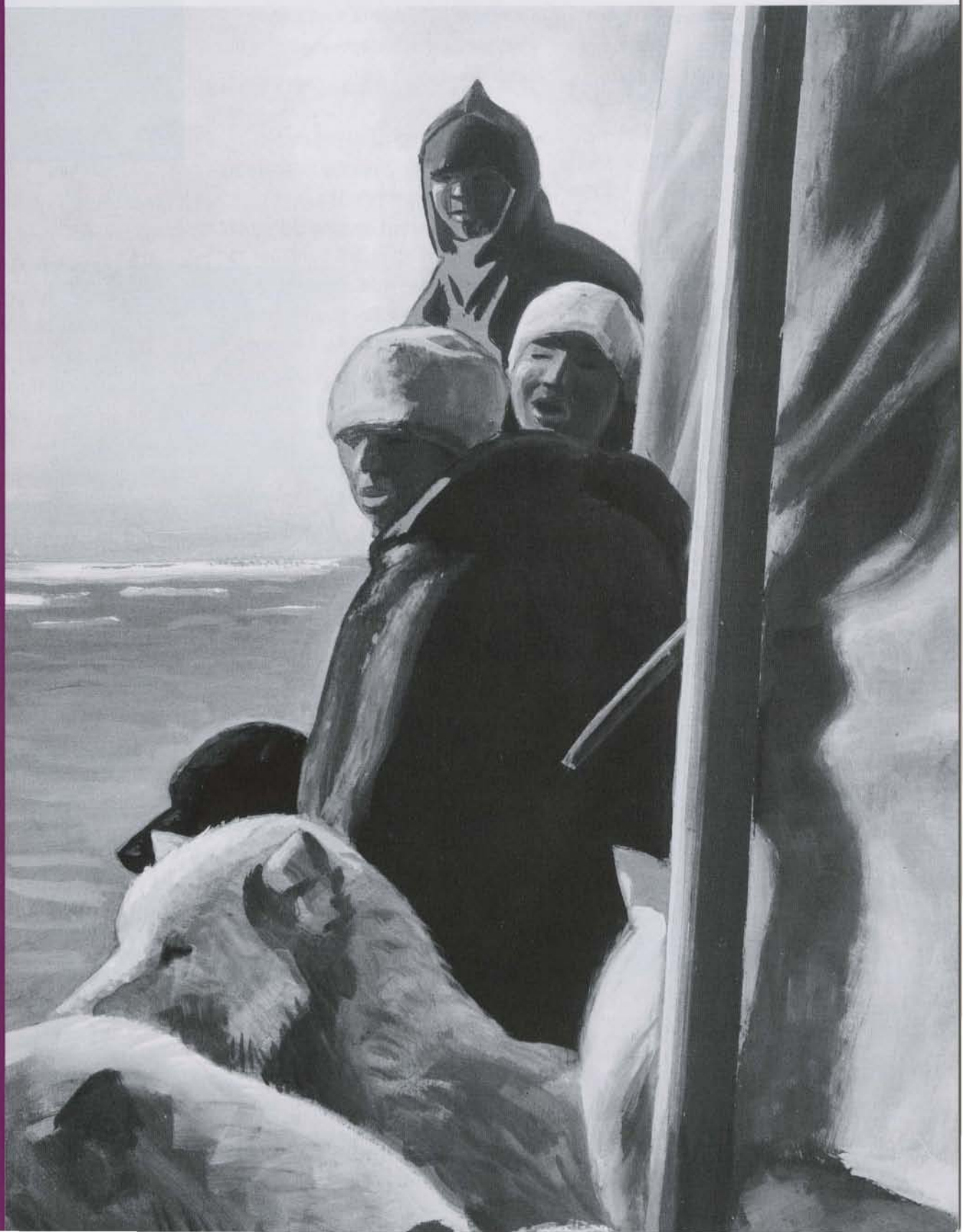


The Portfolio

SUMMER 2000

www.normanrockwellmuseum.org

THE NORMAN ROCKWELL MUSEUM at Stockbridge



A Message From the Director

What an exciting summer we anticipate at the Norman Rockwell Museum. We are launching one of the most innovative arts initiatives in the nation—**KIDS FREE!**, sponsored by the Cain Brothers Foundation. This will make the museum experience more affordable for families and introduce the next generation to art. Fees for school-group visits, vacation week classes and camp groups will continue to help support the museum's commitment to education.

This summer, see the haunting Arctic and wilderness landscapes of another important American artist, Rockwell Kent (1882–1971). Kent was an artist of extraordinary drive, talent and versatility, whose singular vision led him to produce some of the most powerful images of early American modernism. *Distant Shores: The Odyssey of Rockwell Kent*, organized by the Norman Rockwell Museum and curated by Constance Martin, is devoted to Kent's dramatic wilderness images. Thomas

Hoving, director emeritus of the Metropolitan Museum in New York, and curator Constance Martin spoke at the opening on June 24 (see page 4). We are grateful to R.R. Donnelley & Sons Company, publisher of Kent's *Moby Dick*, for their partial sponsorship of this exhibition.

Norman Rockwell: Pictures for the American People continues its exciting tour across the country. The exhibition is at the Corcoran Gallery of Art in our nation's capital from June 17 through September 24. Opening festivities were highlighted by Peter Rockwell's appearance at the National Press Club on June 20th. The exhibit not only pleased the record breaking crowds at the High Museum of Art and the Chicago Historical Society, it also has received critical acclaim by the art and news media, giving Norman Rockwell, for the first time, the long-awaited recognition that he deserves as an important American artist (see page 14).



I invite you to experience the new look of the museum's main galleries. Our permanent collection is on view in the stunningly redesigned Fitzpatrick Family and Lehman Brothers Foundation galleries. Our current Rockwell exhibition, *In Rockwell We Trust*, will remain on exhibit until August 27th. Organized by Linda Pero, curator of the Norman Rockwell Collections, the exhibition documents Rockwell's prominent role in advertising, both as an illustrator and as a celebrity spokesperson.

Summer is here! **Norman Rockwell's studio is open for the season.** Stroll the beautiful grounds where you will find artists sketching, children climbing the sculptures and families picnicking; linger over the bucolic view of the Housatonic River; or visit the museum at:

www.normanrockwellmuseum.org, where you now can shop on-line at our NRM web store. Whether you drop by or click in, an enjoyable time awaits you.

A handwritten signature in black ink, reading "Laurie Norton Moffatt". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Laurie Norton Moffatt

The Norman Rockwell Museum

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The Portfolio

Volume 17, Number 2, Summer 2000
Kimberly Rawson, Project Manager
Cris Raymond, Editor
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The Portfolio is published four times a year by The Norman Rockwell Museum at Stockbridge, Inc., and is sent free to all members.

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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.



KIDS FREE

On April 15, the Norman Rockwell Museum celebrated the inauguration of **KIDS FREE!** This program enables young people (ages 18 and under, who are accompanied by an adult) to visit the museum free of charge. This new museum benefit was made possible by the Cain Brothers Foundation.

KIDS FREE! was created to give families the incentive to explore how the art of illustration can ignite the imagination and engage the mind. Daniel Cain, a Norman Rockwell Museum trustee, is president and CEO of Cain Brothers, an investment banking firm in New York City. Concerning the foundation's gift, he commented, "Our goal is to build a future constituency for the museum

and share with young people our appreciation of Rockwell's view of American life."

KIDS FREE! is the latest in a series of initiatives by the Norman Rockwell Museum to augment its strong commitment to education and programming. Laurie Norton Moffatt, director of the museum, said, "Thanks to the generosity and vision of Cain Brothers Foundation, more young people will have the opportunity to learn about Norman Rockwell's unique contributions to art and society.

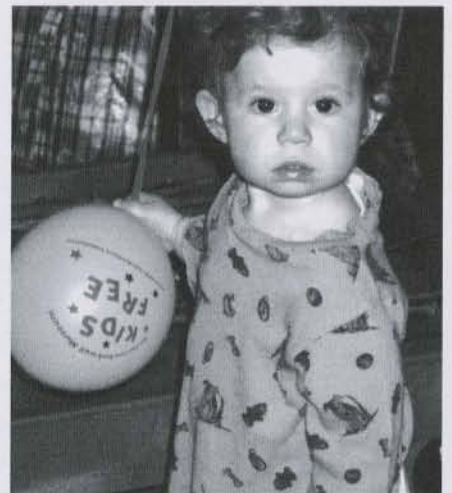
People of all ages find humor, relevance and inspiration in the art at the Norman Rockwell Museum. We are thrilled to offer our visitors this opportunity to experience and share the museum with the children in their lives."

GIFTS THAT GROW

There are many ways to show your support for the Norman Rockwell Museum through your gifts. Every gift, no matter what the size, is significant and appreciated.

Your membership gift may be doubled or even tripled when it is matched by your employer. When you send us a matching gift from your company's Human Resource department, you can sit back and watch your gift grow. For membership information, please log on at:

www.NormanRockwellMuseum.org



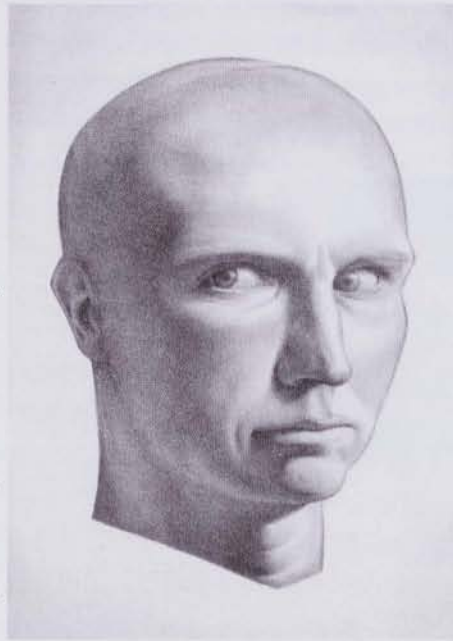
ROCKWELL KENT

Rediscovered

For Rockwell Kent admirers, the northeastern United States is the place to be during the summer and fall of 2000. The artist's life and work are the subject of three exhibitions, two new publications and a major four-day symposium.

Distant Shores: The Odyssey of Rockwell Kent, on view at the Norman Rockwell Museum through October 29, 2000, examines Kent as an artist/explorer whose adventures to remote areas inspired an art of deep spiritual beauty. More than 90 paintings, watercolors, drawings and prints from many museums and private collections, including seven paintings from the State

Hermitage Museum, St. Petersburg, Russia, are in the exhibition. At the Adirondack Museum in Blue Mountain Lake, New York, *The View from Asgaard: Rockwell Kent's Adirondack Legacy* (June 14–October 15, 2000) explores the artist's life and diverse artistic creativity through artwork inspired by the Adirondack wilderness and the artist's home and farm named Asgaard, which in Norse mythology was the home of the gods. Kent's commercial work is the focus in *Commercialism and Realism: Rockwell Kent—Bringing Art to Advertising*, the first exhibition to comprehensively review Kent's work in the advertising realm, on view through December 2000 at the Plattsburgh State Art Museum, State University of New York, Plattsburgh, New York.



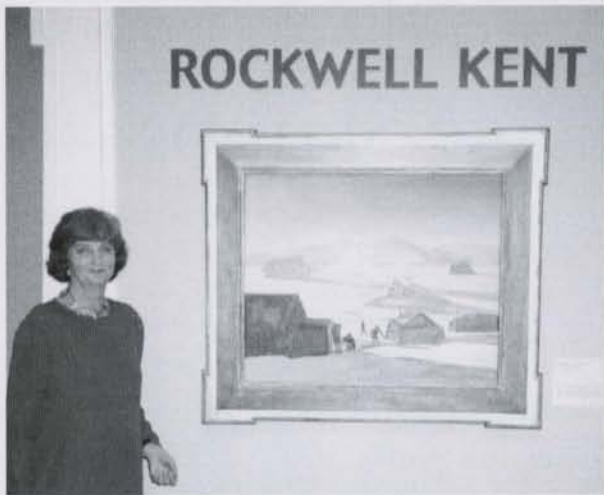
Reproduced with the permission of The Rockwell Kent Legacies.

Its Me O'Lord, Self Portrait, 1934, lithograph. Print Collection. Miriam and Ira D. Wallach Division of Art, Prints and Photographs. The New York Public Library. Astor, Lenox and Tilden Foundations.

Kent's attraction to the wilderness and his extraordinary art inspired by the beauty of the North and the Adirondacks are further examined in two important exhibition catalogues. *Distant Shores: The Odyssey of Rockwell Kent*, published by the University of California Press in conjunction with the Norman Rockwell Museum and Chameleon Press (hard cover \$45.00, members \$41.50; paperback \$24.95, members \$22.45). The catalogue features more than 50 color plates and essays by Constance Martin, curator at the Arctic Institute of North America, University of Calgary, Alberta, and guest curator of *Distant Shores*, and Richard V. West,

director of the Frye Art Museum, Seattle, Washington, and author of the upcoming Kent catalogue raisonné. *The View from Asgaard: Rockwell Kent's Adirondack Legacy*, published by the Adirondack Museum (paperback \$26.70; members \$22.69), is written by the exhibition's co-curators, Caroline M. Welsh, chief curator at the Adirondack Museum, and Scott R. Ferris, noted Kent scholar and author, and is extensively illustrated. Both publications, as well as an exhibition poster designed by illustrator Wendell Minor and other items related to the exhibition, are available at the Norman Rockwell Museum store at 1-800-742-9450 or through our website: www.NormanRockwellMuseum.org

Distant Shores: The Odyssey of Rockwell Kent is supported at the Norman Rockwell Museum, in part, by R.R. Donnelley & Sons Company.



Constance Martin, guest curator of Distant Shores, discussed the background work of bringing this monumental exhibition together.

A major four-day symposium, *Rockwell Kent Rediscovered*, will be hosted by all three museums from September 13–16, 2000. Beginning at the Plattsburgh State Art Museum on Wednesday and Thursday, September 13–14, the program will move to the

Adirondack Museum for Thursday evening and Friday, September 14–15, ending with a full-day program at the Norman Rockwell Museum on

\$100 per day. Participants may register for all venues or for single days. For further information, call 413-298-4100, ext. 220.

Saturday, September 16th. More than twenty scholars, curators and writers will make presentations on all aspects of this remarkable artist's career. Private exhibition tours and receptions at all three venues are included in the registration fee of



Wendell Minor, well-known illustrator and designer of the exhibition poster, with Stephanie Plunkett, curator of illustration art (seen here with her son Gabriel), and his wife Florence.

Left, Gordon Kent, son of Rockwell Kent, celebrates the exhibition opening with new museum member David Wilson, a relative of Kathleen Whiting Kent (Gordon's mother) who lives on the family farm in Lanesboro.



The June 24th opening of the exhibition *Distant Shores* was attended by over 700 members and guests. As the photographs attest, the evening was greatly enjoyed.

*Scott Ferris, Rockwell Kent scholar and author of *Forgotten Landscapes*, chats with Robert Blais, collector of ephemera.*



We've Got It Covered— from the *Post* to Postage Stamps

Maud Ayson, Associate Director for Education and Programs

The Norman Rockwell Museum is presenting two exhibitions that examine how illustration art touches our everyday lives. Enjoy a glimpse into times past when the Saturday Evening Post was delivered weekly to households across America and discover how postage stamps brighten our mail.

Norman Rockwell's 322 Saturday Evening Post Covers

"In those days, the cover of the *Post* was the greatest show window in America for an illustrator. If you did a cover for the *Post*, you had arrived."
— Norman Rockwell

From Norman Rockwell's first cover in 1916 to his last in 1963, America's beloved illustrator charmed and delighted people with memorable images that captured readers' imaginations and made Rockwell a household name. Organized by the Norman Rockwell Museum at Stockbridge, *Norman Rockwell's 322 Saturday Evening Post Covers* includes tear-sheets of all 322 cover illustrations.

Decade by decade, Rockwell's cover stories showed a world that was modern, inventive and always changing. His illustrations depict

people with respect, humor and uncanny insight. They chronicle the introduction of radio and television, automobile and airplane travel and even flights to the moon. During World War II, Rockwell created a fictional "every man" known as Private

Willie Gillis. In *Post* covers, he charted the young man's career from induction to discharge. Many of Rockwell's memorable covers include such popular images as *Girl at the Mirror* and *After the Prom*.

Norman Rockwell's 322 Saturday Evening Post Covers, on view from September 2, 2000–January 27, 2002, takes visitors on a historic trip through an earlier America and invites viewers to appreciate the imagination and genius of one of our country's finest illustrators. As we begin the first decade of a new century, museum viewers will judge for themselves how Rockwell's cover illustrations captured the heart and soul of America. These 322 covers are a treasure chest that will continue to touch lives and evoke memories by making us smile and wonder about an illustrated past that reveals great change balanced with connection and compassion.



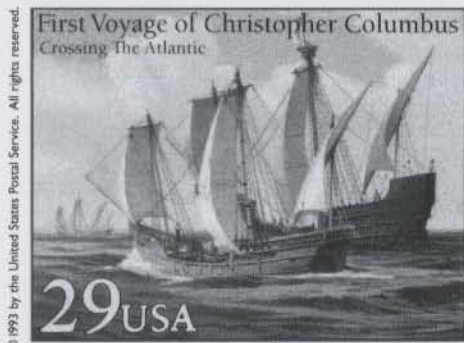
Copyright © 1941 by the Curtis Publishing Company. All rights reserved.

Willie Gillis: Food Package, *Saturday Evening Post*, October 4, 1941, cover. *Whereabouts unknown.*

EXHIBITIONS

Pushing the Envelope: The Art of the Postage Stamp

From clipper ships to colossus dinosaurs, the art of postage stamps celebrates the people, places, events and memorable firsts that shape our national identity. Admired for their intrinsic beauty, stamps have captured the chang-



The First Voyage of Christopher Columbus by Richard Schlecht

ing American aesthetic since the mid-nineteenth century. Our most accessible art form, they offer striking insights into America's historic symbolism.

On exhibition from November 11, 2000–May 28, 2001, *Pushing the Envelope: The Art of the Postage Stamp*



The World of Dinosaurs by James Gurney

honor the contributions of 70 outstanding stamp artists and designers. Selected from the extensive collection of the United States Postal Service, these original works span forty years of illustration history with a broad range of images that explore such themes as arts and entertainment, science and technology, landscape and heroes.

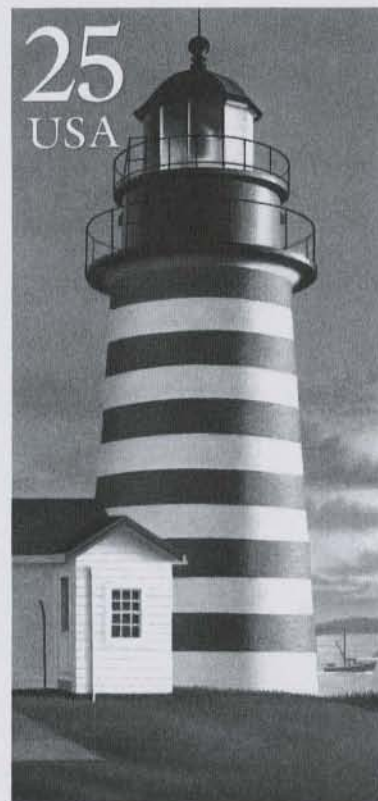


Elvis Presley by Mark Stutzman

Special sections within the exhibition will highlight Norman Rockwell's original art for two United States postage stamps and explore the making of a stamp from public request to published sheet.

This exciting exhibition presents 125 original paintings and drawings by extraordinary artists, whose images breathe new life into time honored icons and reflect a rapidly changing world. Each original work is accompanied by its stamp and the story of its creation. Viewers are invited to discover the joys and challenges inherent in bringing a stamp to life.

This exhibition is supported in part by Berkshire Bank.



Lighthouses: West Quoddy Head, Maine by Howard Koslow

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Family Friendly

Melinda Georgeson, Curator of Education

Norman Rockwell's name conjures up feelings of nostalgia for by-gone days and connections between families in lighthearted ways. As a museum dedicated to his work and the field of illustration, we extend an invitation to families to come and enjoy the galleries, as well as programs designed to be shared by every generation.



This summer the popular art class for children with their parents, *Drawing Together*, will encourage interaction through the experience of the creative process. Parents and children may sit side-by-side, each participating to their own ability in the project of the day. Over the weeks, the classes explore different themes of interest to children. Various materials will be used—paint, collage, clay, printing. The class is open to children ages 4 and up with their parents or guardian. It meets on Tuesday mornings from 10am to 11am.

Children a bit older who are interested in exploring drawing techniques are encouraged to join the *Summer Sketch Club*. Each Wednesday morning from 10am to 11:30am, budding artists from age 8 and up (no upper limit!) will delve into practical aspects of learning how to draw, such as using contour lines, creating texture, studying shadows, perspective and the like. Several times in past years, interested adults have participated in this group, increasing the group dynamics. So if you have always wanted to draw but were intimidated by drawing classes, this one is for you.

Family fun entertainment comes to the museum! This summer, activities for families are planned to delight museum visitors of all ages. On August 23rd, families are invited to join in the Backyard Circus with the Midway Caravan, Inc., a group that has thrilled and entertained at more than 50 venues a season. The Backyard Circus brings families back to the days of homemade family fun. Costumes drop right over kid's clothes, and all are welcome to enjoy this nostalgic exercise of pure imagination. Nothing builds family togetherness like this show!



Remember, anytime is a good time to visit. There are playful bronze sculptures to climb, a creativity space to draw a picture, look-and-find cards to use in the galleries and a multitude of images to enjoy and discuss. With all of this to see and do, the Norman Rockwell Museum becomes a “must visit” for families in and around the Berkshires. Back at home, visit us again on the Internet at: www.NormanRockwellMuseum.org



The Artist as Abstract Expressionist

Linda Pero, Curator of Norman Rockwell Collections

The world of modern art seemed to be born out of the New York Armory Show of 1917, one year after Rockwell's debut on the cover of the *Saturday Evening Post* with *Boy with Baby Carriage*. A fascination with modern art led Rockwell to Paris in 1932 to study art and experiment with new styles. Upon his return, he was told by *Post* editor Horace Lorimer to stick to what he did best, the story-telling pictures of middle-American life.

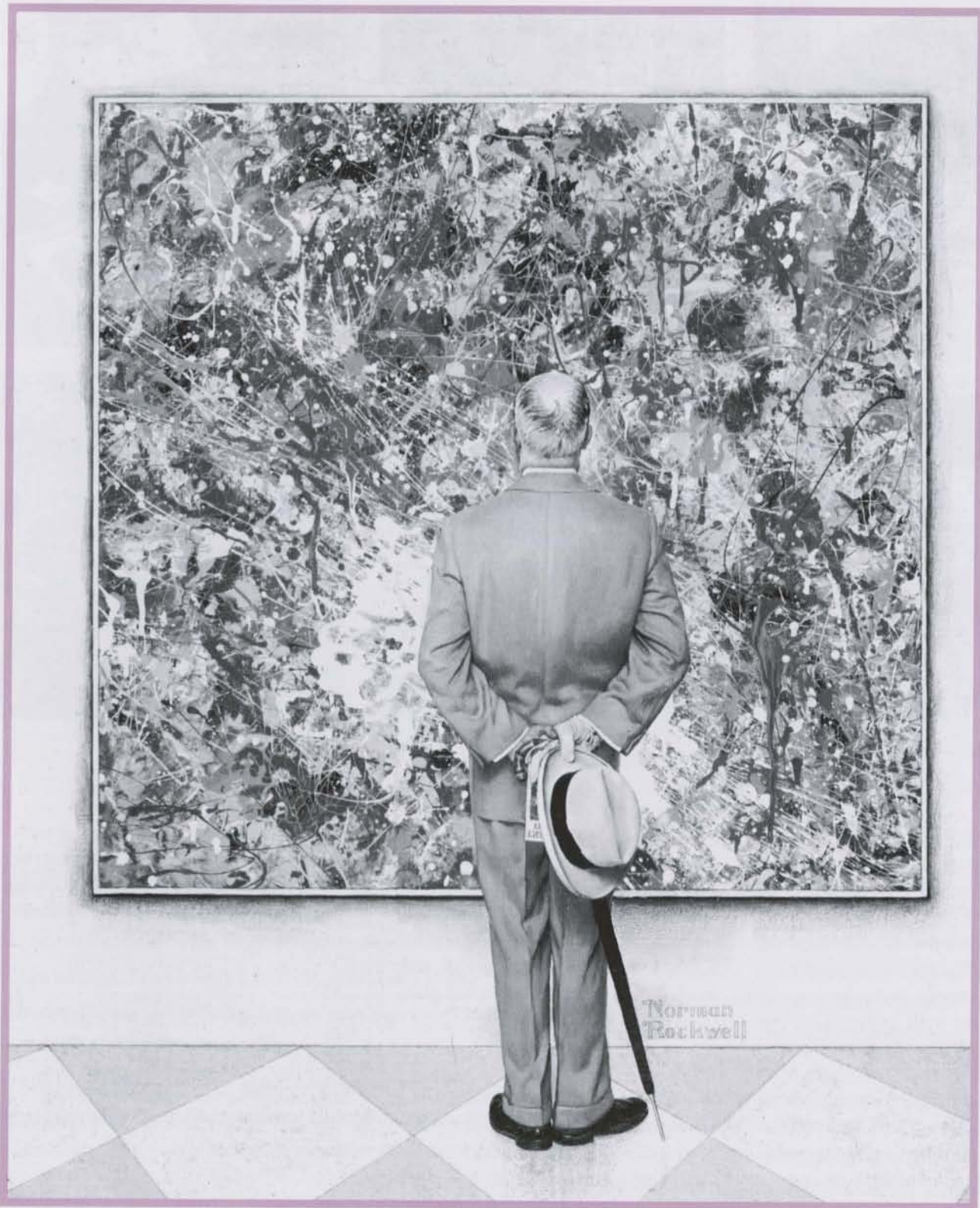
In later years, non-objective art emerged as the logical descendant of modern art and painters such as Jackson Pollock broke away from their former training and their representational roots to discover and develop new forms of artistic expression. To keep abreast of current ideas in art, Rockwell subscribed to the Museum of Modern Art's publications. His library contains decades of *American Artist* magazine as well as copies of *Graphis* and *Arts*. He collected books and prints on modern painting and regularly visited museums in the United States and on his travels abroad to view modern works.

Among his collection of prints, predominated by works of Rembrandt, Holbein, Caravaggio and Brueghel, are prints by Picasso, Demuth, Dali, Magritte, Klee and O'Keeffe. Saved among his prints is an article titled, *The Old Men of Modern Art*. When asked in an interview by *Esquire* magazine in 1962 about this most paradoxical quality, Rockwell replied, "Certainly my work is extremely realistic and anecdotal, which is anathema to modern artists, yet I am enthralled with modern art."

Photographs of Norman Rockwell in his Stockbridge studio during the summer of 1961 reveal the artist at work on *The Connoisseur*. In this painting, as in so many Rockwell

Post covers, disparate elements are juxtaposed for emphasis. In previous *Post* covers, Rockwell compared youth and old age, an adventurer and a dreamer, and the morning and evening of a family outing.

In *The Connoisseur*, Rockwell places a conservative gentleman before an abstract expressionist painting. By not showing us the face of the man, Rockwell leaves to his audience much of the interpretation of the man's reaction. Only by knowing more intimately Rockwell's ideas on modern art can we guess what the expression on the man's face might be, had Rockwell painted a frontal view. Clues are given by the stance; the body language indicates that the man's attention is fully commanded by the image, but at the same time he is at ease. The magnitude of the canvas compared with the size of the man is awe inspiring and Rockwell communicates this in the pose. The gentleman is outside the world of abstract expressionism but embraces it with his own respectful and awed presence. In other words, the painting reflects Rockwell's own position vis-à-vis contemporary painting and his life-long fascination (awe) with modern art. As his second to last story-telling cover for the *Saturday Evening Post*, Rockwell managed to have the editors publish a Rockwell experiment with modern art after all.



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The Connoisseur, oil on canvas, Saturday Evening Post, January 13, 1962, cover.



Photos by Louie Lamone, 1961.

#1 With artistic input from his son Peter, Rockwell prepares one of the background paintings for *The Connoisseur*. A succession of trials, or studies, are prepared in the process of determining the ultimate “Pollock” style painting for *The Connoisseur*. Note the cutout of the figure of the man in the right foreground. Rockwell made several cutout figures in order to position them against the numerous backgrounds he created. In this way, Rockwell could see which size worked well and could adjust the figure up and down and from side to side.

#2 Shoes removed in order to stand on the border of the painting, Rockwell mirrors the exact position of Jackson Pollock when he did his 1950 painting, *Number 32*. At this stage, Rockwell has

already created three full-size backgrounds and is working on his fourth. Rockwell’s palette table no longer functions as a surface to mix colors and from which paint is accessed. Instead, it is used to test color combinations and colors are drawn directly from the can or mixed in small glass bowls and disposable cups.

#3 In a departure from his usual method and from his perennially neatness, Rockwell’s palette table, easel, chair and drawing table were all moved to the side and the studio floor became Rockwell’s easel. In this way, Rockwell could actually recreate, on a smaller scale, the method Jackson Pollock used for his “drip” paintings by standing over the canvas to splatter, drip and fling paint on to the painting surfaces.

#4 Rockwell compares his painting with the image in the volume lying on the floor nearby as Peter assists in tipping the painting support for the desired drip effect.

#5 A small color study to the right of Rockwell’s outstretched arm shows that the artist had considered the addition of a younger man, who appears to be a beatnik, as a second gallery patron.

#6 Detail from *The Connoisseur*, oil on canvas, *Saturday Evening Post*, January 13, 1962, cover.

The Most Often Asked Questions About Norman Rockwell

Thomas Daly, Assistant Curator of Education and Visitor Services



Portrait of Norman and Molly Rockwell Walking Pitter, pencil on paper, 1962, original drawing for the Rockwell 1962 Christmas card. Rockwell's daughter-in-law rescued Pitter from an abusive situation in the nearby city of Pittsfield. Norman and Molly adopted him and named him after that city.

Norman Rockwell's art touches the public in a personal way. Because he captured life's poignant moments on his canvases, people see themselves and their families in his paintings. That is why when visitors come to the Norman Rockwell Museum, not only do they want to see Rockwell's original artwork, they want to know more about the artist. Museum guides have gathered the most frequently asked questions about Rockwell, and we thought that you would like to know the answers.

Time Line

Norman Rockwell was born in New York City in 1894. After living in Westchester County, New York he moved to Vermont and, in 1953, he moved to Stockbridge. He was a very approachable man, good natured and kind, and well liked by his neighbors. He died at his home in Stockbridge on November 8, 1978.

Family

Rockwell and his second wife Mary Barstow had three sons: Jarvis, a contemporary artist; Thomas, an author; and Peter, a sculptor. There are seven Rockwell grandchildren. After Mary's death, he married Stockbridge resident and former schoolteacher Molly Punderson.

Work

Best known for his *Saturday Evening Post* covers, 322 in all, Rockwell also created illustrations for *Look* and other magazines, book illustrations including *Tom Sawyer* and *Huckleberry Finn*, greeting cards for Hallmark, calendars for Brown & Bigelow, and over 800 advertising and commercial pieces for most of America's major companies. Although he was not a wealthy man, the remuneration for his work kept him financially comfortable.

News Across the Nation

Kimberly Rawson, Director of Communications

Norman Rockwell: Pictures for the American People continues to generate record crowds and critical acclaim on its national tour. Approximately 88,000 visitors, plus school groups totaling more than 30,000 children, attended the exhibition from January 26 to May 21 at the Chicago Historical Society, the second venue of the exhibition's seven-city tour.

The Chicago press focused on the long-standing question "Artist or Illustrator?" In the *Chicago Tribune*, James F. McComb wrote:

"...Rockwell was a painter pure and simple. And for all of us who have ever used a brush and paint as a means of expression, Rockwell set a standard of excellence any would be pleased to attain. It is a joy to see this beloved

American Master recognized and appreciated for the delight he has given each of us." More than 90% of the articles written about the exhibition were very favorable.

Daisy Rockwell, Norman Rockwell's granddaughter, participated in the exhibition's opening events and media preview. Daisy was immensely popular with the Chicago media who extensively interviewed her. Daisy, who lives in Chicago with her husband Aaron York, teaches south Asian



Director Laurie Norton Moffatt; John M. Rintamaki, chief of staff, Ford Motor Co. World Headquarters; Daisy Rockwell.

language and literature at Loyola University. In an interview with the *Chicago Sun-Times*, Daisy commented on her grandfather and his work, "What I love about these pictures is that they show that just as America changed, he changed too."

And change was in the air when the Norman Rockwell Museum con-

ducted its cyberworld *first* as Maureen Hart Hennessey, our chief curator, led a tour of the exhibition in Chicago as part of a live, one-hour webcast on art.com that included an e-mail question-and-answer segment.

Meanwhile, the national print media is entertaining its readers with Rockwell stories. In California, Tom Kisken of the *Ventura County Star* interviewed Rockwell's three sons and eight of NR's models for a special edition of the news-

Pictures for the American People



Ford Motor Company representatives with Laurie Norton Moffatt and John Rintamaki.

paper. The *Washington Post* magazine ran a 12-page cover story as a prelude to the exhibition's arrival at the Corcoran Gallery of Art (June 17-September 24, 2000). Davis Maraniss, associate editor of the *Post*, wrote, "In his embrace of a mass medium, Rockwell was ahead of his time, his magazine covers doing the work of radio, television, telephone, beeper and personal computer all at once in the telling and spreading of stories. In his choice of subjects, he was often behind the times, yanking us back, ready or not, to Abe Lincoln, Daniel Boone and jolly doctors with stethoscopes. ... at his best, when art and image and sensibility fit exactly right, Rockwell captured moments so deeply that he transcends time. His idealistic realism becomes not saccharine cliché or articulation of the

obvious, but an expression of bitter sweet, life-saving poetry, the proof of his claims that 'common-places never become tiresome.'"

While the touring exhibition receives rave reviews at each of its venue sites, there is no place like home for those who enjoy Rockwell paintings and the illustra-

tion arts. For the fourth year in a row, the Norman Rockwell Museum at Stockbridge has been selected by *Yankee Magazine's Travel Guide to New England* as a site not to be missed and one that ensures a memorable New England experience.

At home or on the road, the Norman Rockwell Museum is making new friends in all the right places, especially in the best place of all—in people's hearts.



The Norman Rockwell Museum hosted a luncheon for Chicago-area members.

**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
P.O. Box 2107
San Diego, CA 92112-2107
619-232-7931 general information
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

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

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

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

Twenty-four hours a day, seven days a week...

Jo Ann Losinger, Director of Earned Revenue

It's 2:00 am Pacific Standard Time. You remember the wedding but you forgot to buy the gift. Up and out of bed, you stumble to your computer and type in:

www.NormanRockwellMuseum.org. A click on the STORE button brings you to the storefront. At the search prompt, you type in marriage. Up pop items containing Norman Rockwell's famous image, *The Marriage License*. In an instant, you buy the framed print (at a 10% discount, of course, because you are a member). It's now 2:05 a.m. You go back to sleep.

Shop any day, any time at the Norman Rockwell Museum's new web store! The store features five sections: **The Book Shelf**—a complete library of books about Norman Rockwell;

The Print Gallery—framed and unframed prints, along with limited-edition signed prints; **The Children's Corner**—the place for Rockwell Kids; **Everything Else Rockwell**—t-shirts, paper cubes, jewelry and everything else; **Guest Illustrators**—items related to artists featured in our changing exhibitions of illustrators.

You may search and shop by image, title, category or subject. We accept all major credit cards. The web store also accepts membership enrollments or renewals, so that you are assured of your 10% discount.

Shop in at your convenience:
www.NormanRockwellMuseum.org
ENJOY!

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STOREFRONT IMAGES CATEGORIES

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Children's Corner
Everything Else
Rockwell
Guest Illustrators
Best Buys

Search by Image
Norman Rockwell's paintings listed by name

Download [Internet Explorer 4](#) or [Netscape 4.5](#) to view the store with best results

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