment.



# *Pushing the Envelope: The Art of the Postage Stamp*

Stephanie Plunkett, Associate Director for Exhibitions and Programs

***The postage stamp ...  
carrying an important visual message,  
has become a significant art form,  
passing across borders and acting  
as a nation's calling card.***

—Stevan Dohanos, illustrator

Despite their small scale and relatively discreet placement on the letters and packages that move throughout lives each day, postage stamps probably have greater communicative power per square inch than any other cultural artifact. Official signifiers of postage paid, these bits of adhesive-washed paper have moved the mails efficiently and inexpensively since their first issuance in mid-nineteenth century Britain. Their significance and allure, however, transcends their utilitarian role in society, as they also are objects of unexpected beauty that convey a sense of history and national identity through image and word.

United States postage stamps have changed since they premiered in 1847. The first stamps were embellished busts of national leaders Benjamin Franklin, the first postmaster general, and George Washington. Though these early hand-engraved depictions of our historic past bear little resemblance to the dynamic graphic statements that we enjoy today, they have



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much in common. Masters of design, they are complex signs and message bearers that incorporate a vast amount of information in miniature format. Distinct visual icons, they carry cultural messages across the world in the form of pictures, capturing the imaginations of millions.

The American public determines by suggestion which subjects will grace our nation's calling cards. Each year, the Postal Service receives approximately 50,000 suggestions for stamp subjects. The Citizens' Stamp Advisory Committee (CSAC) reviews all the suggestions that fit its criteria. The committee is comprised of fifteen members appointed by the Postmaster General. The CSAC's recommendations are seriously considered, but it is the Postmaster

*Martin Luther King, by Keith Birdsong,  
acrylic and colored pencil on board.*

*Apollo Soyuz, Robert T. McCall, acrylic on board.*



Clockwise from right:

*All Aboard! 20th Century Trains:*  
*20th Century Limited* by Ted Rose,  
watercolor on paper.

*Legends of American Music:*  
*Patsy Cline*, by Richard Waldrep,  
gouache on board.

*City Mail Delivery*,  
by Norman Rockwell,  
pencil on paper.



General who ultimately selects the subjects and the designs for all U.S. postage stamps.

Gifted artists and art directors are then commissioned by the United States Postal Service, and it is they who add the seductions of form to the charms of theme. Countless hours are spent transforming specific concepts into striking graphic statements that convey ideas effectively, maintain accuracy and please the masses in the world's greatest gallery of public opinion.

*Pushing the Envelope: The Art of the Postage Stamp* honors the contributions of more than seventy outstanding artists and designers whose work has profoundly affected the way we visualize our world. Selected from the extraordinary collection of the United States Postal Service, the original artworks represented in the exhibition span forty years of illustration history. They reflect the evolutionary process that changed American stamps as new subjects and designs were explored. Captivating and aesthetically diverse, they serve as strong statements of our national artistic expression.

This exhibition is generously sponsored by



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

Pushing the Envelope will be on view from November 11, 2000 through May 28, 2001

# EXHIBITION



# The Spirit of Christmas

Linda Pero, Curator of Norman Rockwell Collections

In this holiday season, visitors to the Norman Rockwell Museum will be treated to Norman Rockwell's original paintings of scenes for Hallmark Christmas cards. Among the most popular of his works, and still an enduring part of Hallmark's Christmas line, the twenty-seven paintings from the Hallmark collection of Rockwell artwork were commissioned between 1948 and 1957.

In 1948, a collaboration between Gallery Artists of New York and Hall Brothers, Inc. of Kansas City joined the fifty members of the Gallery Artists group, led by Harry Abrams, with J. C. Hall's greeting card company. Hallmark's Gallery Artists line included works by such artists as Norman Rockwell, Grandma Moses, Salvador Dali and Georgia O'Keeffe. Rockwell's jolly Santas and Grandma Moses' snowy Vermont landscapes became the cornerstone of the Hallmark Christmas line.

The combination of Rockwell's artistic talents with Hall's marketing skills led to the popular success of the line. The subjects of the paintings range from Rockwell's traditional Dickensian characters as portrayed in *Bob Cratchit*



*Christmas Surprise*, watercolor on posterboard, 1954.

and *Yuletide Toast* to Rockwell's Arlington, Vermont, inspired winter wonderland of *Homecoming*, to the contemporary 1950s vignettes of *Christmas Surprise* and *Trimming the Tree*.

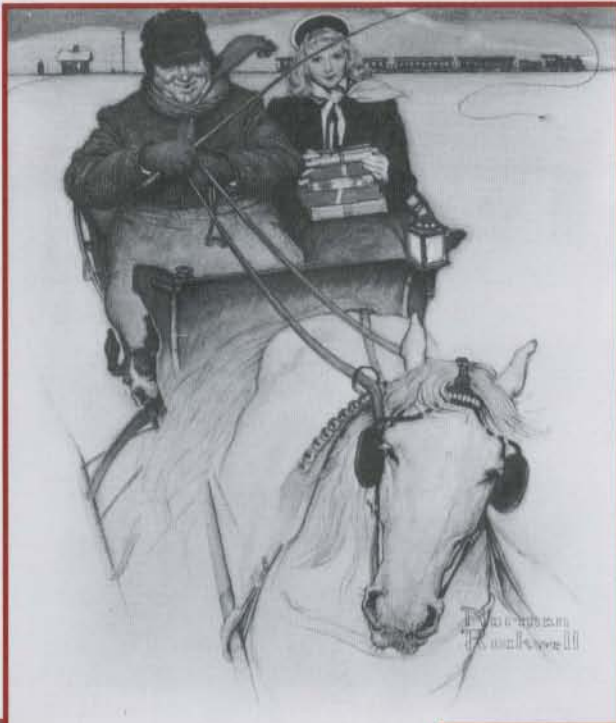
J. C. Hall's goal for Rockwell's cards, knowing he could count on Rockwell's technical skill, was "that they have plenty of color, reflect the Christmas spirit and are of general enough character so they can be sent by most anybody." Gem-like, the paintings measure just twice the size of their printed counterpart. Reduction of the image, typically by 100%, to the actual card size facilitated the printing process and provided an image with good clarity and detail. The images represent some of Rockwell's best-loved work. They are reproduced year after year and have become enduring symbols of the feelings and fantasies that we have come to associate with the spirit of Christmas.



Norman Rockwell with Joyce C. Hall, president of Hall Brothers, Inc., Kansas City, Missouri, February, 1948.

Hallmark photograph

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Clockwise from top left:  
*Homecoming*, watercolor on posterboard, 1949.  
*Yuletide Toast*, pencil on posterboard, 1950.  
*Trimming the Tree*, watercolor on posterboard, 1952.  
*Bob Cratchit*, watercolor on posterboard, 1948.



# The Gift That Keeps on Giving

The Norman Rockwell Museum, in its dedication to preserve the legacy of Norman Rockwell, continues to reach across the nation. Our membership support has been one of the most important aspects in helping us achieve more than three decades of successes and growth. With the continued help of our members, future generations of museum goers will be assured of the same high quality of exhibitions and programs that our visitors have come to expect.



Young artist at work.

The gift of membership allows you to recognize a friend in a unique and meaningful way. For birthdays and anniversaries or at the holiday season, remember your family and friends with the gift that keeps on giving. Your thoughtfulness will mean so much to the person being hon-

ored, and it also means that we can continue to bring the art of Norman Rockwell to the public.

Along with the membership card, we will mail a 9" x 11" print of *Girl with Black Eye*, shown above. With a membership gift, the recipient will also enjoy the following:

- Free admission to the museum for one year
- A subscription to *The Portfolio*, the museum's quarterly magazine
- The quarterly *Programs and Events* calendar
- Invitations to attend exhibition openings, book signings and festive galas



*Girl with Black Eye*, oil on canvas, *Saturday Evening Post*, May 23, 1953, cover.

- Discounts on educational workshops and art classes as well as on items in the museum store, catalogue and on-line
- And, for the membership level of \$100 or more, the beautifully illustrated guide, *The Norman Rockwell Museum at Stockbridge*.

We thank all our devoted members for being a part of the Norman Rockwell Museum and for widening our circles of friends with your membership gifts.

**For more membership information, please log on at [www.normanrockwellmuseum.org](http://www.normanrockwellmuseum.org)**

*To purchase a Gift Membership*

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*Special Early Offer to Members*

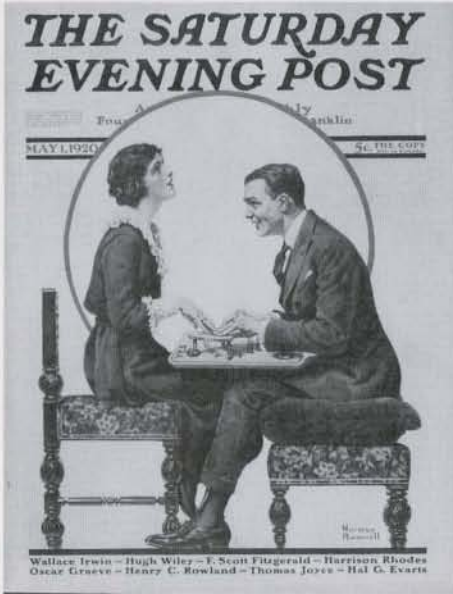
**Don't miss out on your 2001 calendars!**  
**As these items quickly sell out, we have reserved a limited number of deluxe wall calendars, scrolls and desk calendars especially for our members.**  
**With each purchase of \$25 or more, receive a 20% discount on these perennial favorites.**



# EXHIBITION COUPLES AND COVERS—

Thomas C. Daly, Assistant Curator of Education and Visitor Services

## A PERFECT MATCH



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The exhibition *Norman Rockwell's 322 Saturday Evening Post Covers* has returned to the Norman Rockwell Museum. Norman Rockwell created *Post* covers over a period of six decades. His first cover, *Boy with Baby Carriage*, appeared in 1916, and his last cover was *Portrait of John F. Kennedy*. Some covers represented major events, but most of them chronicled everyday life in America. Certain themes reappear in Rockwell's work—youth and old age, young love, rites of passage and homecomings. In these examples, Rockwell explores the dynamic relationship of couples. Come and visit this all-time favorite exhibition of *Post* covers, and discover for yourself the many recurrent themes that appear in Rockwell's paintings.

### *Norman Rockwell's 322 Post Covers* September 2, 2000—January 27, 2002



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*The Ouija Board,*  
*Saturday Evening Post,*  
May 1, 1920, cover.

*The Breakfast Table (Political Argument),*  
*Saturday Evening Post,*  
October 30, 1948, cover.

*Man and Woman Seated Back to Back (Political Argument),*  
*Saturday Evening Post,* October 9, 1920, cover.

*The Breakfast Table, Saturday Evening Post,* August 23, 1930, cover.



# NATIONAL TOUR

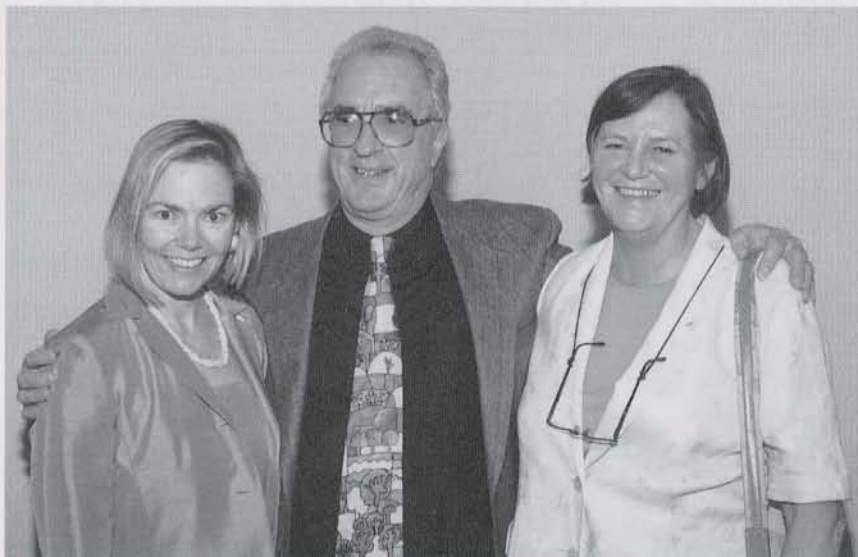
## *Norman Rockwell: Pictures for the American People*

### News Across the Nation

Kimberly Rawson, Associate Director for Communications

Following its success in Atlanta and Chicago, *Norman Rockwell: Pictures for the American People* opened in Washington, D.C., with great media fanfare. More than fifty members of the press, including nine camera crews, turned out for the exhibition's media preview at the Corcoran Gallery of Art.

The tremendous publicity the national show has received includes an appearance by Peter Rockwell on the ABC network television program *Good Morning America*. When asked what his father would think of this traveling exhibition, he responded, "He'd love it. ... he always used to get these letters saying, 'Dear Mr. Rockwell, I don't know anything about art but I like your work.' And he'd occasionally say, 'Wouldn't it be nice to get something saying, I know a lot about art and I like your work.' And [with] this traveling show ... people [are saying], 'I know quite a bit



Peter Rockwell, family spokesperson, sculptor and youngest son of Norman Rockwell, dazzled the media with press, radio and TV interviews. Peter is seen here with Director Laurie Norton Moffatt and his wife, Cynthia.



Cynthia Rockwell poses with her father-in-law's painting *Rosie the Riveter* at the Corcoran Gallery of Art.

about art and I like your work." Peter Rockwell also spoke about his father to a group of 300 people at the prestigious National Press Club. The address was broadcast live on National Public Radio stations across the nation and was televised on C-SPAN.

*Washington Post* writer Paul Richard noted, "Reputations move, and Rockwell's is ascending. ... You cannot clearly gauge 20th-century America's self-image—Rockwell helped invent it—unless you keep his work in sight. ... So what if Norman Rockwell did not advance abstraction ... or force a revolution. Look at what he did. Start with his huge tolerance. In his liberal America, everyone is different and everyone is decent. Tolerance is Rockwell's democratic theme. ... He was a stickler for details and arranged

Photo by Christy Bowe, Image-Catcher News.



# EXHIBITION

them in his art with such precision and profusion that drinking in his pictures can induce a kind of trance.”

A twelve-page article by Director Laurie Norton Moffatt about Norman Rockwell and the traveling exhibition appeared in the July issue of *USA Today Magazine*. On the Internet, Chief Curator Maureen Hart Hennessey was featured live on [www.washingtonpost.com](http://www.washingtonpost.com) in a question-and-answer segment about Norman Rockwell.

Approximately 20,000 people per week visited the exhibition in Washington, and a record number of 5,000 people attended the Corcoran's *Pictures for the American People* Family Day festivities. Notable visitors to the exhibition, according to Jan Rothschild, the Corcoran's director of public affairs, included Chelsea Clinton, who attended the exhibition



twice and spent 2 1/2 hours in the galleries on her second visit; Vice-president Al Gore and his wife, Tipper, and many congressmen. Lady Bird Johnson and her daughter Lynda Robb, wife of Virginia Senator Charles Robb, were given a private tour of the exhibition.

Mary Doyle Keith, who posed for Norman Rockwell's famous 1943 *Rosie the Riveter*, *Saturday Evening Post* cover, attended the exhibition and spoke about her experience as the model for *Rosie*, as well as what life was like for a woman during the war years. CBS covered the story, which was broadcast that day on sixteen news shows around the country.

Apart from the ongoing critical debate about “artist or illustrator,” the public has clearly cast its vote. The Atlanta Convention and Visitor's Bureau announced that *Pictures for the American People* brought in \$31 million to the local economy during the three months the exhibition was at the High Museum of Art. In more ways than one, Norman Rockwell continues to make a deep impact on the nation.

Many members of the press attended the media preview at the Corcoran Gallery of Art.

**Tour Itinerary for Norman Rockwell:  
Pictures for the American People**  
[www.rockwelltour.org](http://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](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 information  
[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 information  
[www.corcoran.org](http://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](http://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](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 information  
[www.nrm.org](http://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](http://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.

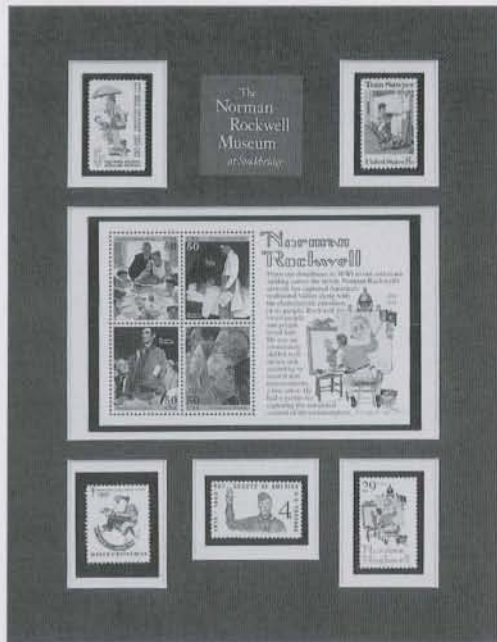




# The Museum Store Gives Postage Its Due



**Jo Ann Losinger, Director of Earned Revenue**



Set of preserved Norman Rockwell stamps spans 35 years. The 12.5" x 10" matted and framed collection features his first postal commission. \$44.95, members \$40.45.

The exhibition *Pushing the Envelope: The Art of the Postage Stamp* shows that every stamp starts with artwork. Stamps are now part of Norman Rockwell's art in our museum store. Actual postage stamps, from the historic to the whimsical, are incorporated into professionally matted and framed Rockwell prints. Images include Lincoln, Kennedy and the *Four Freedoms*, along with the *Four Ages of Love*. Also, a forty-eight page catalogue and poster have been designed to commemorate *Pushing the Envelope*. *Triple Self-Portrait* stamp pins, magnets and paperweights add to the mix of merchandise surrounding the exhibition.

*You may order these items by*

**Phone: 1-800-742-9450 • Fax: 413-298-4144**  
**Mail: P.O. Box 308, Stockbridge, MA 01262**  
**E-mail: [store@nrm.org](mailto:store@nrm.org)**

**Or visit us at the museum store: Monday–Friday: 10am-4pm  
and Saturday and Sunday 10am-5pm**

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