DREW STRUZAN: Hollywood’s Illustrator

Eye on America: *Editorial Illustration in the 1990s*

Remarks by Guggenheim Museum Curator Robert Rosenblum at the Norman Rockwell National Tour Press Conference
The grand opening of the exhibition *Made in Massachusetts* was attended by over 700 members and guests. Below are scenes from this very special evening.

Berkshire County residents Mr. and Mrs. Laurie Cormier stand in front of his painting *Under Greylock*, a 1996 oil on canvas illustration commissioned for the publication *The Berkshires: A Beacon of Beauty, Culture and Commerce*.

Three proud Massachusetts citizens, museum supporter Nancy Fitzpatrick, Board President Bobbie Crosby, and Steve Massicotte attended the exhibition opening. Mr. Massicotte is the Regional President of First Massachusetts Bank, which generously underwrote the exhibition.

Lieutenant Governor Jane Swift and her husband Charles Hunt III proudly introduced daughter Elizabeth to Director Laurie Norton Moffatt.

Artist Cynthia von Buhler researched American folk art for her book cover illustration *Little Girl in a Red Dress*, the 1988 gouache on canvas painting seen on the wall behind her.
**Exhibition: March 13–September 6, 1999**

**MADE IN MASSACHUSETTS**

This spring’s popular exhibition Made in Massachusetts, which presents 68 original works by 47 of the Bay State’s top contemporary illustrators, has been extended at the Norman Rockwell Museum through September 6, 1999.

Picking Peas by Elizabeth Buttler, scratchboard and watercolor

Jane Swift, Lieutenant Governor of Massachusetts, opened this juried show on March 13, and it has been hailed by the press as an exhibition that continues Rockwell’s legacy and reflects an intrinsic love for the picturemaking process. Created for use in editorials, advertising, product packaging, CD covers, book jackets, children’s stories, corporate reports and brochures, the exhibition’s images are those that profoundly influence our perception of the world around us.

As sponsor of this exhibition, First Massachusetts Bank is proudly promoting the cultural richness of Massachusetts. Furthermore, the bank continues to generate public interest in the exhibition by mounting mini-exhibits across the state in six of its branches, which are featuring reproductions of eight of the Made in Massachusetts illustrations. In Pittsfield, Amherst, Shrewsbury, Greenfield, Worcester and North Adams, First Massachusetts Bank patrons are treated to images ranging from Leonard Baskin’s haunting red-eyed raven to Elizabeth Buttler’s visual humor tracing the progression of a sneeze.

Extended at home or condensed on the road, Made in Massachusetts is producing a most favorable response from all who have seen it.

The Snow Owl by Richard Salvucci, pencil and conte crayon on board

Osprey by John Burgoyne, ink and watercolor on board.
Robert Rosenblum

On March 16th, a reception and press briefing on the landmark exhibition of *Norman Rockwell: Pictures for the American People* was held at the Art Directors Club in New York City. The following remarks, written by Robert Rosenblum, were presented by Lisa Dennison, Deputy Director and Chief Curator of the Solomon R. Guggenheim Museum.

A Norman Rockwell show at the Guggenheim Museum? The heavens must be falling, the deities of modern art turning in their graves. But remember, we’re on the brink of a new century, and the last one, the twentieth, should now be an open, not a shut, case. One of its grander legends tells about the uphill struggle of difficult private art to find a receptive audience; but by the 1990s, that audience lined up by the thousands at museum box offices to worship at the shrines of a Picasso or a Pollock that were once accessible only to a few initiates in the mysteries of modern art. While that battle was being waged and finally won in the most unpredictably popular triumph, there were also twentieth-century artists who, from scratch, courted and instantly found the widest, more adoring audiences.

Norman Rockwell was at the top of this list, and the ease with which his work was loved by people who had never heard of Kandinsky or Frank Lloyd Wright was always an enormous strike against him, at least in serious circles. I still remember his being used in art surveys to define everything that good modern art opposed – mirror-like realism that made visually illiterate spectators ohh and aah, homespun American narratives that could never tune in to the music of the spheres that was being heard at the Guggenheim’s first fortress, the Museum of Non-Objective Art. And I also remember having glimmers of doubt, as I tried to stifle my pleasure and amazement in glimpsing Rockwell’s forbidden work.

But that was decades ago, in another time zone and culture almost as remote as the Victorian era. It’s high time to challenge one’s oldest, least examined prejudices, and reconsidering Rockwell might well be thought of as a New Year’s resolution for the new millennium of art. And, trying him out in the Guggenheim, conceived as a sanctuary devoted to his sworn enemies, is an even headier adventure, but one I can’t wait to see. Here’s to Rockwell! May he help to rewrite the history of twentieth-century art!

*(Norman Rockwell: Pictures for the American People will be on view at the Guggenheim Museum, Nov. 7, 2001 – Feb. 11, 2002)*

At the presentation of the national exhibition tour of Norman Rockwell: Pictures for the American People, Dave Hickey, author and Associate Professor of Art Criticism and Theory, University of Nevada, Las Vegas, was the keynote speaker. Over sixty members of the press, representatives of the venue museums and special guest speaker Peter Rockwell attended the presentation.

Mabel Brandon Cabot, Director of Corporate Programming, Ford Motor Company, announces the Ford Sponsorship of Pictures for the American People.

Illustration art encompasses many formats. Books, advertisements, corporate logos, limited edition prints, CD covers and many other visual displays impress images on the minds of the public.

Perhaps the most fleeting of the thousands of images seen is that of the movie poster. This medium has to convey the spirit and message of a film and convince the public to come see the show. When the theater schedule changes, the posters disappear. Although the movie may resurface on television, the posters are relegated to history or to the few loyal and knowledgeable fans of the genre who collect them as prized items.

Drew Struzan's images are universal touchstones in American culture, and his extraordinary skill as a draftsman defines the look of the contemporary motion-picture poster with a distinctive blend of realism, stylization and emotion. His paintings for over one hundred fifty movies including Back to the Future, Hook, The Flintstones, Star Wars, E.T. the Extra-Terrestrial and the Indiana Jones trilogy have played an important role in the life of these films.

Struzan recalls that even as a child, he could always draw and paint. While he was attending the Art Center College of Design in West Los Angeles, his college advisor asked him whether he wanted to concentrate on fine art or illustration, the young Struzan confessed that he really did not know the difference. He knew the art of Norman Rockwell but admits that he never quite made the connection that NR's work was illustration. Given the advice that an illustrator gets paid for his work and a fine artist doesn't, Struzan quickly decided on the field of illustration.

Today, he comments, "It was simply a matter that I wanted to paint and I knew I had to eat, so I took up illustration to support myself and my family." He studied classical drawing and composition, and put himself through school by taking on small commissions. When asked if he had sought out work in the movie industry, he commented that creating movie posters wasn't initially a consideration. After graduation, most of his colleagues went to New York seeking work in the publishing industry. "I stayed in Los Angeles for one very obvious reason. I was too poor to go to New York." The proximity of living near the heart of the movie industry had much to do with his involvement in the entertainment field. His early assignments included the creation of album covers for such diverse performers as Tony Orlando and Dawn, Liberace, and Alice Cooper. Eventually, his accomplished technique as a portraitist caught the notice of the movie studios.

Struzan readily admits that the high level of image circulation and recognition has made a difference in his career. "If Rockwell had painted his pictures just for greeting cards, perhaps people wouldn't have paid as much attention. Publicity has so much do to with success. People
have to be told, 'Look at this! Pay attention. This is really worth taking a second look at.'"

A young artist draws upon the history of those who came before him. "You stand on the shoulders of giants," Struzan has said. "I learned to draw from Rubens and Pontormo. But once you learn your craft, you don't look at what was done before. Early on I painted my fair share of Rockwells and Leyendeckers. Eventually you have to become yourself, a part of the century you live in."

Struzan begins the process of creating a poster by seeing the film, reading a script or going over the general concept that is provided by the studio. All movies have a pre-existing story line and direction. Struzan tries to find the spirit within, and derive a composition that conveys the essence of the narrative. After reference materials such a movie stills, props and photographic portraits have been assembled, the artist does a series of black and white idea sketches. These are reviewed by everyone from the art director to the producer, director, studio heads and stars. Satisfying all of the parties involved becomes part of the challenge. Meanwhile, the deadline for a completed poster can be as brief as one or two weeks from sketch stage to finished piece.

His love of art and his dedication to his work is clear. "It's like climbing a mountain one step at a time, not realizing how tall the mountain is. The more you do the better you get, and the more people trust you. Illustration has taught me that if the artwork doesn't communicate, it has no value."

Drew: Art of the Cinema at the Norman Rockwell Museum has been organized to coincide with the national opening of the long-awaited Hollywood film Episode I—The Phantom Menace, the movie prequel to George Lucas's Star Wars. This exhibition of original cinema art by Drew Struzan includes 51 finished paintings and 15 preparatory studies.

The exhibition has been curated and assembled by Judy Goffman Cutler, Executive Director, American Illustrators Gallery, New York City; and organized and produced by ARTShows and Products Corp.
A Portrait of Generosity

Increasing our collection, conserving artwork, planning exhibitions, developing programs, adding to reference materials, maintaining facilities – this “big picture” would be unfinished without the generous support of every membership friend of the Norman Rockwell Museum. We are thankful for the support and generosity generated by each of the following individual gift and corporate memberships.

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The Norman Rockwell Museum has recently received special gifts in the form of endowment funds to support the legacy of Norman Rockwell and his art. These gifts are emblematic of our donors' ongoing commitment to the museum's mission and future. We are deeply grateful for the generosity and vision of our wonderful member friends.  
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Add another dimension to your universe with beautiful limited edition prints commemorating the film classics E.T. and Star Wars. Artist Drew Struzan, the creator of the original paintings for this century’s most recognizable movie posters, has signed and numbered each edition print. The trio of prints, available through the Norman Rockwell Museum, features E.T. the Extra-Terrestrial, Star Wars Tenth Anniversary, and Star Wars Special Edition. The E.T. image, designed for the original movie campaign, is priced at $4,500. The commissioned Star Wars Tenth Anniversary edition is $1,000 and Star Wars Special Edition combines three paintings into one at the price of $5,000.

As a privilege, museum members enjoy a discount that is out of this world with a savings of $450 for E.T., a $100 savings on Star Wars Tenth Anniversary and $500 savings on the Star Wars Special Edition.

In order to take advantage of this incredible savings offer, non-members may want to beam themselves up to the membership office and sign on, or call 413-298-4123.

Norman Rockwell Museum visitors may view these very special Drew Struzan limited edition prints in the museum store alcove during the exhibition of the original paintings, Drew: Art of the Cinema, June 11th to October 31st. Prints may be ordered through the store, or by calling 1-800-742-9450. Major credit cards are accepted.

Although we have made every effort to keep accurate lists, errors may have occurred. If we have omitted or misspelled your name, please telephone 413-298-4123 so that we may correct the error.
**Paint the Town Red**

The Norman Rockwell Museum and The Red Lion Inn celebrate their 30th anniversaries

The Norman Rockwell Museum’s 30th birthday was celebrated May 1st with day-long festivities in Stockbridge dubbed Paint the Town Red. The event also commemorated the 30th anniversary of Jane and John Fitzpatrick’s reopening of the Berkshire’s venerable and premier hostelry, The Red Lion Inn.

The festivities began at the museum with a continental breakfast and an opportunity to meet many of Rockwell’s models. Among those on hand were: Claire Williams, museum docent, pictured in a number of Rockwell’s illustrations for the Massachusetts Mutual Life Insurance Company; Dr. Donald Campbell, featured as the physician in the *Saturday Evening Post* cover *Before the Shot*; and Polly Pierce, former Stockbridge librarian, who posed as the colonial wife for the painting, *John Sergeant and Chief Konkapot*. Afterward, the celebration continued with gallery tours followed by lunch on the terrace featuring Norman Rockwell’s favorite meal.

In the afternoon, The Red Lion Inn hosted an open house in its gracious courtyard. An evening block party featured a juggler, clown, the music of the band Tamboura, and more great food — including a cake in the shape of *Main Street Stockbridge*.

Paint the Town Red was co-hosted by the museum and the inn in appreciation of their neighbors’ support and interest, and the town’s folk enthusiastically participated! Children played and paraded their pets while their parents and grandparents danced in the street. It was a scene worthy of a Rockwell painting.
Scenes from a most memorable day ...

Red Lion Inn President Nancy Fitzpatrick and husband Lincoln Russell join Norman Rockwell Museum Board President Bobbie Crosby and Laurie Norton Moffatt during the festivities.

Norma Ogden, an early supporter of The Norman Rockwell Museum, and Laurie Norton Moffatt prepare to cut the cake.

Jane Fitzpatrick and Mary Flynn share a table at the Red Lion Inn’s open house.

Stockbridge Selectman Eugene Talbot and his wife Shirley enjoy themselves at our Paint the Town Red block party.
Current Exhibition: June 11 – October 31, 1999

Hooray for Rockwell's Hollywood

Concurrent with the exhibition Drew: Art of the Cinema, the Norman Rockwell Museum is featuring, for the first time ever, an exhibition of movie poster art that Norman Rockwell was commissioned to paint for Hollywood.

Hooray for Rockwell's Hollywood features one of the least known areas of Norman Rockwell's career. Rockwell created the artwork for six movie posters. These paintings were reproduced as posters, lobby cards and advertisements. The posters were used to adorn theater lobbies and marquees, and, in some cases, the illustrations were employed as album and sheet music covers. Included in this exhibition are posters for Orson Welles' The Magnificent Ambersons, The Song of Bernadette starring Jennifer Jones, The Razor's Edge with Tyrone Power as well as photos from the museum's archives. Take a step back into Hollywood's past at this amazing exhibition on display through October 31st.

Up-Coming Exhibitions

September 18, 1999

Eye on America: Editorial Illustration in the 1990s

This exhibition documents the major events, celebrations, scandals and the personalities of the decade through the editorial art that has appeared in the most prominent publications of our time — The Atlantic Monthly, The Boston Globe, Newsweek, The New York Times, The New Yorker, Time and Rolling Stone. Original works by award-winning illustrators Marshall Arisman, Etienne Delessert, Robert Andrew Parker, Lynn Pauley, Elwood Smith and other artists whose insightful and visual narratives have helped to shape public opinion and inspire considerations of the issues of our day. Eye on America will be on view at the Norman Rockwell Museum from September 18, 1999 through January 23, 2000.

November 13, 1999

Before TV: American Culture, Illustration & the Saturday Evening Post

This exhibition showcases the important role that the Post had on American culture. This weekly magazine, which reached one in nine households, was the most popular and influential media outlet in the first half of the 20th century. More than 175 images, including 65 original works of art, will be on view in this exhibition. Visitors to Before TV will discover firsthand the power of illustrated images to communicate ideas, tell stories, and sell products at a time when our visual culture was not dominated.

by the rapid-fire barrage of video images that television brings into our homes today. This exhibition also will offer visitors the opportunity to sit in a quiet spot and look through actual issues of the Post, just as millions of Americans from a previous generation did every week. Before TV is on view from November 13, 1999 through April 2, 2000.

April 15, 2000

24 Frames a Second – the Story of Animation • This exhibition contains selections from the permanent collection of the International Museum of Cartoon Art of Boca Raton, Florida, organizers of the exhibit. This lively and entertaining exhibition will feature cels, background drawings, character sketches and the storyboards that demonstrate the way in which animated cartoons have been created in the past several decades. 24 Frames a Second takes the viewer on a journey through the making of an animated cartoon, and explores the techniques involved in creating this popular art form. Visit the Norman Rockwell Museum and see works from movies and television, including Walt Disney and Hanna Barbera productions.

24 Frames a Second will be at the Norman Rockwell Museum from April 15 to June 18, 2000.

In Rockwell We Trust

For a brief period in our country’s history, illustrators were as popular as movie stars before being eclipsed by television and its stars. Because of his popularity, Norman Rockwell was chosen to endorse products ranging from after-shave lotions to copper piping. Companies wanted their products associated with a man whose value and ideals were considered impeccable. This exhibition includes original tear sheets showing Rockwell endorsing products as well as advertisements for which his artwork was used. In Rockwell We Trust will be on view from March 18 to August 27, 2000.

March 18, 2000

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Distant Shores: The Odyssey of Rockwell Kent • This exhibition features the work of one of the 20th century’s best known artists and illustrators. Kent (1882–1971) traveled to remote and wondrous areas that inspired him to create an art of deep spiritual beauty. Over 80 paintings, watercolors, drawings and engravings will be shown, including works from the State Hermitage Museum in St. Petersburg, Russia. On view are Kent’s magnificent wilderness paintings of his trips to Maine, Alaska, Newfoundland, Tierra del Fuego and Greenland, along with his dramatic black and white illustrations of Herman Melville’s Moby Dick. This spectacular exhibition will provide museum visitors the opportunity to be reintroduced to one of America’s finest artists. Distant Shores will be at the Norman Rockwell Museum from July 1, 2000 to October 29, 2000.

Small Boy, Big Bird by Rockwell Kent, 1962.

Small Boy, Big Bird by Rockwell Kent, 1962.
Brilliant, amazing. Words can't describe it.

I never knew these works were by Drew. I am truly in awe by the amount of talent in him. I have never seen such work / very unique and detailed. I loved it!

Wonderful exhibit—deepens my appreciation for movie art. Impressive and powerful to see the originals. Very educational. Thank you for the art and for the exhibit.

This rocks!