

# The Portfolio

SPRING 2000

THE NORMAN ROCKWELL MUSEUM at Stockbridge

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



Norman  
Rockwell

To Walt Disney  
one of the really  
great artists  
an admirer  
Norman

## Director's Thanks

On behalf of the board of directors and our staff, I have the immense pleasure of announcing a most generous gift from Diane Disney Miller—the 1941 Norman Rockwell oil painting *Girl Reading the Post*. This important *Saturday Evening Post* cover directly ties the art of Norman Rockwell to the magazine that he was associated with for over forty-five years. It was bequeathed to the museum by the daughter of the other famous American illustrator, Walt Disney. We are so very grateful to Diane Disney Miller for her extraordinarily generous act in giving this painting to the Norman Rockwell Museum and to people all over the world who come here to experience the incredible joy of seeing original paintings by Rockwell.

Mrs. Miller wrote, "I visited your museum last year, loved it, and am pleased to know that the painting will hang where it belongs."

The most important mission of a museum is to collect and present major artworks. With a strong core collection, a museum can initiate education programs for adults and children; attract loans for exhibitions of Rockwell art in private hands, as well as works by other famous illustrators; and serve the public in the most informative, interesting and creative ways possible. Generous donations such as this enable us to continue building our collection and fulfilling our mission — to bring the art of Norman Rockwell to the people. I invite you to visit the museum, see *Girl Reading the Post* and join us in thanking Diane Disney Miller for this wonderful new addition.

—Laurie Norton Moffatt

# The Girl Rockwell Gave to Disney

David Verzi, External Relations Coordinator

The original oil painting for the *Saturday Evening Post* cover of March 1, 1941, *Girl Reading the Post*, stands as a token of respect and friendship between two cultural icons—the 20th-century's giants of animation and illustration. Norman Rockwell gave the painting to Walt Disney in 1943 during the illustrator's brief residence in Alhambra, California. Rockwell inscribed the work, "To Walt Disney, one of the really great artists— from an admirer, Norman Rockwell."

The admiration was mutual, as Disney once wrote to Rockwell, "I thought your *Four Freedoms* were great. I especially loved *Freedom of Worship* and the composition and symbolism expressed in." Upon receipt of *Girl Reading the Post*, Disney penned his appreciation, "I can't begin to thank you ... my entire staff have been traipsing up to my office to look at it ... minutely they inspect it ... to all of them, you are some sort of god." To further express his gratefulness, the animator sent the illustrator a set of ceramic figurines featuring characters from *Pinocchio*, *Bambi* and *Fantasia*. For decades, *Girl Reading the Post*

hung in the office of the famed cartoonist, then for some years it was in the home of Disney's daughter, Diane. The painting depicts a knob-kneed, coming-of-age school girl. Pictured in bobby socks, saddle shoes and a plaid skirt, she also wears a cardigan (accented by a sweetheart pin) over

a pullover letter sweater. The seated adolescent's lap is piled with books, her face is hidden behind a fictitious issue of the *Post* whose cover carries the portrait of a fashionable 1940s woman.

In *Girl Reading the Post* (also called *Double Take*), Rockwell presents,



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*Girl Reading the Post*, oil on canvas, *Saturday Evening Post*, March, 1941, cover.

# POSITION



*Model Millicent Mattison Riker peers out from behind the Post cover.*

graphically and figuratively, the theme of “growing-up.” The teenager’s shoes are worn and shabby; her socks are turned down; one foot rests atop the other in a girlish pose. Her skirt is unevenly arranged and she sits carelessly upon her coat.

However, above the books — perhaps suggesting that she is learning — her cardigan, jewelry-bearing pullover and mittens (although not gloves, still fashionably white) show a properly erect, lady-like posture. Where the cardigan meets the neck is a face that blends into and is proportional to the girl’s body, but it is the face of the elegant lady that the bobby-socker is hoping to become. It is also seems that Rockwell is making the point that reading the *Post* is an aid to and a sign of maturity.

Among the *Post*’s many avid readers, a demand grew to see the face behind the fictitious magazine, and, in a subsequent issue, the *Post* printed a photo of Millicent Mattison, Rockwell’s sixteen-year-old model. Dressed and striking the same pose as the cover girl, the smiling face of the Arlington, Vermont teenager was seen looking around the left side of the *Post*’s March 1st issue.

Millicent Mattison Riker, who also posed for the *Post* cover *Hat Check Girl* as well as other Rockwell illustrations, now lives in Byron, Georgia. In a recent telephone conversation, she said, “Well, I was used to posing for Norman Rockwell. It seems everyone in Arlington did. Even though he only paid something like twenty-five cents an hour, he was always so very nice. But, oh, I was very surprised at the nationwide clamor to see my face.” The gift of *Girl Reading the Post* to the museum continues the Disney-

Rockwell friendship that included a spontaneous visit by Walt Disney to Norman Rockwell’s Arlington, Vermont, studio. The creator of Mickey Mouse was not recognized and was refused admittance by Rockwell’s cook. This incidence perhaps explains why some of Disney’s correspondence to Rockwell is humorously signed “Walt Who?”

Diane Disney Miller noted that as children she and her late sister, Sharon, sat for portrait sketches that Rockwell gave to her parents. Mrs. Miller laughed, “I was about ten-years old and a real brat about it.” We have no way of knowing Norman Rockwell’s opinion of that session, but we surely view Mrs. Miller in a much better light than that. Our appreciation for her kind and generous gift is as boundless as the esteem that Rockwell and generations of Americans have had for her father’s work.



*Portraits of Diane Disney and Sharon Disney by Norman Rockwell.*

# DISTANT SHORES: *The Odyssey of Rockwell Kent*

*Why do men love the wilderness? For its mountains? There may be none. For its forests, lakes, and rivers? It might be a desert; men love it still. Desert, the monotonous ocean, the unbroken snowfields of the North all solitudes, no matter how forlorn are the only abiding-place on earth of liberty. —Rockwell Kent*

**W**ilderness exploration holds an irresistible attraction for the intrepid. Rockwell Kent (1882-1971) was such an explorer. One of America's best-known illustrators for the first half of the twentieth century, Kent created paintings, admired for their beauty and clarity, that were widely exhibited and included in such important collections as the Metropolitan Museum of Art, the Whitney Museum of American Art and the Phillips Collection. Throughout the first half of his life, Kent lived, worked and painted in back-country regions, including Monhegan Island off the coast of Maine, Newfoundland, Alaska, Tierra del Fuego and Greenland.

*Distant Shores: The Odyssey of Rockwell Kent* visually documents Kent's yearning and searching through paintings, drawings, watercolors and prints inspired by his travels to many wilderness areas. Organized by the Norman Rockwell Museum at Stockbridge, the exhibition features art from private and public collections, including an exceptional



Reproduced with the permission of The Rockwell Kent Legacies.

*Greenland Courtship, 1934, 14" x 10", lithograph. Print Collection. Miriam and Ira D. Wallach Division of Arts, Prints and Photographs. The New York Public Library. Astor, Lenox and Tilden Foundation.*

loan of paintings from the State Hermitage Museum, St. Petersburg, Russia. Scheduled for exhibition at the Norman Rockwell Museum from **June 24, 2000 through October 29, 2000**, *Distant Shores* will travel to the Appleton Museum of Art, Florida State University, Ocala, Florida (November 18, 2000–January 29, 2001); the Terra Museum of American Art, Chicago, Illinois (February 24, 2001–May 20, 2001) and the Anchorage Museum of History and Art in Alaska (June 17, 2001–September 23, 2001).

Constance Martin, guest curator of the exhibition, is a research associate at the Arctic Institute of North America, University of Calgary, Alberta, Canada, and has published in the field of Arctic history and 19th century art. Her

research has taken her from her homes in Calgary and Stockbridge to the State Hermitage Museum in St. Petersburg, Russia, the home of some of Kent's most famous paintings.

# EXHIBITION

A companion book with full color plates will accompany the exhibition. Essays by Guest Curator Constance Martin and Richard V. West, director of the Frye Art Museum, Seattle, Washington, discuss the broad range of Kent's art from aesthetic, social and historical perspectives.

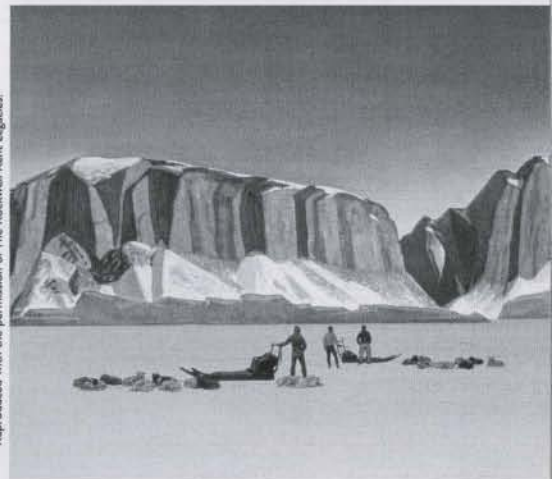
The Norman Rockwell Museum is collaborating with two other northeastern museums to present a summer of Rockwell Kent exhibitions and programs. The Adirondack Museum, Blue Mountain Lake, New York, and the Rockwell Kent Gallery at the Plattsburgh

State Art Museum, New York, both will feature Kent exhibitions through October 2000. All three institutions have organized *Rockwell Kent Rediscovered*, a symposium on Rockwell Kent's life and work, September 13–16, 2000.

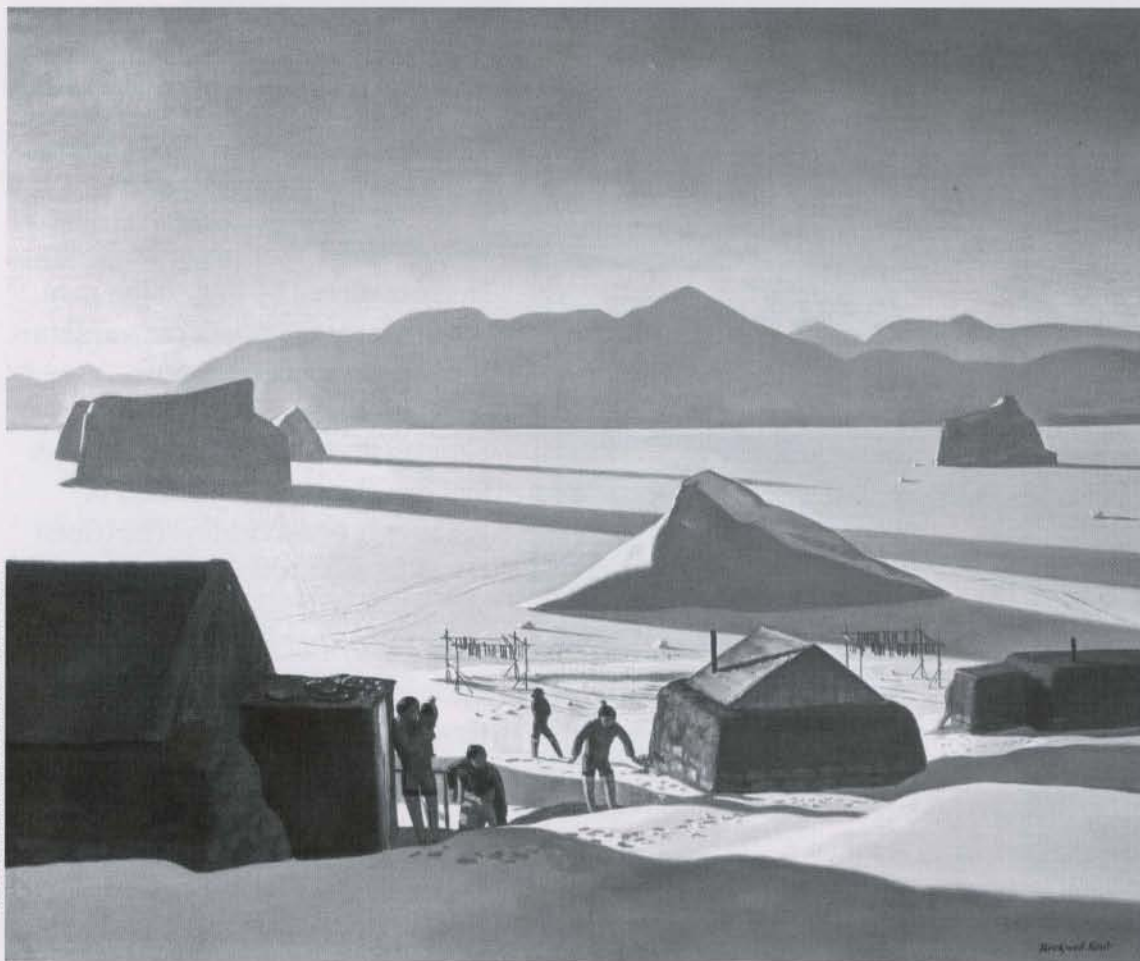
*Distant Shores: The Odyssey of Rockwell Kent* is underwritten in part with the generous support of R.R. Donnelley & Sons Company.

**For more information on the symposium, please contact the Visitor Services Office at 413-298-4100, ext 220.**

*Dogs Resting, Greenland, c. 1937, 34 1/8" x 44 1/8", oil on canvas. Rockwell Kent Collections, Plattsburgh State Art Museum, New York. Gift of Sally Kent Gorton.*



Reproduced with the permission of The Rockwell Kent Legacies.



Reproduced with the permission of The Rockwell Kent Legacies.

*Greenland Winter, c. 1934 - 1935, oil on canvas mounted on plywood. Courtesy of Jake Milgram Wien.*

## Voices FROM THE NATIONAL SHOW



**Kimberly Rawson, Director of Communications**

For those of us in Stockbridge who have spent many years preparing for the national tour *Norman Rockwell: Pictures for the American People*, watching the exhibition become a national phenomenon has been an eye-opening experience. Sharing Norman Rockwell's captivating art with a national audience has once again reminded us that he was, and still is, the people's painter.

Embraced in Atlanta by thousands of visitors, many of whom had never before entered an art museum, the exhibition and its website are giving the American public an opportunity to enjoy the work of an artist who continues to represent something fundamental about who we, the American people, are and who we aspire to be. As CNN correspondent Carolyn O'Neil said on a



recent "Travel Now" segment, "... the laughter elicited by this exhibit may act as a tonic to smooth the way into the 21st century."

Norman Rockwell's art touches people in a significant way, regardless of gender, age or nationality. The "Guest Book" at [www.rockwelltour.org](http://www.rockwelltour.org), the website created expressly for *Pictures for the American People*, is becoming a fascinating chronicle as the exhibition travels across America. We would like to share with you some comments

from people around the world who have written to us and to the "Guest Book" about the art of Norman Rockwell, and we invite you to visit the website and add your comments.

# BILTON

## Pictures for the American People

### *From our files, 22 November 1999*

*My family and I visited the High Museum of Art yesterday to view the Norman Rockwell Collection on display. ... I was moved to tears many times staring at the paintings I have adored since I was a child. Norman Rockwell is an American icon and I can only hope when his exhibition visits the other cities on tour, it will be a smashing success, just like Atlanta. Thank you for sharing a bit of Norman Rockwell with us. My life is now richer and fuller because I viewed those paintings up close and personal.*  
—Doug Lozel, Jonesboro, GA

### *From the “Guest Book”*

*I haven't been to the art museum since I went on a school field trip over 30 years ago. It took something really special like the Rockwell exhibit to get me there.*  
—Carolyn Clark, Hiram, GA

*We hope to have a family reunion in Chicago ... to coincide with the Norman Rockwell exhibit! We're all so excited!*  
—Natalie Arndt, Rolling Meadows, IL

*I will be visiting the exhibit for the 3rd time. ... It is a terrific show, with something to offer each age group. I found it to be a very moving exhibit and I can't wait to see the reactions of my parents and grandparents as they listen to the audio tour. Thank you.*  
—Tara Cooper, Augusta, GA

*A must see!!! but more, a MUST experience. Absolutely moving (to tears). He brings peace into your heart with each*

*and every brush stroke. ... You will find yourself chuckling at the humor, smiling at the pleasantries, sighing at the brilliance of this man. Thank you Mr. Rockwell. I am 34 and appreciate your every painted stroke.*  
—Lisa, Atlanta, GA

*Mr. Rockwell's Art is also famous in Iran.*  
—Human Vafay, Tehran, Iran

*Seeing only magazine covers and pictures in magazines through the years does not prepare you for the actual paintings, which were incredibly detailed and beautiful.*  
—Laura Clemons & Bill Blakesley, Charlotte, NC

*We will definitely link to this site!!*  
—Mats Lotz, Taby, Sweden

*Having come from a country and culture so different from the one I found myself in, his work offered insights into my new home with a depth and clarity I might have missed without it. ... I will always hold all of Norman's work close to my heart.*  
—Chuck Kim, Austin, TX

*It is my opinion that Norman Rockwell is to American art what Aaron Copland is to American music. ... He is a man for all ages and for future generations to come.*  
—J. LeMasters, Cypress, CA

*Su modo de ver las cosas lo hace un ser fantástico. Felicitaciones por esta página. (The way you have presented things is fantastic. Congratulations on this page.)*  
—Gabriela Beovides, Montevideo, Uruguay

*His work is a national treasure.*  
—Tom Barker, Lakehurst, NJ

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

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

# One Teenager's View

Abigal August, Student Intern

*A student explores how the works of Norman Rockwell are relevant to the young people of today.*

Permit me, please, to introduce myself. I am a senior at Miss Hall's School in Pittsfield, Massachusetts. My school has a program called "Senior Horizons" that enables students to focus on career and personal interests by interning in a community business or organization of our choice once a week for twenty-five afternoons. For my internship, I chose the Norman Rockwell Museum.

For me, a museum experience always has been a pleasurable one. When I was younger, my family and I traveled to Boston on vacations, and each time that we were there, we would visit a museum. As I grew older and traveled more by myself, I began to visit other museums. I saw famous pieces painted by artists who were known worldwide and that were studied by thousands of art students. I wondered why we had nothing like that around the Berkshires. Unbeknownst to me, we did have famous, wonderful works of art contained in a museum that was dedicated to the man who painted them.

During my junior year in high school, I went to the Norman Rockwell Museum and walked through the rooms staring at works that I had seen in books, magazines or as reproductions. I saw paintings and sketches that were unfamiliar to me but to which I was attracted. I



*Murder in Mississippi, oil on canvas, Look magazine, unpublished version for April 20, 1965, story illustration.*

stood in front of *Girl at Mirror* and allied myself with the little girl. I remember being younger and watching my older sister get ready for a date. I couldn't wait until I was old enough to have a reason to do my hair and makeup. The little girl and I seemed to have the same longing to grow up and be someone else.

As I continued through the museum, I began to realize that everyone could do the same with at least one of Rockwell's works. His paintings reflect everyday people or events, and they do this with some aspects of clarity but some hidden ones as well. These aspects always are

open to interpretation. Other young people relate to his work too, and from my perspective I believe all people like something they can associate with.

I stumbled across a painting that I felt I had seen before. I stood in front of this piece until a name dawned on me—Goya. Something in Rockwell's painting *Murder in Mississippi* reminded me of Goya's painting *The Third of May*. If you asked me to explain in depth why, I could not. I think it was the lighting and the depiction of death. It might have been the fact that the painting was based on an actual event.

I was entranced by how Rockwell might have used the association between the events that were portrayed in the two paintings to create a similar style. There is no proof that Rockwell studied the Goya painting. The only proof I have is my own argument that it takes a master to do this, and I believe Rockwell was a master at what he did.

I am excited to say, "I grew up near him," and that "I know the street in that painting." I feel privileged because I know that there are people who know who Norman Rockwell is and they know his works, but they need to travel far and wide to see them and I have them practically in my backyard.



# The NRM Website — More Than One Million Hits in Cyberspace

Kimberly Rawson, Director of Communications

*According to the American Association of Museums, more than 10,000 museums in 120 countries had websites on the Internet in 1999.*

Enter the Norman Rockwell Museum, with two official addresses in cyberspace: the museum's recently expanded and renovated website, found at:

<http://www.normanrockwellmuseum.org>

and a site devoted exclusively to the national tour, *Norman Rockwell: Pictures for the American People*:

<http://www.rockwelltour.org>

The national show site offers information about the exhibit and tour, educational resources for the home and classroom and interactive activities. Generous funding for its website was provided by Fidelity Investments through the Fidelity Foundation. Since its debut November 4, 1999, the site has been visited by more than 1.6 million people.

The tour site [www.rockwelltour.org](http://www.rockwelltour.org) opens with an instructive exhibition overview, ticketing information and links to all institutions participating in the Rockwell tour. The section entitled "Rockwell Biography" is a brief account of the artist's career and an illustrated timeline of his life. The virtual visitor can preview the exhibition at "Sneak Preview," where selected works are highlighted. At "Family Fun," families and children can view, print or download the Rockwell Family Guide, an illustrated resource featuring games and activities. Also available for teachers is a detailed study guide for the classroom.

The site contains many distinctive features, including one that allows visitors to select a postcard image from the traveling exhibition, add their own message and e-mail it to friends and family. There also is a "Guest Book" where Rockwell aficionados share their comments. The catalogue

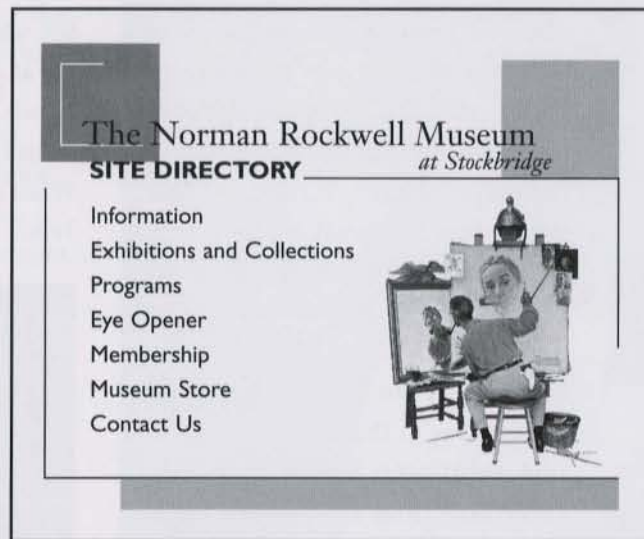
accompanying *Norman Rockwell: Pictures for the American People* is available for purchase online. News items are posted on the site's "Newsroom," and a "Sponsors" page recognizes the critical contributions of the corporations and foundations that made the exhibition possible. Designed by MindSpring Enterprises, Inc. of Atlanta, Georgia, the site was a joint effort by the High Museum of Art in Atlanta and the Norman Rockwell Museum. The project was coordinated by Melissa Thurmond, senior publicist at the High Museum of Art.

The Norman Rockwell Museum's site, at [www.normanrockwellmuseum.org](http://www.normanrockwellmuseum.org), has recently been updated and expanded in the first phase of a series of planned renovations. The new offerings are intended to provide rich content, innovative experiences and interesting information about the museum and its collections.

The most recent addition to the site is the museum store. Store departments include "The Print Gallery," with a large selection of double-matted and professionally framed prints; "The Book Shelf," offering volumes of books on Rockwell, children's books and

address books; "The Signature Collection," a gallery of limited-edition prints signed by Norman Rockwell and "The Illustrators Showcase" featuring books and prints related to the museum's special changing exhibitions.

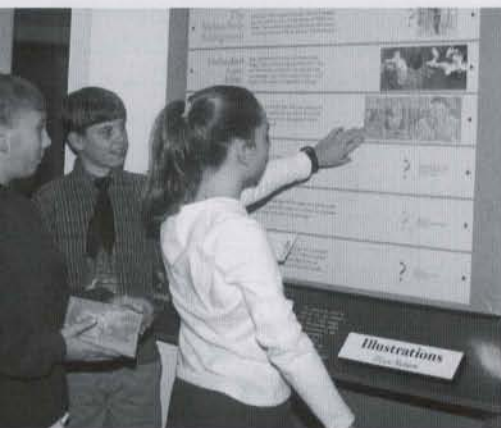
Plans also are underway to add virtual tours of permanent and changing exhibitions, a guest book, electronic postcards and an education project. The site's creation has been a collaborative effort of an in-house team from the Norman Rockwell Museum and Zenn New Media of Great Barrington, Massachusetts, who developed the site.



# The Museum Interacts with the Visitor

**Thomas Daly, Education Assistant**

What effect did illustration art in the *Saturday Evening Post* have on readers when they first encountered it? The Norman Rockwell Museum wanted to know how viewers related to the illustrations one or two generations later. With our current exhibition



*Before TV: American Culture, Illustration, and The Saturday Evening Post*, we explore how illustrations affected the public.

Visitors experience the art the way people originally saw it in *Post* magazines. The exhibition has interactive displays that reveal the story behind the illustrations and the story of the *Saturday Evening Post* magazine. The public is encouraged to explore in engaging ways—open a slot, press a button, turn a page. Traditional

exhibits display artwork with identification labels and extended information posters combined with knowledgeable guides to tell the hidden stories.

*Before TV* encourages visitors to discover the story as well as the products that the *Post* advertised and the impact the *Post* had on its readers. The *Post's* influence from its covers and story illustrations to its advertising are explored. Find out about the circulation of the *Post* and what drove it to the top of the magazine world. Discover what led to the downturn of the *Saturday Evening Post* during the 1960s.

Designer Kevan Moss created the interactives in the *Before TV* exhibition. Fabricators helped to develop everything from *Post* boys to a lighted kiosk entitled *See This? Buy That!* After all, the *Saturday Evening Post* was a hands on experience! What better way to find out about this magazine than to be able to interact with its many components? In *See This? Buy That!* match illustrations to the products they advertised. Find out the answer by lifting the illustrations to reveal the products. The *Post* was a leader in new market surveys.

In the 1930s, the magazine asked its readers to rank the covers from excellent to poor. Take the opportunity to see how your taste in *Post* covers matches that of the folks who were polled by trying out *Rate the Post Cover*. Step into the shoes of the *Post* editors by assigning an illustration to a story in *What's the Big Idea?* See which story illustration the people at the *Post* selected. Peek into the minds of the editors and see their values and beliefs by looking at *What's the Real Message* as well as *Who's Missing?* Gain a behind-the-



# EXHIBITION

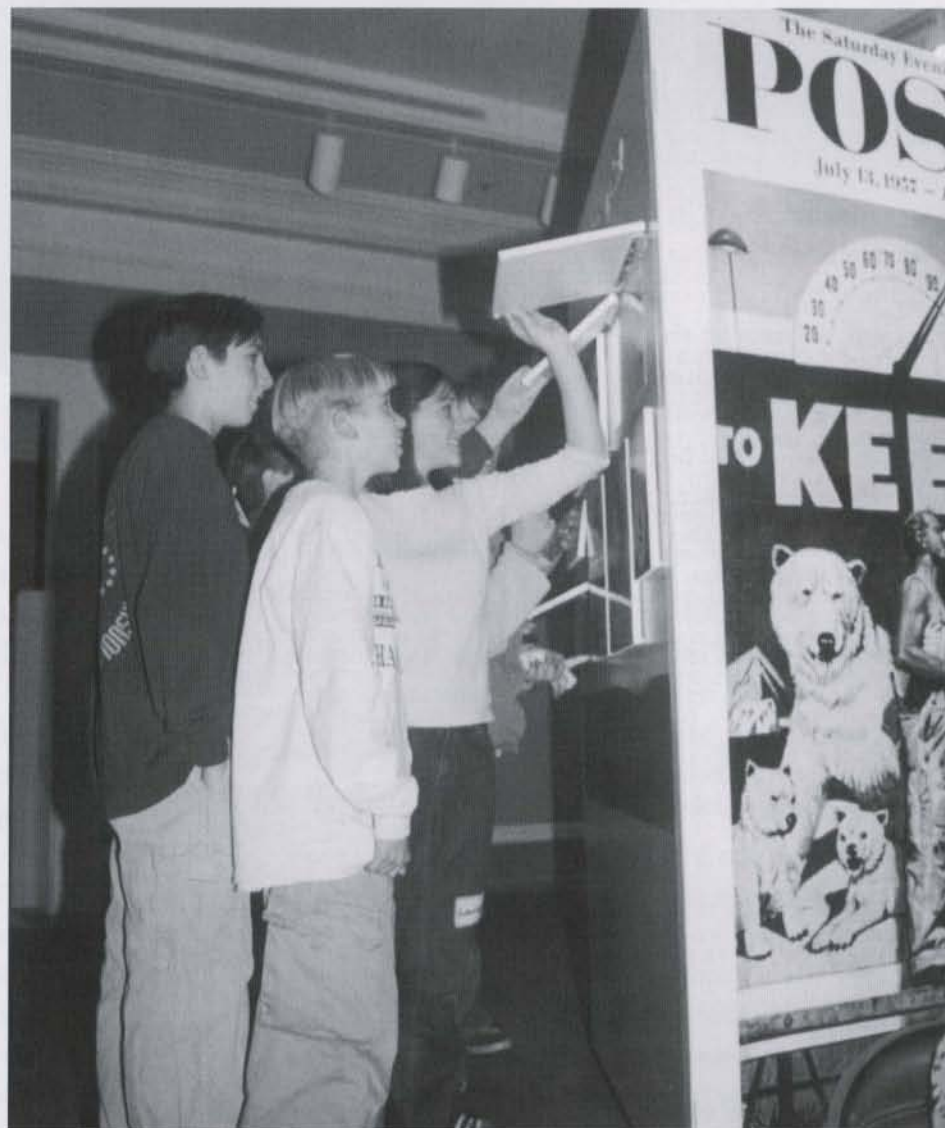
scenes look at how editors influenced the view Americans had of their country. Often certain audiences and different ways of life were purposefully ignored.

Advertising is a major theme of the exhibition. An important factor in a magazine's health is the advertising it is able to capture. In early years, advertising was a major boost for the *Post*. Look at *One Step Above the Rest* and compare the *Post* to other magazines of the day; find out where it ranks in advertising revenue as well as circulation.

In the first half of the 20th century, the *Saturday Evening Post* was one of the most widely circulated periodicals reaching millions of homes. At the mid-point of the century, something on the horizon was changing. Television, an upstart in the entertainment industry, appeared on the scene. Magazines now had to compete for an audience and for advertising dollars. Compare the numbers in *TV Invades the Nation*. When advertisers redirected money from the *Post* to television, it became difficult for the *Post* to survive. As TV enticed viewers, the *Post* started to feature less illustration. Most covers during the 1960s were photographs that offered the reader "real images," in the manner of television. Gone were the *Post* covers of the old days. Television had won a place in American homes and had won over most of the advertisers.

During the *Post's* long existence, outside influences altered its editorial opinions and the ebb and flow of its advertising revenue. This changed the way the *Post* conducted business. When television appeared, it had a wide-ranging impact on our society and on the *Post*. The *Post* as an information source for one generation was replaced by television as the information source for the next generation.

People who visit *Before TV* really enjoy the interactive exhibition. School groups who may have expected to have little in common with the *Post* are surprised to find that some of the stories in the magazine have relevance today. The exhibition offers a way to inform present-day visitors about the past. Come and take this journey before June 11 when the show will be closing!



# Reaching Out— *Norman Rockwell Visits ...*

**Kim Conley, Curator of School and Teacher Programs**

*Music teachers from the Boston area • An English language class in Bordeaux, France  
• High school students in Berkshire County • A middle school in Ravena, New York  
• Elementary school students over the Internet • Auditoriums from Portland, Maine to  
Simi Valley, California • A hospital in Fairhope, Alabama*

**W**hat do all of these have in common? Each is one way that the Norman Rockwell Museum is reaching out through its school and teacher programs.

From the environs of its home base in Stockbridge, our national touring exhibition *Norman Rockwell: Pictures for the American People* is achieving the museum's outreach mission in a long dreamed-of and highly visible manner. Meanwhile, quieter education outreach also has gained momentum over the course of the past year. The national tour will enhance that energy during the course of the next two years. Through its school and teacher programs, the Norman Rockwell Museum's reach has extended across the country from coast to coast. Members of our education staff were there for many of these programs.

Maud Ayson, associate director of education and programs, and curator of school and teacher programs, Kim Conley, presented a session entitled "Rethinking Freedom" at the annual meeting of the National Council for the Social Studies in Anaheim, California. The theme of the conference was "Toward a Humane World." The session focused on Rockwell's *Four Freedoms* and challenged participants, high school teachers from all over



*Detail from Norman Rockwell Visits a Country School, oil on canvas, Saturday Evening Post, November 2, 1946, story illustration.*

the country, to both honor and re-interpret these images.

Maureen Hart Hennessey, the museum's chief curator, presented a workshop to high school teachers at the Ronald Reagan Presidential Library and Museum in Simi Valley, California. The Reagan Library hosted an exhibition of Rockwell's portraits of presidential

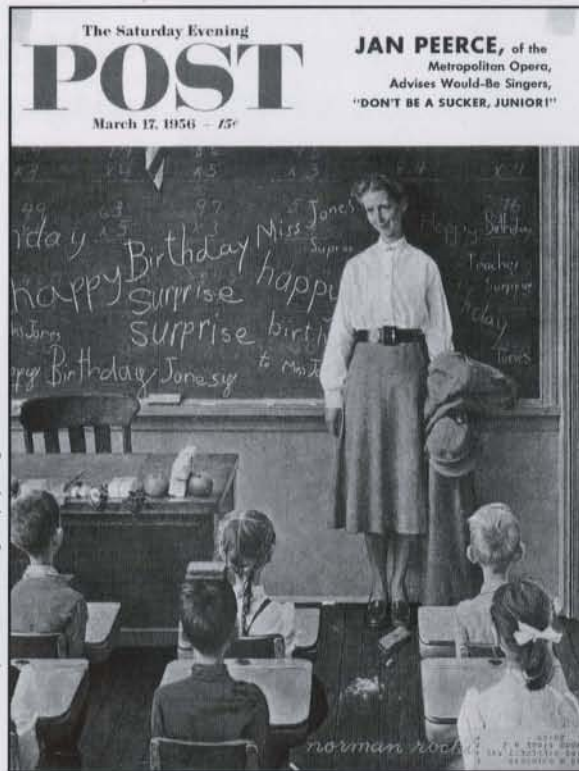
candidates. At the same time, the library launched an educational initiative that included Maureen's lecture and a teacher resource packet developed in collaboration with the Rockwell Museum education staff.

Jo Ann Losinger, the museum's director of earned revenue, placed an exhibition of signed lithographs at the Thomas Hospital in Fairhope, Alabama. The hospital was celebrating the grand opening of a new wing devoted to ICU and women's health. The administration felt that Rockwell's work depicted the values upon which the hospital prides itself. Kim Conley traveled to Fairhope to speak with diverse audiences about Rockwell's work. From the local TV station programming to a group of senior citizens to a middle school class, seeing Rockwell's work in this form and forum mesmerized a wide audience in Fairhope.

Closer to home, the school and teacher program outreach has involved collaborations with both cultural organizations and entire school systems. The Norman Rockwell Museum has collaborated for many years with the Boston Symphony Orchestra's "Days in the Arts" summer program. Recently, the BSO opened an education resource center in a newly accredited school for the arts in Boston and invited the Rockwell Museum to present a workshop there for educators. Roselle Chartock, museum board member and professor of education at Massachusetts College of Liberal Arts, and Kim Conley presented a program that connected Rockwell's work to both folk music and Bloom's Taxonomy—a well-loved pedagogic hierarchy of thinking skills.

A career fair sponsored by the Berkshire County's "School to Work" program brought hundreds of area high school students to visit displays by dozens of local businesses and organizations. The museum's education assistant, Thomas Daly, and Amal Rawling, assistant store manager, put their creative heads together to design a lively and informative museum table that was visited by many career-oriented young people. Several young visitors subsequently applied for summer jobs at the museum.

The newest collaboration for the museum is with Cairo-Durham Middle School in nearby Ravena, New York. This past year, Jackie Moylan, a teacher who has brought her classes to



Happy Birthday Miss Jones, whereabouts unknown, Saturday Evening Post, March 17, 1956, cover.

the Norman Rockwell Museum for many years, worked with the museum staff in developing a school-wide interdisciplinary curriculum called "Celebrating the Millennium: Reflections of America's Past Through the Eyes of Norman Rockwell." Through year-long classroom activities and multiple visits to the museum, students will explore opportunities for reading, writing and researching, as well as cultural enrichment, art appreciation and recognition of local and American heritage. Melinda Georgeson, curator of education, Tom Daly and Kim Conley continue to be instrumental in ensuring the success of this program.

Augmenting these wonderful collaborations with students and teachers are two recent developments that, although less tangible than person-to-person encounters in programs and workshops, comprise a sizeable por-

tion of the museum's educational outreach. Every day, the museum staff responds to e-mails from students, teachers and parents across the United States, the United Kingdom and Europe who are engaged in writing reports and developing curricula with Norman Rockwell as a focus. These requests come from elementary school students as well as college art history professors. A most enjoyable internet correspondence with a high school English class in France culminated with a "thank you" package sent by the students that included the tests they took on

Norman Rockwell and a bottle of French wine.

And finally, the newly refurbished slide rental kits are flying off the shelves! For the price of postage and handling, teachers can borrow a kit, which contains 20 slides, a narrative script and support materials. In the month of November 1999, more than 1300 students from Texas to Maine were inspired to think about art, language arts and history with Norman Rockwell and his work as their inspiration.

**We welcome the opportunity to have Norman Rockwell reach into your community. Please contact us at (413) 298-4100, ext. 249, to discuss which of our many school and teacher outreach programs is right for you.**



Board president Bobbie Crosby welcomed fellow board members and museum staff to the annual holiday party. MassMoCA, the new museum of contemporary art in North Adams, MA, graciously hosted the event. There was much to celebrate—30 years from the Old Corner House (the museum's first home) to the new millennium, recognition for six staff members' 10-year anniversaries and the launching of the national show.

Norman Rockwell Museum happenings are constantly occurring at, in and off-site. On these pages are examples of some of the ongoing events: An anniversary celebration, school vacation workshops as well as regular classroom events, exhibitions, a wedding, and a brand new NR bus!



## The Norman Rockwell Museum

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### The Portfolio

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Kimberly Rawson, Project Manager  
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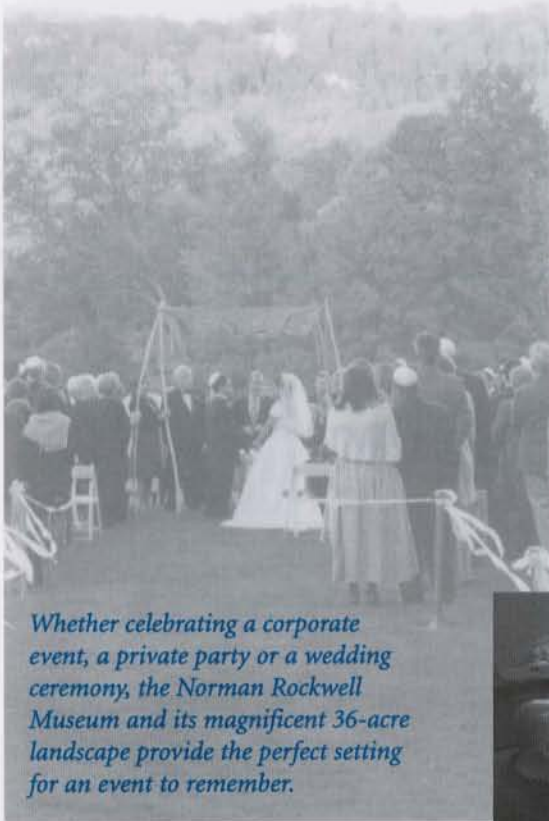
After a wonderful guided tour of MassMoCA, more than 120 guests enjoyed dinner, music and a slide presentation. For the night owls, a cabaret show began at 10:00 p.m.

Cover: Girl Reading the Post, oil on canvas, Saturday Evening Post, March 1, 1941, cover. © 1941 The Curtis Publishing Company. All rights reserved.

The museum's current exhibition Before TV: American Culture, Illustration, and *The Saturday Evening Post*, which opened in November and runs until June 11, 2000, continues to enchant visitors.



School vacations and regular Saturday morning Family Time workshops are exciting experiences. Under the direction of the educational department, children learned about rhythm and created their own drums.



Whether celebrating a corporate event, a private party or a wedding ceremony, the Norman Rockwell Museum and its magnificent 36-acre landscape provide the perfect setting for an event to remember.



Choosing the right colors is a very important step for any artist.

Hop on the Berkshire Regional Transit Authority bus! The museum wrapped an entire BRTA mini-bus with the Rockwell image *Going and Coming*, a 1947 *Saturday Evening Post* cover. This colorful bus provides direct service to the museum from three surrounding towns.



Fifth grade teacher Ellen Campbell arrived with her class from the local Richmond Consolidated School. The children were excited to be the first ones to ride the bus.

# Get a Check-Up, Breakfast & A Little Music...

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

Add another benefit to your Norman Rockwell Museum membership by taking advantage of this offer—3 Norman Rockwell prints for just \$10.00. *Dr. and Doll*, *The Breakfast Table* and *Dreams of Long Ago* all with their *Saturday Evening Post* masthead prominently displayed. Each print carries a caption of wit and wisdom. You may order this unique trio by phone (1-800-742-9450), fax (413-298-4144), post (P.O. Box 308, Stockbridge, MA, 01262), or visit the museum store (10am-4pm Monday-Friday, 10am-5pm Saturday & Sunday) or at our on-line store at [www.normanrockwellmuseum.org](http://www.normanrockwellmuseum.org)

*"Just when I learned to dance, they changed the music!"* —Source unknown. *Dreams of Long Ago*, The Saturday Evening Post, August 13, 1927, cover.



*"Life begins at forty! Begins what?"* —Source unknown. *The Breakfast Table*, Saturday Evening Post, August 23, 1930, cover.



*"What wisdom can you find that is greater than kindness?"* —Jean Jacques Rousseau. *Dr. and Doll*, Saturday Evening Post, March 9, 1929, cover.

The  
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at Stockbridge

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