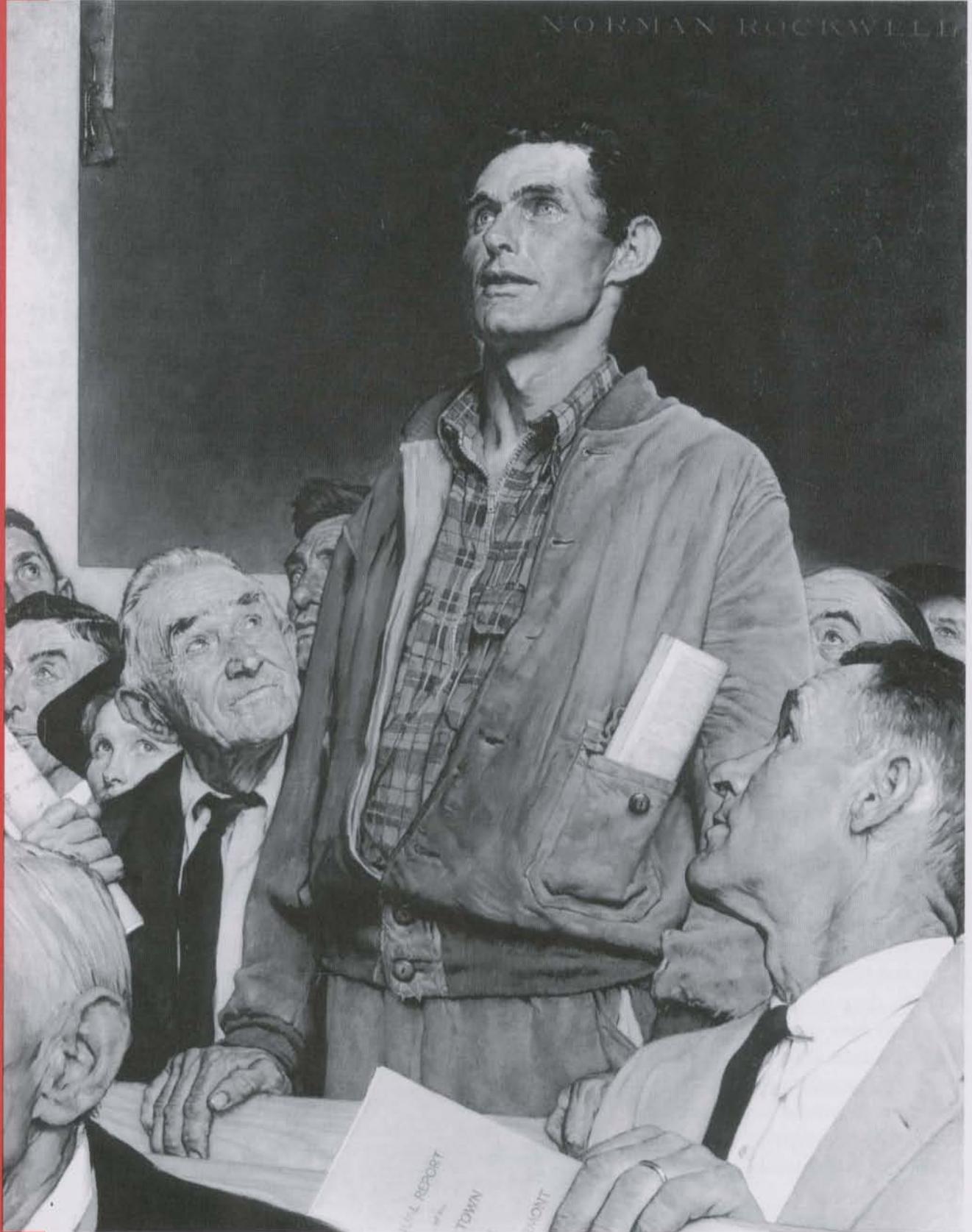


The
Norman
Rockwell
Museum
at Stockbridge

The
Portfolio

Winter 2000



In Rockwell We Trust

Linda Szekely, Curator of Norman Rockwell Collections

Place a celebrity in your ad and your product will sell, has long been the dictum of advertising agencies.

Michael Jordan gobbles down Ball Park franks, Paul Hogan drives his Subaru Outback over rough terrain, Jerry Seinfeld charges with American Express and country singer Alan Jackson sings the ballad of the Ford truck. Movie and television actors, sports heroes and popular singers, all sell us the products that comprise the American Dream. Voice-overs for television and radio commercials employ the familiar tones of James Earl Jones, Linda Hunt, Barry White and Lauren Bacall.

Announcers inform us not only of Tiger Woods' prize money but of the income he may well expect from endorsements. The message is clear—success and an impeccable image sell. A barrage of media reporting occurs when a celebrity's image is tarnished by human failure. The public is informed when a well-known person is arrested for reckless driving; a domestic dispute becomes front page news. Any hero attached to a scandal is deemed unfit to project the ideals of America's youth and such a tarnished image will no longer secure the trust of the American consumer. Just as our faith in American currency



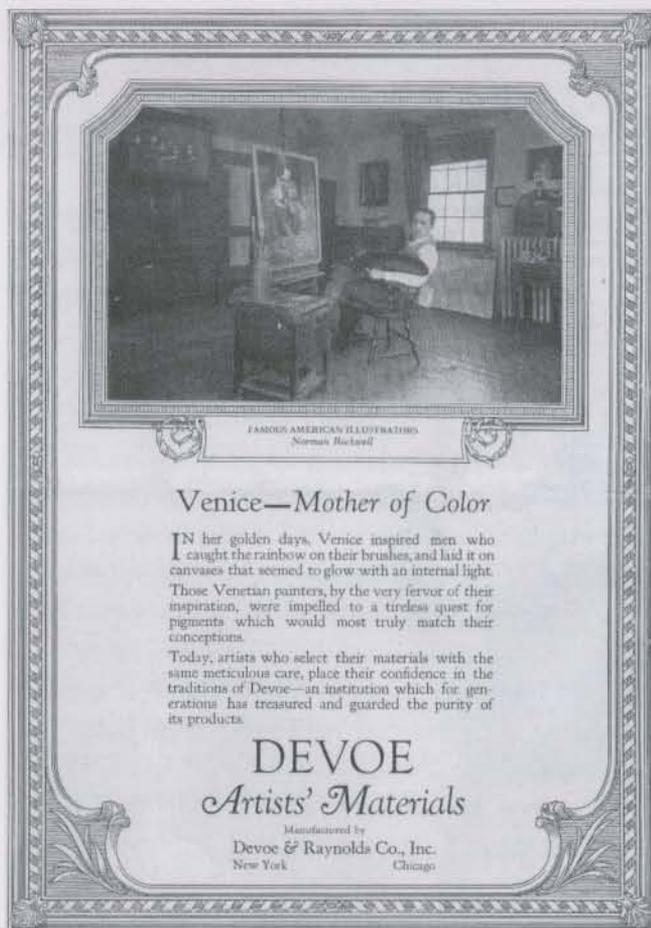
I'll Take Wine, Norman Rockwell endorses wine for the Wine Growers of California, circa 1940.

is subliminally linked with our trust in God, a message that is printed on our coins and bills, so is our need to believe that the person who is selling us our products is honest and worthy. It is easy to see how Norman Rockwell became a spokesperson for many American products over his six-decade career. He is among a handful of famous people whose names have become adjectives and "Rockwellian" has come to stand for goodness, honesty, and homespun ideals. Norman Rockwell enjoyed a high-profile

public persona, which evolved as a by-product of his celebrity as an illustrator. Rockwell's career came toward the end of the Golden Age of Illustration, roughly a forty-year period between 1880 and 1920. The incredible profusion of magazines at the turn-of-the-century supported the work of numerous talented illustrators during a time when the profession of illustration was revered and sought after by the artistically talented. Illustrators were purveyors of imagination and fantasy and, paired with the literary establishment, were a major source of entertainment.

In Rockwell We Trust explores the role that Rockwell played as a spokesperson for American businesses when he endorsed their products in commercial advertising. Visitors will see original advertisements published in magazines in which Norman Rockwell is depicted as part of the promotion of a product. The products he promoted range from artists' supplies to automobiles.

The earliest advertisement, in 1919 for *Life* magazine, shows Rockwell among the magazine's weekly contributors of illustrators and writers, with the cap-



Venice—Mother of Color, Norman Rockwell is pictured in his New Rochelle studio for Devoe Artists' Materials, International Studio, September 1923.*

tion "Norman Rockwell, whose *Life* colored covers are known all over the world." By age 25, Rockwell had already contributed 3 years of *Saturday Evening Post* covers.

His prestige as a *Life* cover artist would soon be surpassed by the tremendous publicity his *Post* covers would bring him. In 1923, Rockwell was pictured in the magazine *International Studio* in a full-page ad for Devoe artists' materials. He is seen sitting in his New Rochelle studio, across from a large reproduction of Rembrandt's *Syndics of the Drapers' Guild*. The copy reads "In her

golden days, Venice inspired men who caught the rainbow on their brushes, and laid it on canvases that seem to glow with an internal light." Rockwell had arrived, firmly, as a spokesperson for his fellow artists and illustrators.

As Rockwell's career gained momentum, so too did his prominence as a celebrity spokesperson. Copy in a 1927 ad for Wallace Silver Plate read, "Ghosts of craftsmen long since buried in the churchyard must whisper in their ears and guide their fingers as they work," said Norman Rockwell, when first shown the Nancy Deane tea-

spoon." And in 1929, Anaconda Copper and Brass pictured Rockwell and his New Rochelle home in a cautionary tale concerning problems with rust. Rockwell shares his testimonial, "From now on nothing but absolutely non-rustable metals for my house!"

In later years, Rockwell would continue to endorse artists' materials; personal care products such as Mennen shave cream and Aqua Velva after-shave; Edgeworth's "Executive Mix" pipe tobacco (his favorite tobacco); Dictaphone machines (he recorded his autobiography with one), and magazine subscriptions for the *Post* and *Look*.

Also, he endorsed and illustrated advertisements for Parker pens, Corn Flakes cereal, Yuban coffee and Hallmark cards.

The apogee of Rockwell's tangential career as spokesperson was the ad campaign for Famous Artists Schools. Best known by its ubiquitous "Learn to Draw" matchbook covers, this mail-order art course was founded in the late 1940s by Al Dorne and a group of eleven other "famous artists" including Rockwell. The artists each contributed to the lessons based on their own method of painting. Rockwell's course was geared for advanced students and later published in a separate volume titled *How I Make A Picture*. These ads appeared throughout the 1950s and 1960s and kept Rockwell's name and likeness in America's collective consciousness. A reincarnation of his celebrity took place several years ago when Rockwell's granddaughter, Abigail Rockwell, was featured in a magazine ad for Coach leather products and a television commercial for Oldsmobile.

Visitors to *In Rockwell We Trust* will see original tear sheets of Rockwell's advertising artwork in addition to his product endorsements.

Rockwell's career in American advertising both as illustrator and trusted spokesman for a variety of products was a phenomenal success story and helped to make him the American icon that he is today.

* The painting on Rockwell's easel in the Devoe advertisement, *The Runaway*, is currently exhibited in the museum.

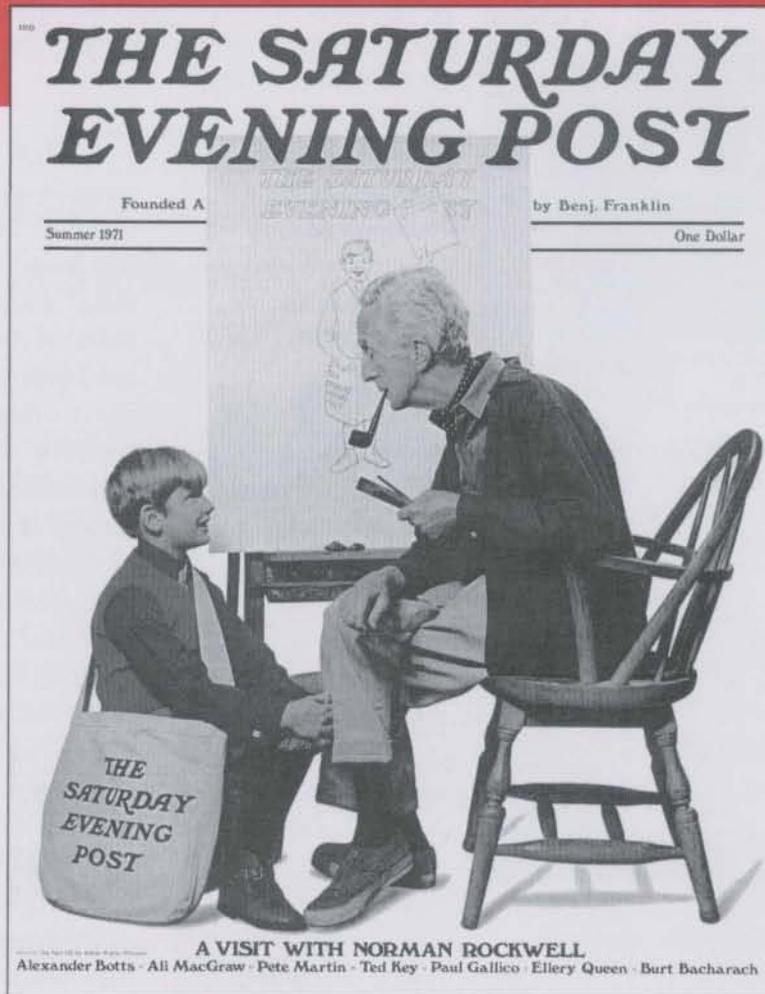
THE POST BOYS

Jan Cohn, G.K. Funston Professor of American Literature and American Studies,
Trinity College, Hartford, Connecticut

The *Post* boy with a canvas bag slung over his shoulder was a determined lad on his way to earn pocket money for a bike, or perhaps to save his earnings for his education. In many ways, this nostalgic image is substantiated by fact as tens of thousands of American boys, and girls as well, collected their copies of the *Saturday Evening Post* every Wednesday for distribution the next day in cities and towns all over America. There is another side to this *Post* boy picture, and if this side is a little less sentimental, it is every bit as American.

From the beginning, the concept of the *Post* boys was rooted in business, specifically in the dire business straits that the *Saturday Evening Post* found itself from 1897, when Cyrus Curtis purchased the magazine, into the new century. In its first three years, the new *Post* lost \$900,000, the equivalent of about \$20,000,000 in today's money.

Curtis had succeeded splendidly with his earlier venture, the *Ladies' Home Journal*, and with high hopes for the *Post*, he invested the *Journal's* profits in his new magazine. *Journal* editor, Edward Bok, Curtis's son-in-law, fought hard to curtail these expenditures, but Curtis supported his *Post* editor George Horace Lorimer by heavily advertising the new magazine.



The cover of this 1971 edition of the *Saturday Evening Post* featured Norman Rockwell posing with a young *Post* salesman.

The initial problem was poor circulation. According to the December minutes of the Curtis Company board meeting, the *Post* had received 67 subscriptions, 30 complaints, and 22 samples had been sent out. This was at the end of 1897, and things were very bad. More significantly, in terms of profits, a low circulation meant equally meager advertising revenue. In October of 1899, 179,000 copies of the four weekly issues had been shipped to news dealers, who were the principal avenue for bringing a magazine to the attention of the public. Of this number, 57,473, nearly one-third, had been returned.

The Curtis board decided to attack the circulation problem with an end-run around the news dealers.

The new form of distribution that the company devised was a network of boys who would distribute the magazine. The idea was simple: the company would sell the five-cent magazine to boys for three and a half cents. This financial arrangement would allow every boy a penny and a half on each copy sold. To encourage this new, young work force, Curtis sent the first week's supply of ten copies free. After that, all orders had to be prepaid. To prevent the flood of returns that had been pouring in from the news dealers, a ceiling of 15 percent was set on returns. The idea was simple,

although Curtis did not expect to boost circulation with an army of fresh-faced boys, each selling ten copies a week. The company's scheme was much more complex, much more entrepreneurial and much more closely modeled on monopolistic business practices common at the turn of the last century.

The Curtis Company was, in fact, looking for especially ambitious boys, boys who were willing to take significant risks in return for significant rewards. When they found such a lad, the company made him a different deal, a deal they called an "Exclusive Agency." As an exclusive agent, a boy could buy the *Post* for three cents a copy and resell it at three and a half cents to boys he had recruited to work for him. Even ten recruits with ten copies each brought this entrepreneurial exclusive agent three dollars toward the next week's order and a profit of fifty cents a week. However, even this pyramid scheme was not the route to significant rewards. The real rewards lay in prizes of monthly cash benefits that the company offered to the boys who sold the greatest number of copies. All sub-agents' sales were credited to the exclusive agent.

The Curtis Company packaged the *Post* boy as something of a fusion between the sweet little kid in knickers and cap and the new heroes of monopoly capitalism. Full-page ads in the *Post* encouraged boys to sell the magazine, and these ads typically featured a fine-looking young boy, stalwart and intent. One such ad was headlined, "How Jay Johns 'cornered' the *Saturday Evening Post*." The accompanying text tells a hero's story. Jay Johns outlasted other boy competitors, finally hiring them to work

for his exclusive agency. As Jay put it, "I want to be the only toad in this puddle."

Having fueled the ambition of every potential Jay Johns in America, the company increased the pressure. In 1904, prizes originally awarded for the greatest total sales became prizes given for the greatest *increase* in sales. The race was on, and the Curtis board sent hundreds of letters monthly to leading competitors informing them about how other boys were doing.

A remarkable archive at the University of Oregon preserves some four hundred pieces of correspondence between *Post* boy Victor H. Pelz, of Seattle, Washington and the Curtis Company. Many of the pieces are copies of materials sent to all *Post* boys, but most are personal letters addressed to Mr. Pelz, with the salutation, "Dear Sir." At the start of this correspondence in 1902, Mr. Pelz was eight-years old!

Success, however, was not guaranteed. Boys ambitious for prizes not only had to prepay in advance for a full ten weeks, they also had to increase those orders, often investing an amount well in excess of their earned profits. Increased orders also threatened unsold copies, but Curtis remained adamant about accepting no more than fifteen percent returns. Sooner or

later, many exclusive agents found themselves with hundreds of unsold copies, inadequate funds for prepayment and a formal notification from the company that they were "in arrears."

Most *Post* boys, however, were not exclusive agents; most simply sold their handful of magazines each week, and there were thousands of these boys. As for the Curtis Company, they were delighted. Not only did circulation rise, but the *Post* could congratulate itself that its organization of boy salesmen inculcated sound business methods. The young salesmen learned to sell a product on its merits, to be accurate in accounting, to be honest, energetic and thrifty. This was the American way to conduct business!

How JAY JOHNS "Cornered" THE SATURDAY EVENING POST



JAY JOHNS lives in a town in Western Pennsylvania. From the neighboring city of Pittsburgh he has apparently absorbed some of the spirit of its gigantic business combinations. Some time ago he started to sell *The Saturday Evening Post*, ordering ten copies. During his first day's work he encountered five other boys selling the magazine, and only five regular customers were secured. Still he ordered fifteen copies for the next week, "just to show some things to these other boys." He sold all of them and ordered thirty copies for the next week. By that time three of the other boys had become discouraged and stopped work, and again Jay "jumped" the order.

Three weeks later Jay received a check for \$25.00 — a special prize offered to the boy living in towns of a certain size who sold the greatest number of copies during the month. Then the fun began. He sent back the check and wrote this letter:

"I want to be the only toad in this puddle. I don't want you to sell to every Tom, Dick and Harry. I can sell more copies this all of them put together anyway. Three of these boys have quit, and today I bought out the other two boys by giving them fifty cents apiece. These little fellows only quit the business. I can show the boys how to sell with *The Post*. If you will agree not to appear any longer, you do long on I'll a lot of copies, you can credit this \$25.00 to my account and send me ten copies for next week and ten copies each week thereafter."

The publishers did as he desired, and at the end of three months he was selling nearly 500 copies a week. Then he looked up the other boys who had stopped work and engaged them to work for him in getting new customers. They went to work under Jay's direction and the "corner" was complete.

ANY BOY willing to devote a few hours to work on Fridays and Saturdays can earn money through *The Saturday Evening Post* plan. More than 6000 are doing so each week. We will furnish the first week's supply of ten copies, without charge, to any boy who will try it. You can then send us the wholesale price for as many as you find you can sell the next week.

\$300.00 in Cash Prizes
to Boys who do Good Work NEXT MONTH

If you will try it send a line, and the first week's supply and full instructions will be sent.

Boy Department — The Curtis Publishing Company — 427 Arch Street
PHILADELPHIA, PA.

This is one of the many ads that appeared in the *Saturday Evening Post* enticing young lads to become *Post* boys.

Directors' Acknowledgments

Ned Rifkin, Nancy and Holcombe T. Green, Jr. Director of the High Museum of Art, Atlanta
Laurie Norton Moffatt, Director of the Norman Rockwell Museum at Stockbridge

The exhibition *Norman Rockwell: Pictures for the American People* is the culmination of a dream that began many years ago at the Norman Rockwell Museum and was brought to fruition through an extraordinary partnership with the High Museum of Art in Atlanta. The exhibition and its accompanying catalogue are the result of the special collaboration between these two institutions, which have shared responsibility for all aspects of the project. In addition, the generosity and dedication of a number of individuals, both within our institutions and outside, have made it possible for the dream—to bring Norman Rockwell's art across the country to the American people—to be realized.

We are indebted to the Rockwell families for their support and encouragement over many years and particularly for their interest and involvement in this exhibition. Norman Rockwell's sons—Jarvis, Tom and Peter—and their families have generously donated their time, expertise and reproductions rights, as well as financial support. We also wish to acknowledge the Trustees of the Norman Rockwell Art Collection Trust—Jarvis Rockwell, Tom Rockwell and Arthur Abelman—for their trust and support.

This exhibition and its tour to seven American museums would not be possible without the very generous support of the Ford Motor Company and William Clay Ford, Jr., Chairman, who have taken a leadership role as national exhibition sponsor, as well as supporting local costs at each of the venues. We are especially grateful to Mabel H. Cabot, former Director of Corporate Programming at Ford, for her visionary involvement in the exhibition.

Fidelity Investments, through the Fidelity Foundation, has underwritten the extensive educational programs



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Rosie the Riveter, oil on canvas, Saturday Evening Post, May 29, 1943, cover. Private Collection.

and materials that accompany *Pictures for the American People* across the country, including the exhibition website, www.rockwelltour.org. Our heartfelt thanks go to Fidelity chairman, Edward C. Johnson, 3rd; Abigail Johnson, Senior Vice President, Fidelity

Management Research Company; Anne-Marie Soulière, director of the Fidelity Foundation; Maria Capone Goodwin, Vice President, Corporate Sponsorship and Special Events, Fidelity Investments, and Margaret Morton, Vice President, Program, Fidelity Foundation for their leadership and support.

We are pleased and honored to have received an important grant from the Henry Luce Foundation in support of the exhibition and catalogue. In particular, we would like to thank Henry Luce III, Chairman and CEO; John Cook, President, and Ellen Holtzman, Program Director for the Arts, for their support and guidance.

Joan SerVaas Durham and the SerVaas family of the Curtis Publishing Company have been most gracious in providing in-kind assistance for the reproduction rights of works originally presented in the *Saturday Evening Post*. With their support, we have been able to share images from the exhibition more broadly through educational materials, a website and other promotional efforts.

BILLION

Pictures for the American People

The High Museum of Art is especially grateful to Mr. and Mrs. William Parker and family for their early interest in the exhibition and their critical financial support. Our five venue partners are to be acknowledged for recognizing the importance of this exhibition. The goal of national outreach has been achieved with the exhibition's tour (see venue list). The venue leaders Douglas Greenberg in Chicago, David C. Levy at the Corcoran, Steven L. Brezzo in San Diego, James K. Ballinger of Phoenix, Thomas Krens at the Guggenheim and their staffs have been most supportive partners as this project has taken shape.

We owe a special debt of gratitude to the individuals and institutions that lent their original artwork, particularly for a tour of this length. We are grateful to Phillip Grace; T. Marshall Hahn, Jr.; Kelly Collection of American Illustration; Illustration House, New York; Baxter Jones; the Don McNeill family; The Red Lion Inn; Sun-Maid Growers of California, Inc.; Emmet, Toni and Tessa Stephenson; the family of Ken and Katherine Stuart; as well as those private collectors who wish to remain anonymous. The public institutions that have generously agreed to participate include: the Berkshire Museum; the Brooklyn Museum of Art; the Burlington Public School District; the Farnsworth Art Museum; Los Angeles County Museum of Art; the National Air and Space Museum; the National Baseball Hall of Fame and Museum, Inc.; National Museum of American Illustration; the U.S. Army Center of Military History and the Wadsworth Athenaeum. Without the cooperation of lenders such as these, the exhibition would not have the richness and depth that it does.

Collaborations are always the result of many individual contributions. The curators of the exhibition, Maureen Hart Hennessey, Chief Curator of the Norman Rockwell Museum; Anne Knutson, Guest Curator for the High Museum of Art and Judy L. Larson, Executive Director of the Art Museum of Western Virginia (formerly of the High Museum) are highly commended for bringing two very different institutions together in the development of this project. Special acknowledgment and gratitude go to the creative and supportive help from the curatorial, education, exhibitions, development, finance, marketing, earned revenue, membership, public relations and publications departments from both institutions for their critical role in planning and implementing a national campaign of this magnitude.

Our greatest indebtedness and thanks go to the people who have long embraced Norman Rockwell's compelling and generous vision of America. It is our extreme pleasure to present this exhibition to the nation.



Cobbler Studying Doll's Shoe, oil on canvas, Literary Digest, April 30, 1921, cover. Collection of the Red Lion Inn

**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

February 24–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 7, 2001–February 11, 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.

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Copyright © 1921 by Literary Digest. All rights reserved.

NEW BENEFITS FOR MEMBERS

We are pleased to inform our members that we have reciprocal membership agreements with several of the institutions to which the *Norman Rockwell: Pictures for the American People* exhibition is traveling. This means that, while the exhibition is in each of these venues, you will receive their member ticket prices and discounts at these sites. To date, the High Museum of Art in Atlanta, the Chicago Historical Society, the Corcoran Gallery of Art in Washington, DC, the San Diego Museum of Art and the Phoenix Art Museum have agreed to reciprocal member arrangements. Members of the above institutions will receive Norman Rockwell Museum member benefits when the exhibition is in Stockbridge.

***Norman Rockwell: Pictures for the American People* will be in Atlanta at the High Museum of Art through January 30, 2000.**

Member admission to the permanent collection is free and includes the audio tour. Member admission to the exhibition is \$8. Please take advantage of this wonderful arrangement if you are one of our members residing in or traveling to Atlanta.

We'll keep our members updated on the specifics of the other venues as the exhibition continues. Next stop is Chicago, February 26 – May 21, 2000!

**To purchase the exhibition catalogue call:
1-800-742-9450 at the Norman Rockwell Museum.**

THE BAG OF THE CENTURY

Jo Ann Losinger, Director of Earned Revenue

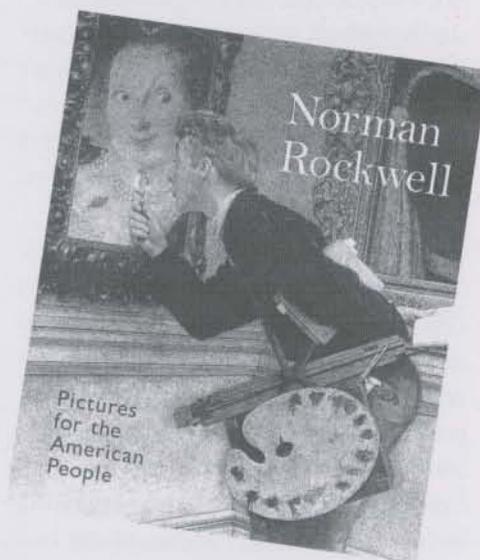
The "Extra! Extra!" bag is here. It is a replica of the *Saturday Evening Post* bag carried by thousands of boys and girls who sold the magazine on street corners and door-to-door. This canvas shoulder bag bearing the *Saturday Evening Post* logo is available exclusively through the Norman Rockwell Museum.

This bit of advertising copy sets the tone for the Post boy enterprise: "Post boys wore their bags slung over the shoulder as a badge of pride and moxie which came to stand for energy, courage, with just a slight dash of boyish impudence thrown in there to clinch the sale just when all seemed lost."

We cannot guarantee you more energy and courage with your purchase of a Post bag, but you will be proud to carry this splendid 20th century replica that retails for \$19.95. Museum members enjoy their 10% discount price of \$17.96.



Turn your Post Bag into a book bag! **SPECIAL OFFER TO NRM MEMBERS: Buy the *National Show catalogue* and the bag for \$44.95 — a \$10.00 savings. Offer valid through April 15th.**



You may order these items by:

Phone: 1-800-742-9450

Fax: 413-298-4144

Post: P.O. Box 308, Stockbridge, MA 01262

E-Mail: store@nrm.org

Or visit us at the museum store:

10am–4pm, Monday–Friday and
10am–5pm Saturday and Sunday.

IN REMEMBRANCE A LOVING PORTRAIT

The friends and staff of the Norman Rockwell Museum were greatly saddened by the death on August 4th at the age of 90, of Margaret L. Batty, retired assistant director of the Norman Rockwell Museum from 1972–1989.

Margaret

*Sun-ripened tomatoes eaten like an apple;
Clothes of lavender and periwinkle blue;
Great bunches of wild flowers gathered
by the roadside – profusions of flowers
at the Old Corner House from spring till fall;
Platinum hair swept up in an elegant French twist;
Sporting ski pole and jaunty beret crossing
snowy Main Street on her way to work;
Colorful magenta and turquoise wool ruana
from South America;
Bold native jewelry from her far-flung travels;
These are but a few of the vignettes that
make up the color and texture of my
memories of Margaret.*

— Laurie Norton Moffatt



Margaret Batty, 1909–1999, with Laurie Norton Moffatt and her daughter Leigh at Kimball Farms, 1996.

The Norman Rockwell Museum is profoundly moved and very grateful to the following friends of Margaret Batty who contributed generously in her memory to the museum's educational programs:

Mr. & Mrs. Roger W. Batty
Lila & Peter Berle
Mr. & Mrs. John J. Betchkal
Ms. Wauneta Booth
Mr. & Mrs. David E. Braman
Mr. & Mrs. Bruce A. Bunch
Mr. & Mrs. Clayton E. Burke
Mr. & Mrs. Donald V. Buttenheim
Mrs. Ruth S. Coombs
Mrs. Francelia D. Corbett
Mr. & Mrs. Robert L. D'Ambrosio
Mr. & Mrs. John H. Fitzpatrick

Ms. Louise W. Griffin &
Ms. Elizabeth J. Griffin
Mr. & Mrs. Harry H. Heist
Rev. & Mrs. Elmer Henry Hoefler
Mrs. Leland W. Hovey, Jr.
Mr. & Mrs. Larry Huber
Mr. & Mrs. Joseph J. Kmetz
Ms. Phyllis R. McGrath
Ms. Naomi W. Moeller
Mr. & Mrs. Charles R. Moffatt
Craig and Laurie Norton Moffatt
Ms. Ruth M. O'Leary

Ms. Elizabeth D. Robinton
Samel's Deli & Catering, Inc.
Mr. & Mrs. Charles E. Serveiss
Mr. Laughran Vaber
Mr. & Mrs. Edward W. Wilhelms
Mr. & Mrs. Richard Williams
Mr. & Mrs. Robert Williams
Mr. & Mrs. Thomas Williams
Ms. Phebe A. Wing
Ms. Bessie Zarvis & Ms. Anastasia Zarvis
Dr. Richard M. Ziter

BOARD OF

Four New Members Elected to the Board of Trustees

Kimberly Rawson, Director of Communications

At the Norman Rockwell Museum's annual Board of Trustees meeting, September 24, 1999, four new members were elected to the board. They are Catharine B. Deely, director of external affairs, PUENTE Learning Center, Los Angeles; Luisa Kreisberg, president of the Kreisberg Group, New York; Barbara Nessim, illustrator, New York, and Richard B. Wilcox, Chief of Police in Stockbridge.

Retiring Members

Retiring members of the board are **Neil M. Golub, Jane N. Golub** and **Thomas Patti**. Neil Golub is president and CEO of Price Chopper Supermarkets. A gallery in the museum is dedicated in the honor of his parents, William and Estelle Golub. Jane Golub is manager of Super Samples, an in-house demonstration service for Price Chopper Supermarkets. Thomas Patti, a local artist, is one of the most highly regarded glass sculptors in the world.

"The museum's strong foundations were greatly strengthened by Tom Patti and Neil and Jane Golub. We are grateful for their contributions that have added immeasurably to our success. They will be truly missed," said museum director Laurie Norton Moffatt.

Officers

Officers for the coming year are: **Bobbie Crosby**, president; **Perri Petricca**, president of Unistress and Petricca Industries, *first vice-president*; **Lee Williams**, executive vice-president of Country Curtains, Inc., *second vice-president*; **Steven Spielberg**, film director, *third vice-president*; **James W. Ireland**, president, NBC TV Studios, *treasurer* and **Roselle Kline Chartock**, professor of education, Massachusetts College of Liberal Arts, *clerk*.

New Trustees

CATHARINE B. DEELY, a resident of Los Angeles, and Stockbridge, is the director of external relations at PUENTE Learning Center in Los Angeles. She is the daughter of the late Patricia J. Deely, one of the museum's founders, and serves on the museum's National Exhibition Committee. Previously, Ms. Deely was the director of marketing for Mayor Richard J. Riordan's strategic

economic development marketing program for the city of Los Angeles. She was also the vice president of corporate affairs and chief of staff to the vice chairman and to the senior corporate officer of the corporation at Citicorp/Citibank. Ms. Deely serves on Assemblyman Robert Hertzberg's Women and Family Commission, the Music Center of Los Angeles County Education Council and is public relations /marketing chair for the First Annual Family Festival of the Arts Event to be held in May 2000.

LUISA KREISBERG is founder and president of the Kreisberg Group, Ltd., an international marketing and public relations firm representing cultural clients. Ms. Kreisberg, who lives in New York City, has formulated the strategy and conducted the public relations campaigns for more than 45 museums in the United States and abroad, including the Getty Center in Los Angeles and Ellis

TRUSTEES

Island's Museum of Immigration. She has been of counsel for large-scale civic projects, for cultural and philanthropic institutions, and for international programs. Previously, Ms. Kreisberg served for six years as director of public information for the Museum of Modern Art in New York. She is author of the book *Local Government and the Arts*, and is a trustee of the New York Foundation for the Arts, Independent Curators, Inc. and the Council on Economic Priorities.

BARBARA NESSIM is an internationally known artist, award-winning illustrator and educator whose paintings and drawings have appeared in numerous galleries and museum exhibitions as well as many publications, including the covers of *Time* and *Rolling Stone*. Ms. Nessim has been creating computer-generated art since 1980 and is considered one of the pioneers in the field of graphic technology. A resident of New York City, Ms. Nessim has been the chairperson of the illustration department at Parson's School of Design since 1992. Her work is held in public and private collections and was featured in *Visual Solutions: Seven Illustrators and the Creative Process*, an exhibition presented at the Norman Rockwell Museum this year.

RICHARD B. WILCOX, a native of Berkshire County, is chief of police for the Town of Stockbridge, a position he has held since 1985. Mr.

Wilcox served on the museum's board of trustees from 1984 to 1997. He is affiliated with numerous professional and civil organizations, including the Stockbridge Fire Department, International Chiefs of Police Association, Massachusetts Chiefs of Police Association and the Western Massachusetts Chiefs of Police Association. In 1991, Mr. Wilcox was named to *Who's Who in American Law Enforcement*. He trains and lectures on disaster planning for cultural institutions and multi-hazard programs for schools for the Federal Emergency Management Association (FEMA) and the

Massachusetts Emergency Management Association (MEMA). Mr. Wilcox and his wife, Dr. Joyce E. Butler, live in Great Barrington, Massachusetts.

"These are exciting times at the Norman Rockwell Museum," said board president Bobbie Crosby. "The launching of the two-year traveling exhibition, Norman Rockwell: Pictures for the American People is lifting the profile of the museum to a national level. We are thrilled to welcome our new board members and we look forward to working together."



Deborah Solomon, art critic for the New York Times, presented a talk on Norman Rockwell to the museum board on September 24. The attentive listeners are seen here in the museum's Four Freedoms Gallery.

MUSEUM SUMMER INTERNS

Cris Raymond, *Portfolio Editor*

Each year, the Norman Rockwell Museum has the opportunity to train interns. These talented, enterprising young people have come from as far away as Paris, France, and as close as Great Barrington, Massachusetts. This past season, Crosby Brooke and Danielle Gulick, both of Great Barrington, joined the museum for summer internships.

Crosby Brooke, a senior at Boston University, is an art history major. Two years ago, she visited the Norman Rockwell Museum and immediately became interested in an internship because of its intimate setting. At the end of her sophomore year, she asked a family friend, museum guide Marjorie Blair, to introduce her to Stephanie Plunkett, curator of illustration art. Crosby's prior internship had been in a gallery of modern art in Paris. She sent her résumé to Stephanie and came in for an interview. It was Crosby's desire to work with a curator, and she said, "I found exactly what I wanted here at the Rockwell." She worked closely with Stephanie on the preparations for the exhibition, *Eye on America: Editorial Illustration in the 1990s*.



Crosby Brooke

This exhibition was a presentation of 89 works by 24 artists. It was Crosby's job to order and summarize the newspaper and magazine articles that had been published on each image in the exhibition. Crosby's summaries were a great help to Stephanie when writing the identification labels for the exhibition. Crosby admits that she knew very little about illustration before coming to the museum. "I did not even think of illustration as being art," she said. Although she recalls that while in boarding school, the walls of her room were covered with magazine illustrations from *Rolling Stone*, *Spin* and other magazines, she wasn't aware that this was illustration art.

Crosby said that she would look back upon her time at the museum as a great learning experience. Eventually Crosby would like to be a curator. She admits that her focus in art is a changing one, and right now her major interest is in Byzantine art. Her wish is to study illuminated manuscripts and perhaps work in England for a year. With her determination and intellectual curiosity, she will undoubtedly succeed in her chosen profession.

Danielle Gulick, a junior at Williams College, is a pre-med student with a concentration in art history. One of the many interesting things about Danielle is that she doesn't see any disparity between these two widely diverse fields. Danielle comes from a family of veterinarians, and medical school is probably the next step in her education.

Her interest in art began when, as a small child, her grandmother introduced her to the major museums in New York City, Boston and across the United States. Viewing and appreciating great art has become Danielle's way of relaxing from the pressures of her academic courses.

During the winter of 1998, Danielle spoke with a Williams career counselor who sent her résumé to the museum. Danielle met with Linda Szekely, curator of Norman Rockwell Collections, and Melinda Georgeson, curator of education, because her internship was going to be divided between the education and curatorial departments.

In the curatorial area, Danielle entered information into the museum



Danielle Gulick with Curator Linda Szekely.

database from *Norman Rockwell: A Definitive Catalogue*, as well as background information on Rockwell's models, helped organize all of Rockwell's approximately 5,000 travel slides and handled many other tasks. When working for the education department, Danielle's duties included assisting with the

museum's public programs for adults and children, maintaining the museum creativity center (the area of hands-on activity), creating and maintaining bulletin board displays of the work of visiting children and families and writing extended programs labels.

Before she came here, Danielle was aware of the difference between fine art and illustration. "It is so much easier to enjoy illustration, and it takes less time," she commented. She particularly liked the fact that so many children come to the Norman Rockwell Museum. "This museum teaches kids to enjoy the concept of art," was her observation. However, one aspect she was not aware of was the amount of behind-the-scenes organization required to run a museum!

Danielle's great interest is in working with children, and pediatric research is a career path that she may follow. "There is a lot of imagination that is needed in medical research. We can't continue thinking along the same lines. It needs innovation, creative thinking—just like in art." This comment from Danielle made it quite clear that science and art are not as far apart as one might think—that is if one is as creative and innovative a thinker as Danielle is.

The museum internship program is an enriching experience for all involved. For more information about an internship at the Norman Rockwell Museum, please contact Melinda Georgeson, curator of education, at 413-298-4100, ext. 260.

TWO NEW STAFF MEMBERS ARE WELCOMED

The Norman Rockwell Museum has announced the appointments of Kimberly Rawson as Director of Communications and Holly Ruel as Director of Human Resources. Kimberly will be responsible for marketing, website development, media relations and publications. Holly will oversee the administration and planning of all aspects of the museum's human resources.

"We are so pleased to welcome Kimberly and Holly to the Norman Rockwell Museum staff," says director Laurie Norton Moffatt. "Each brings unique talents and expertise that will enhance and broaden the museum's capacities. Kimberly's

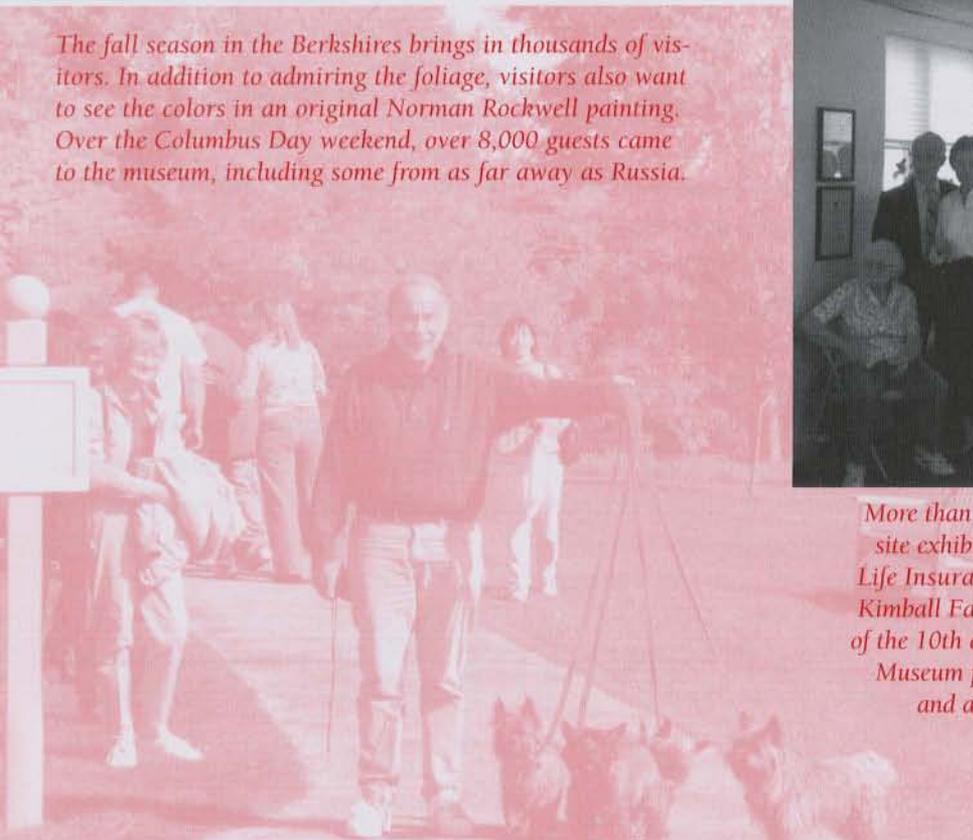
background in journalism and movie production will add a special flair to the museum's public outreach. Holly has sixteen years of experience in the human resources management field."

Kimberly, who lives in Pittsfield, was in charge of special projects for *The Woman's Times* and has been a freelance editor and writer for the past year. Previously, she was director of marketing and public relations for Mass. Illusions, a visual effects studio; a producer and director of film development for Ridefilm Corp. and public relations director of The Trumbull Co., Inc.

Holly Ruel has been in the personnel department at Hillcrest Hospital since 1982. Before joining Hillcrest, she was employed at AAA of Berkshire County, Inc. for eight years. Holly currently serves on the board of directors of AAA, the personnel committee of Berkshire Retirement Home and is a member of the Berkshire County Personnel Group. A student at Berkshire Community College, she is in the Selected Studies program. Holly resides in Dalton with her daughter.

Almost every week there is something for Norman Rockwell Museum members, guests and staff to celebrate. Below are photographs of the annual golf tournament, a special Massachusetts Mutual off-site exhibition, fall foliage weekend and two important exhibition openings — *BEFORE TV* in Stockbridge and, at the High Museum of Art in Atlanta, Georgia, *NORMAN ROCKWELL: PICTURES FOR THE AMERICAN PEOPLE*.

The fall season in the Berkshires brings in thousands of visitors. In addition to admiring the foliage, visitors also want to see the colors in an original Norman Rockwell painting. Over the Columbus Day weekend, over 8,000 guests came to the museum, including some from as far away as Russia.



More than 50 residents and staff attended the opening of the off-site exhibition of Norman Rockwell's 78 Massachusetts Mutual Life Insurance Company vintage prints of family life, held at Kimball Farms, a retirement community in Lenox, MA. In honor of the 10th anniversary of Kimball Farms, the Norman Rockwell Museum presented the residents with a commemorative plaque and a framed print of Rockwell's painting *Spring Flowers*.

The Norman Rockwell Museum

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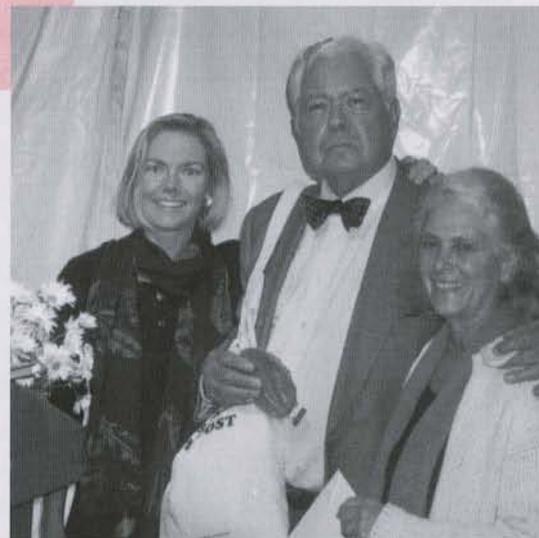
The Portfolio

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Director Laurie Norton Moffatt and Board President Bobbie Crosby embrace the newest Post boy, Senator Jack Fitzpatrick. The senator donated \$10,000 to the museum from the Annual Red Lion Inn/Norman Rockwell Museum Pro/AM Golf Tournament, and was presented with a replica of an original Saturday Evening Post bag.

Cover: *Freedom of Speech*, oil on canvas, Saturday Evening Post, February 20, 1943, story illustration. © 1943 The Curtis Publishing Company. All rights reserved. This major work is part of the national touring exhibition *Norman Rockwell: Pictures for the American People*. It is not the first time that *Freedom of Speech* has toured America. During World War II, the Four Freedoms paintings toured the country and inspired Americans to buy bonds for the war effort.

The gala opening of **NORMAN ROCKWELL: PICTURES FOR THE AMERICAN PEOPLE** took place on **November 1st** in **Atlanta**. Below are scenes from the week of opening events.



Norman Rockwell Museum patrons, Edward and Mary Jane Arrigoni of Greenwich, CT, chat with Peter Rockwell in Atlanta.

Bobbie Crosby, board president; Laurie Norton Moffatt, director; Cinnie and Peter Rockwell, NR's daughter-in-law and son; and Maureen Hart Hennessey, chief curator, attended the gala in grand style.



William Selke, former board president, and his wife Martha, traveled to the opening from Stockbridge, Massachusetts.



Ned Rifkin, director of the High Museum of Art, and Laurie Norton Moffatt, director of the Norman Rockwell Museum, pose in a reenactment of Norman Rockwell's Triple Self Portrait at the opening gala in Atlanta.

The opening of the exhibition **BEFORE TV: AMERICAN CULTURE, ILLUSTRATION AND THE SATURDAY EVENING POST**, attracted over 350 members and guests. From the photographs below, it's clear that everyone enjoyed the pre-TV experience.



After delivering the opening remarks, Jeff Greenfield, co-anchor and senior media analyst at CNN and Time, spoke with Jan Cohn, board member and professor at Trinity College, Hartford. Jan was one of the exhibition's advisors.



Everyone delighted in stepping back in time and reading the displayed vintage editions of the Post.



Eugene and Augusta Leibowitz met with State Senator, Andrea Nucifaro.

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*Shuffleton's Barber Shop, Saturday Evening Post cover, 1950.
A print of this illustration is this year's gift for our family memberships.*

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